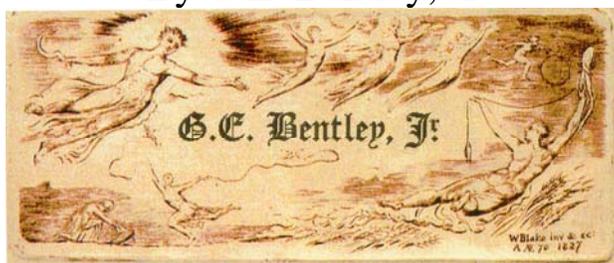


# WILLIAM BLAKE AND HIS CIRCLE

Publications and Discoveries from 1992

By G.E. Bentley, Jr

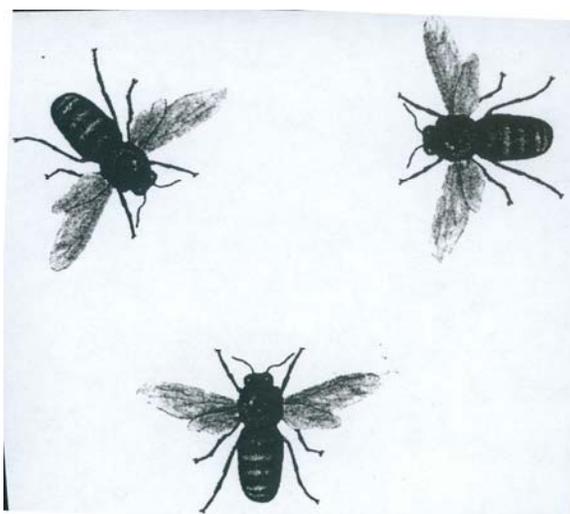


With the Assistance of Keiko Aoyama (1992-2002)  
and Hikari Sato (2003 ff.) for Japanese Publications

Toronto, 2010

For

**BBB**



**INVICTA**

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Basire, James (1730-1802)  
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Boydell, John (1719-1804)  
Butts, Thomas (1757-1845)  
Calvert, Samuel (1799-1883)  
Cosway, Maria (1760-1838) and Richard (1740-1821)  
Cromek, Robert Hartley (1770-1812)  
Cumberland, George (1754-1848)  
Cunningham, Allan (1784-1842)  
Ensom, William (1796-1832)  
Finch, Francis Oliver (1802-62)

Flaxman, John (1756-1826)  
Fuseli, John Henry (1741-1825)  
Gibson, John (1790-1866)  
Gilchrist, Alexander (1828-61) and Anne (1828-85)  
Hawkins, John (1790-1866)  
Hayley, Thomas Alphonso (1780-1800) and William  
(1745-1820)  
Heath, James (1757-1834), Charles (1785-1848), Frederick  
(1810-78), and Alfred (1812-96)  
Hesketh, Harriet (1733-1807)  
Humphry, Ozias (1742-1810)  
Johnes, Thomas (1748-1810)  
Johnson, Dr John (1769-1833)  
Johnson, Joseph (1738-1809)  
Ker, Charles Henry Bellenden (c1785-1871)  
Kirkup, Seymour Stocker (1788-1880)  
Lamb, Lady Caroline (1785-1828)  
Leigh, James Matthew (1808-60)  
Linnell, John (1792-1880)  
Lizars, William Hone (1788-1859)  
Macklin, Thomas (1752/3-1800)  
Malkin, Benjamin Heath (1769-1842)  
Marsh, John (1752-1828)  
Martin, John (1741-1820)  
Montgomery, James (1771-1854)  
Murray, John (1749-93)  
Palmer, Samuel (1805-81)  
Parker, James (1757-1805)  
Pars, Henry (1734-1806)

Pughe, William Owen (1759-1835)  
Richmond, George (1809-96)  
Robinson, Henry Crabb (1775-1867)  
Rose, Samuel (1767-1804)  
Royal Academy  
Ryland, William Wynn (1733-83)  
Schiavonetti, Louis (1765-1810)  
Seagrave, Joseph (d. 1808)  
Sharp, William (1749-1824)  
Smith, John Raphael (1752-1812)  
Smith, John Thomas (1766-1833)  
Stedman, John Gabriel (1744-97)  
Stothard, Thomas (1755-1834)  
Tatham, Charles Heathcote (1772-1842)  
Tatham, Frederick (1805-78)  
Taylor, Thomas (1758-1835)  
Thornton, Dr Robert John (1768-1837)  
Tilloch, John (1759-1835)  
Trusler, Rev Dr John (1735-1820)  
Tulk, Charles Augustus (1788-1849)  
Upcott, William (1779-1845)  
Varley, John (1778-1842)  
Wainwright, Thomas Griffiths (1794-1853)  
Ward, James (1769-1859)  
Wollstonecraft, Mary (1759-97)  
**Appendix:** *Blake Records* Second Edition (2004): Addenda  
**Appendix:** *William Blake and His Circle* (1992 ff.)

**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

**ABBREVIATIONS**

- BB* G.E. Bentley, Jr, *Blake Books* (1977)
- BBS* G.E. Bentley, Jr, *Blake Books Supplement* (1995)
- Blake* *Blake: An Illustrated Quarterly*
- BR* (2) G.E. Bentley, Jr, *Blake Records*, Second Edition (2004)
- Bodley The Bodleian Library, Oxford University
- BSJ* G.E. Bentley, Jr, with the assistance of Keiko Aoyama, *Blake Studies in Japan: A Bibliography* (1994)
- Butlin Martin Butlin, *The Paintings and Drawings of William Blake* (1981)
- DAI* *Dissertation Abstracts International*; note

	that <i>DAI</i> on-line offers access to the entire thesis
E-book	electronic book; those recorded here are re-issues of physically stable works
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 first one listed
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
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, *Blake and the Idea of the Book* (Princeton: Princeton University Press, 1993)

*Note:* Collections of essays on Blake are listed under the name of the editor, and issues of periodicals devoted entirely to Blake are listed under the title.

### ACKNOWLEDGEMENTS

I am grateful to many helpers besides Keiko Aoyama and Hikari Sato identified on the title page. Of these I must isolate Dr E.B. Bentley, Julia G. Bentley (for translations from Chinese), Martin Butlin, Professor Ching-erh Chang (for works on Blake published in Taiwan), Dr Keri Davies, Dr D.W. Dörrbecker, Professor Robert N. Essick (for fostering my access to La Bibliotheca la Solana and for sending me typescripts of his annual “Blake in the Marketplace”), Dr Francisco Gimeno Suances (for prolific assistance with Spanish publications), Professor Alexander Gourlay, Mrs Heather Howell, Dr Mary Lynn Johnson, Dr Jeff Mertz, Professor Karen Mulhallen, Patricia Neill & Sarah Jones (each superlative copy-editors and inconsistency-regulators for *Blake*), Professor Morton D. Paley, Anthony Rota, Professor Dennis Read, Mrs Margaret Sharman (for access to the John Johnson papers), Professor Sheila Spector (for Hebrew works), 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.).

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

Over the years, research for *William Blake and His Circle* has been carried out in La Bibliotheca la Solana, The Bodleian Library, Brighton, The British Library, The British Museum Department of Prints and Drawings, Durham Cathedral Library, Durham University Library, Dutch Boys Landing, Blake's Cottage (Felpham), Friends House Library (London), 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, The Osborne Collection [of Children's Books] of Toronto Public Library, The Pierpont Morgan Library (N.Y.), Princeton University Library, Sotheby's (N.Y.), Southwark Local Studies Library, The Taylorian Institution (Oxford), the University of Tokyo libraries, the Toronto Public Library, 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), in addition to miscellaneous electronic archives such as COPAC (Consortium of [British] University Research Libraries On-Line Public Access), Google and Google Books, National Library Catalogues Worldwide, RLIN (Research

Libraries group), *New York Times*, the *Times* [London] (1785-1985),<sup>1</sup> and WorldCat (formerly OCLC).

### **Major Printed 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)

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

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

Modern Language Association International Bibliography

*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 (1972-9), and *The Romantic Movement:*

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<sup>1</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).

*A Selective and Critical Bibliography* for 1979-93, ed. D.V. Erdman et al (N.Y. & 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*

## **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".

### **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.

### **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 & 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 & 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, & 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<sup>3</sup> 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 the

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<sup>3</sup> For instance, D.V. Erdman, *The Poetry and Prose of William Blake* (Garden City [N.Y.], 1964).

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 over 4,000 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. Dörrecker 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>4</sup> which are succinct and shrewd, occasionally spiced with a touch of indignation. His coverage of Blake's circle and of art history is far more extensive than

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<sup>4</sup> Dörrbecker published 83 reviews in *Blake* alone, most of them part of "Blake and His Circle".

He regularly annotates dissertations extensively, but these dissertation-annotations are not reported below.

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 so well served.

## ORGANIZATION

### Division I: William Blake

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

### Division II: Blake's Circle<sup>5</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.

In general, Keiko Aoyama and Hikari Sato are responsible for works in Japanese, and I am greatly indebted to

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<sup>5</sup> There is nothing in *Blake Books* (1977) or *Blake Books Supplement* (1995) corresponding to Division II: Blake’s Circle.

them for their meticulous accuracy and their patience in translating the words and conventions of Japan 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>6</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.

#### “Audio Books”

*William Blake: poems read by Nicol Williamson* (Harper/Collins, ISBN: 156511163X; Findaway World Lic., 2009) and *William Blake: selected poems read by various readers* (Penguin Audiobooks, ISBN 014086572), scathingly reviewed by Gilbert Francis, *New Statesman*, 4 Dec 1998, p. 63.

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<sup>6</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).

### “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.

### Broadcasts on Radio

(1) “**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 on-line for 20 January 2006 lists **Peter Ackroyd**, “The Romantics”, section on Blake; (6) BBC on-line 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 Feb 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**

(1) *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.

### **Calendars**

(1) \**William Blake: Fitzwilliam Museum, Cambridge 1994 Calendar* (Rohnert Park, California: Pomegranate Calendars & Books, 1993); (2) 1995 Calendar; (3) *William Blake. The Huntington Library* (Rohnert Park, California: Pomegranate Calendars & 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 & Books, 1995); (5) *§Blake: Art of Imagination* [for 2009] ([no place identified]: Amber Publishers [?2008]).

### **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]).

### Comic Books

**Stan Lee** presents *Wolverine in Origin: Part V of VI: Revelation*; Paul Jenkins, Bill Jemas & Joe Quesada, Plot; Paul Jenkins, Script; Andy Kubert, Pencils; Richard Isanove,

Original Painting; JG and Comcraft's Wes Abbott & 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 28 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 Nov 2009.

### **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.

## 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.

### 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.

### 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.

### Jewelry

Such as the Sterling silver ring engraved with “Exuberance is Beauty” advertised on the internet.

### 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], 181-198); (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 Feb 1986 at the University of California, Santa Cruz, in the Santa Cruz library; (9) **§Désirée Hirst, & 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. 170-171); (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 Hubley Studios (Pyramid Film & 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.

### 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.

### 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 Orhgan* (1981); **(5) §Dmitri Smirnov**, *Vremena Goda ...: The Seasons for Violin, Flute, Viola, and Harp* (1986). Hundreds of musical settings have been composed for Blake's poems – see Donald Fitch, *Blake Set to Music* (1990).

### 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:] Quotablejournals from Quotablecards, [?2000]) Square 8°, lined pages; no ISBN.

### 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]).

### **Playing-Cards**

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

### Pod-Casts

“Fifteen video podcasts” accompany the exhibition 26 January-20 April 2008 of *Blake's Shadow: William Blake and his Artistic Legacy*.

### 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), 140-141

**Robert Duncan**, "Two Dicta of William Blake: Variations", *Poetry*, XCIX, 3 (Dec 1961), 172-177

**John Gould Fletcher**, "William Blake", *Poetry*, LXXXIV, 5 (Aug 1954), 280

**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 (Feb 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 (Jan 1968), 226-228

**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), 222-223

**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), 157-158

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 Aug 2007, p. 55

### 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), and F. Bacon, "William Blake", color lithograph (1991) based on the life mask, one of 60 copies offered at §Christie's (London), 19 September 2007.

### 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".

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).

### 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.

### **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**

(1) §*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, on-line; **(6)** The Masonic William Blake Lodge Newsletter, e.g., II (Sept 2008); **(7)** The William Blake Lodge (Baltimore) web-site has reproductions from our William Blake.

The most comprehensive source of such frivolities in 2009 was CafePress on-line, 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).

### 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>7</sup> The *Wikipedia* has 3,800,000 articles in perhaps 130 languages with a motto “the free encyclopedia that anyone can edit”.<sup>8</sup> Of course many periodicals are now issued on-line as well as in hard copies. Electronic sites may change their names or even cease to exist, leaving not an electronic wrack behind.

In my experience, they are frequently seeded with fool’s gold. For instance, Google.com, the world’s largest electronic scrap heap known to me, had (on 20 February 2003) 2,340,000 apparently unsorted entries for Blake, 625,000 for William Blake, and even 488 for Gerald Eades Bentley, 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. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.

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<sup>7</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” on-line, 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>8</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.

### **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
e.g., Archibald Macleish, <i>Nobodaddy</i> , <i>a Play</i>	
Thel	1,500,000
e.g., “Tactical High-Energy Laser” and “The L word”	

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 on-line; 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 titlepage, 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 Ziggrosser** 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 & 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 are only for books which name Blake in the title. These reviews are listed in chronological order under the book reviewed.

*Blake Books* (covering publications to 1975) and *Blake Books Supplement* (to 1992) listed reviews only of exhibitions<sup>9</sup> and of works published before 1863,<sup>10</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>9</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>10</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>11</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>12</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
François Piquet	17

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<sup>11</sup> *BB* and *BBS* listed books under the name of the reviewer, whereas here they are gathered under the book reviewed.

<sup>12</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.

Mark T. Smith	34
Brian Wilkie	<u>27</u>
<b>Total</b>	<b>666</b>

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 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**

<i>William Blake's Designs for ... Night Thoughts</i> , ed. <b>D.V. Erdman, John E. Grant, Edward J. Rose, &amp; Michael Tolley</b> (1980)	15
<i>William Blake</i> , ed. <b>Morton D. Paley</b> (1978)	22

**CATALOGUES**

1939 <b>Philadelphia Art Museum</b> , <i>William Blake</i>	18
1964 <b>G.E. Bentley, Jr, &amp; 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; Städelsches 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 &amp; Madrid</b> , <i>Visiones de Mundos eternos</i>	98
2000-2001 <b>Tate &amp; Metropolitan Museum of Art</b> , <i>William Blake</i>	143
2004 <b>Grasmere</b> , <i>Paradise Lost</i>	25

2006 Sotheby, <i>William Blake Designs for Blair's Grave</i>	50
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**SCHOLARSHIP AND CRITICISM**

<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, &amp; Joseph Anthony Wittreich, Jr</b> , ed., <i>Blake's Sublime Allegory</i> (1973)	16
<b>Damon, S. Foster</b> , <i>A Blake Dictionary</i> (1965, 1967, 1971, 1988)	23
<b>Damrosch, Leopold</b> , <i>Symbol and Truth in Blake's Myth</i> (1980)	19
<b>David V. Erdman</b> , <i>Blake: Prophet Against Empire</i> (1954, 1969)	32
<b>Essick, Robert N.</b> , <i>William Blake and the Language 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 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>	

(1994)	26
<b>Paley, Morton D.</b> , <i>The Continuing City: William Blake's JERUSALEM</i> (1983)	17
<b>Paley, Morton D.</b> , <i>Energy and Imagination: A Study of the Development of Blake's Thought</i> (1970)	20
<b>Paley, Morton D., &amp; 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>13</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.

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<sup>13</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.

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 *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, & Viscomi's *Early Illuminated Books*, Phillips's *Island in the Moon*, Paley's *Jerusalem*, Essick & Viscomi's *MILTON and the Final Illuminated Books*, Erdman's *Notebook*, Lincoln's *Songs*, and Bentley's *Tiriell 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>14</sup> we may be impressed more by the journalist's creative ingenuity or chutzpa 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.

### **DISCOVERIES OF BLAKE'S WRITINGS**

"What is now prov'd was once only imagin'd"  
*Marriage* pl. 8

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

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<sup>14</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.

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* contemporary facsimile (Gamma), and *Visions* (S). Six of these newly recorded copies belonged to John Flaxman.

Newly-identified titles with Blake’s commercial engravings include [Elizabeth Blower], *Maria: A Novel* (1785), *The Cabinet of the Arts* (1799), the *Diamond Bible* (1832-34; 1836-37; 1840), and *Diario de los Niños* (1839-40). In addition, two new sets of Young’s *Night Thoughts* (1797) with coloured engravings have been located (AA, BB).

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

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.

**TABLE 1**  
**NUMBERS OF WORKS ABOUT BLAKE<sup>15</sup>**

	Books <sup>16</sup> (including Editions and Catalogues)	Essays	Reviews		
<i>BB</i>	1,406	573	254	3,218	595 <sup>17</sup>
<i>BBS</i>	1,010	354	123	4,069	177
Miscellaneous <sup>18</sup>					1,951
1992-3	9	54	21	279	62
1994	50	16	5	234	84
1995	56	22	12	239	74
1996	37	14	10	160	136
1997	75	129	11	135	178

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<sup>15</sup> These totals are sometimes distorted when a work reported on second-hand authority in one year is repeated on first-hand authority in a later year.

<sup>16</sup> The books include reprints.

<sup>17</sup> One hundred reviews in *BB* were published before 1863.

<sup>18</sup> The miscellaneous sources include Robert Essick's *Biblioteca la Solana*, the on-line versions of *The Times* [London] and *The New York Times*, reviews in *Philological Quarterly* (1925-1969), and reviews listed in *Blake Newsletter* and *Blake: An Illustrated Quarterly* before 1992, when I began reporting reviews in this Checklist.

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1998	69	32	6	233	59
1999	46	21	3	235	71
2000	73	13	12	152	56
2001	57	23	13	181	175
2002	52	26	6	208	45
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	9	139	79
2006	110	48	11	237	41
2007	90	19	15	311	100
2008	193	68	54	330	107
2009	<u>122</u>	<u>32</u>	<u>30</u>	<u>621</u>	<u>239</u>
<b>Totals</b>	<b>3,638</b>	<b>1,396</b>	<b>602</b>	<b>11,362</b>	<b>4,357</b>

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**  
**FOREIGN LANGUAGES**  
**OF PUBLISHED BLAKE SCHOLARSHIP**

<b>Language</b>	<i>Blake Books</i> 1780-1975	<i>Blake Books</i> <i>Supplement</i> 1975-1992	<i>Blake: An Illus-</i> <i>trated Quarterly</i> 1994 ff.	<b>TOTALS</b>
Afrikaans	—	2	1	3
Albanian	—	--	--	--
Arabic	—	—	3	3
Armenian	—	—	--	--
Basque	—	—	--	--
Bengali	—	—	--	--
Bulgarian	—	2	--	2
Burmese	--	--	--	--

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Catalan	1	4	41	46
Chinese	13	18	22	53
Croatian	—	—	--	--
Czeck	5	7	10	22
Danish	2	9	17	28
Dutch	—	6	11	17
Esperanto	1	—	--	1
Estonian	1	--	--	1
Farsi <sup>19</sup>	—	—	1	1
Finnish	3	2	9	14
Flemish	—	—	8	8
French	133	104	127	364
Gaelic	3	—	--	3
Galician	--	--	1	1
German	58	182	107	347
Georgian	2	—	--	2
Greek	7	7	--	14
Hebrew	6	14	7	27
Hindi	—	—	--	--
Hungarian	1	2	10	13
Icelandic	1	—	2	3
Indonesian	--	--	1	1
Italian	27	100	68	195
Japanese <sup>20</sup>	244	402	592	1,238
Korean	—	16	33	49
Latin	3	2	--	5
Latvian	2	—	2	4
Lithuanian	1	1	--	2
Mazahua	--	--	1	1
Norwegian	3	—	7	10
Polish	3	5	19	27
Portuguese <sup>21</sup>	1	6	16	23

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<sup>19</sup> See Persian.

<sup>20</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>21</sup> Portuguese includes works published in Brazil and Portugal.

Punjabi	—	—	--	--
Romansh	—	—	--	--
Romany	—	—	--	--
Rumanian	3	3	3	9
Russian	27	19	54	100
Serbo-Croat	—	1	1	2
Scotch	--	--	1	1
Spanish <sup>22</sup>	10	37	157	206
Swahili	—	—	--	--
Swedish	1	3	13	17
Tamil	—	—	--	--
Thai	--	--	--	--
Turkish	—	—	1	1
Ukrainian	—	—	--	--
Welsh	3	7	--	10
Yiddish <sup>23</sup>	1	—	—	1
<b>TOTALS</b>	576	981	1,344	2,858 <sup>24</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. 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.

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<sup>22</sup> Spanish includes works published in Andorra, Argentina, Chile, Mexico, Spain, and Uruguay

<sup>23</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>24</sup> See G.E. Bentley, Jr, "Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake", on-line at <http://www.blakequarterly.org/bentleyxenoglots.html> (2004), adapted here.

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.

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

Gombak! I hear you cry; how wonderful that there should be publications about Blake in Gombak! Even more wonderful, the essay published in Gombak is entitled "The Road Not Taken".<sup>25</sup>

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

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<sup>25</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), 147-172.

**TABLE 3**  
**DOCTORAL DISSERTATIONS BY UNIVERSITY**  
**CUMULATIVE<sup>26</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>27</sup>

Adelaide (Australia)	1985, 1988
Alberta (Canada)	1977, 1982, 2003
Arizona State	2002
Arkansas	1971, 1975, 1977, 1985
Auburn	1999
Australian National	1977
Ball State	1974
Berlin (Germany)	1976
Bern (Switzerland)	1956
Birmingham (England)	1995, 2003
Bonn (Germany)	1986
Bordeaux (France)	1924
Boston	1941 (2), 1991
Boston College	1976, 1982
Brandeis	1969, 1971, 1973, 1977, 1984, 1999
Bristol (England)	1964, 1966
British Columbia (Canada)	1977
Brown	1954, 1971, 1974, 1976, 1978, 1997
Buffalo	1952
Calicut (India)	1991

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<sup>26</sup> See also G.E. Bentley, Jr., "'The Eternal Wheels of Intellect': Dissertations on William Blake." *Blake: An Illustrated Quarterly*, XII (1979), 224-243, and D.W. Dörbbecker, "*In ... Cambridge & in Oxford, places of Thought*": *Blake in British Theses, 1950-1994*. (Trier an der Mosel, 1995).

<sup>27</sup> Dissertations for universities outside the Britain, Canada, and the United States are probably under-represented here.

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California (Berkeley)	1974 (2), 1975, 1976, 1977, 1990 (2)
(Davis)	1969, 1977, 1978, 1982
(Irvine)	1974, 1979, 1983, 1985, 1988, 1998
(Los Angeles)	1976, 1977, 1978 (2), 1980, 1985, 1993
(Riverside)	1969, 1975, 1976, 1985, 1997, 2000
(Santa Barbara)	1970, 1976 (2), 1980, 1986, 1993, 2006
(Santa Cruz)	1974, 1975, 1977, 1979, 1980, 1983, 1984
(San Diego)	1969, 1984, 1988, 1995
Cambridge (England)	1939, 1959, 1973, 1974, 1980, 1980, 1981, 1984, 1986, 1989, 1999
Carlton (Canada)	1990
Case Western Reserve	1975, 1983
(see also Western Reserve)	
Chicago	1954, 1968, 1969, 1974, 1992, 1997
Chungang (South Korea)	1987
Cincinnati	1931, 1989, 1990, 1997
City University of New York	1976, 1977, 1987, 1992, 1995
Clermont-Ferrand (France)	1981
Colorado (Boulder)	1982, 1990

Columbia	1952, 1953, 1954, 1958, 1966 (2), 1969 (3), 1970, 1972, 1974 (2), 1980, 1982
Complutense (Madrid, Spain)	1997, 1998
Concordia (Canada)	1991
Connecticut	1969, 1972, 1981, 2002
Copenhagen (Denmark)	2001, 2005
Cornell	1929, 1940, 1980, 1983, 1985, 1992
Dalhousie (Canada)	1991
Dallas	1998, 2002
Drew	2008
Duke	1983, 1992 (2), 1994, 2006
Duquesne	1984
Durham (England)	1995
East Anglia (England)	1976
Edinburgh (Scotland)	1970, 1975 (2), 1980, 1992
Emory	1967, 1977 (2), 1979 1989, 1990, 1993, 2005
Essex (England)	1999
Exeter (England)	1972 (2)
Florida	1967, 1985, 1989, 1999, 2002
Florida State	1981, 1987, 1988 (2)
Florence (Italy)	1985
Fordham	1995
Georgia	1974, 1998, 1999
Glasgow (Scotland)	1977 1980, 2004
Guelph (Canada)	1988
Harvard	1950, 1963, 1976 (3), 1977, 1983
Hawaii	1995
Hiroshima (Japan)	1963
Illinois	1975, 1976

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Indiana	1965, 1969, 1978, 1999, 2002, 2005 (2)
Innsbruck (Austria)	1933
Iowa	1960, 1973, 1974, 1975, 1971, 1982, 1985, 1989, 1991
Johns Hopkins	1960, 1968, 1969, 1974, 1975
Joong-Ang (South Korea)	1982
Kansas	1979, 1980, 1990, 2007, 2008
Kansas State	1979
Keele (England)	1979
Keimyung (South Korea)	1986
Kent State	1974, 1980, 1985
Kentucky	1981
Kolkata (India)	1999
Korea University (Seoul, South Korea)	1991
Kyemyung (South Korea)	1986
Kyoiku (Japan)	1967
Kyoto (Japan)	1950, 2001
Lancaster (England)	1971
Leeds (England)	1970
Leicester (England)	2005
London (England)	1967, 1968, 1970, 1971, 1994, 2003, 2008
Lucknow (India)	1951, 1969
Manchester (England)	1981, 1991, 1993
Manitoba (Canada)	1981, 1991 (2)
Maryland	1968, 1970, 1972, 1977, 1979, 1988, 1987, 1993
Massachusetts	1973, 1974, 1975, 1978, 1979, 1996 (2)

McMaster (Canada)	1998
Miami	1976, 1989, 1994, 2003
Michigan	1978, 1979, 1984, 1985, 1994, 1995, 1997
Michigan State	1974
Middle Tennessee	2007
Minnesota	1954, 1970, 1971, 1976
Mississippi	1998
Missouri	1979
Nanzan (Japan)	2001
Nebraska	1969, 1970, 1976, 1987, 1999
New Brunswick (Canada)	1983
New Mexico	1969, 1972, 1973(2) 1975, 1978, 2001
New South Wales (Australia)	1998
New York	1915, 1941, 1947, 1975, 1976
Nihon (Japan)	1975
Norfolk (England)	1967
North Carolina (Chapel Hill)	1951, 1968, 1972, 1992 (2), 1998, 2001
(Greensboro)	1981, 2001
North Texas	1996, 1997
Northeastern	1997
Northumberland (England)	2003
Northwestern	1954, 1956, 1958, 1971, 1973, 1976
Nottingham (England)	1964
Nottingham Trent (England)	2004, 2005 (2)
Ohio	1967, 1970
Ohio State	1984
Oklahoma	1979
Open University (England)	1993

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Oregon	1963, 1967, 1973, 1974
Oxford (England)	1946, 1953, 1954, 1956 (2), 1957, 1979, 1980, 1985 (2), 1988, 1989, 1990 (2), 1991, 1993, 2002, 2008
Oxford Brookes (England)	1993
Pacific	1975
Paris (France)	1920, 1947, 1953, 1990
Paris III (France)	1974
Paris IV (France)	1976
Pennsylvania	1971 (2), 1972, 1976, 1982, 1986, 1989, 1995
Pennsylvania State	1991
Pittsburgh	1974
Poona (India)	1984
Princeton	1968, 1975
Purdue	1981
Queen's (Canada)	1974
Queen's (Northern Ireland)	1970
Reading (England)	1951
Rice	1976
Rikkyo (Japan)	1986
Rochester	2005
Rostock (Germany)	1936
Rutgers	1968, 1974
St Andrews (Scotland)	1989
Saint Louis	1995, 1997
St Petersburg (Russia)	1997
Seoul National (South Korea)	1995
Shuto (Japan)	2006

South Africa	1983
South Carolina	1990, 1995
Southampton (England)	1989, 2001
Southern California	1968, 1987, 1990, 1996
Southern Illinois	1970, 1977
Stanford	1967, 1990
State University of New York (Albany)	1995
(Binghamton)	1981, 2007
(Buffalo)	1974, 1979, 1981 (3), 1982, 1983 (2), 1993 (3), 1995, 2004 (2)
(Stony Brook)	1976, 1978, 1982, 1990
Surrey (England)	2003
Sussex (England)	1990
Swansea (Wales)	1991
Sydney (Australia)	1978
Syracuse	1969, 1980, 1987
Tennessee	1987, 1989, 1991, 2005, 2006, 2007
Texas (Arlington)	2001
(Austin)	1963, 1966, 1974, 1975 (2), 1976, 1987, 1997
(Dallas)	1958, 1967, 1972, 1974 (2), 1996
Texas A&M	1989, 2003
Texas Christian	1973, 1984, 1989, 1991
Texas Tech	1988
Texas Women's	1974
Tohoku	2007
Tokyo Metropolitan (Japan)	2006
Tokyo University of Education (Japan)	1967
Toledo	1970, 1976, 1981
Toronto (Canada)	1947, 1952, 1963, 1971, 1975, 1976 (2), 1977, 1978, 1982, 1983, 1985, 1986, 1988, 1993, 1998

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Tours (France)	1971
Trier (Germany)	1985
Tufts	1971
Tulane	1972
Tulsa	1970 (2), 1975, 2006
Ulster (Northern Ireland)	2006
Valencia (Spain)	1988
Vanderbilt	1973, 1974, 1979, 1981, 1990, 1997, 2004
Victoria (Canada)	1999
Victoria (Wellington, New Zealand)	1952
Vienna (Austria)	1939, 1954
Virginia	1976, 1983, 1987, 1998, 2006
Wales (Lampeter)	1978
Warwick (England)	1992
Washington	1941, 1954, 1968, 1970, 1972 (2), 1974, 1975, 1980, 1983, 1984, 1988, 1991 (2), 1995, 1996 (2), 1998, 2000, 2005
Washington State	1975, 1987, 1988
Wayne State	1971
Western Ontario (Canada)	1985, 1987, 1989, 1992, 1995
Western Reserve	1963
(see also Case Western Reserve)	
Wisconsin (Madison)	1924, 1962, 1963, 1971, 1973 (2), 1974, 1977, 1981, 1991
(Milwaukee)	1976, 1979 (2)
Wrocklawski (Poland)	2005

Yale	1935, 1964 (2), 1969 (2), 1970, 1972, 1973, 1978, 1981, 1985, 1990 (2), 1993, 1996	
Yeungnam (South Korea)		1987
York (Canada)		1974, 1981 (2), 1984
York (England)		1974, 1988, 2004, 2006
Youngnam (South Korea)		1987
Zurich (Switzerland)		1911, 1965, 1978

Dissertations about Blake thus far recorded (2009) were given in 195 universities in Australia (4 universities), Austria (2), Canada (14), Denmark (1), England (24), France (6), Germany (4), , India (4), Italy (1), Japan (7), New Zealand (1), Northern Ireland (2), Poland (1), Russia (1), Scotland (3), South Africa (1), South Korea (8), Spain (2), Switzerland (12), the United States (409), and Wales (2).

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

1910		1920	1	1930		1940	1	1950	1
1911	1	1921		1931	1	1941	3	1951	4
1912		1922		1932		1942		1952	3
1913		1923		1933	3	1943		1953	3
1914		1924	1	1934		1944		1954	8
1915	1	1925	1	1935	1	1945		1955	
1916		1926		1936	1	1946	1	1956	4
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	14	1990	16	2000	3
1961	1	1971	14	1981		1991	18	2001	7
1962	1	1972	13	1982	19	1992	11	2002	6
1963	8	1973	12	1983	27	1993	12	2003	7
1964	6	1974	28	1984		1994	4	2004	7
1965	2	1975	23	1985	25	1995	15	2005	9
1966	5	1976	28	1986	8	1996	8	2006	8
1967	10	1977	20	1987	13	1997	12	2007	3
1968	10	1978	15	1988	14	1998	10	2008	3
1969	18	1979	18	1989	14	1999	8	2009	

## 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.

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>28</sup>

### Blake Trust Publications 1992 ff<sup>29</sup>

*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, & 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 & Joseph Viscomi (1993)

*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*

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<sup>28</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 Works 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>29</sup> For Blake Trust Publications 1951-1991, see *BBS*, 13.

*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** on-line, created by Joseph Viscomi, Morris Eaves, and Robert N. Essick. This includes thus far (2009) carefully-corrected colour reproductions of 31 copies of Blake's works in Illuminated Printing, the manuscript of "The Order" of the *Songs*, the water-colours for Job, Blair's *Grave*, Milton's *Comus*, "On the Morning of Christ's Nativity", *Paradise Lost*, and *Paradise Regained*, the Large Colour Prints (23 prints), the engravings for Blair's *Grave*, Hayley's *Ballads* (1805) and *Designs* (1802), Mary Wollstonecraft, *Original Stories*, Young, *Night Thoughts* (1797), plus catalogues of the principal public collections of Blake's works. 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>30</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

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<sup>30</sup> R.N. Essick, *William Blake and the Language of Adam* [1989], 191.

have placed the paper on the bed of the press, and the copperplate was imposed down upon the paper. For instance,

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

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

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

In ordinary printing in conventional typography, several pages of type (a forme) are printed on one side of a sheet of paper; for instance, in a folio with two leaves per folded sheet of paper, pages 1 and 4 would be printed on the outside of the

sheet and pages 2 and 3 on the inside. Blake used this method at least occasionally and perhaps regularly for the copies he printed on both recto and verso of the leaf.<sup>31</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>32</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 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,

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<sup>31</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>32</sup> Copies L and M, rediscovered in 1993 and 1997, confirm Viscomi's hypothesis.

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. 160-161.*]

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 practise 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>33</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**

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

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<sup>33</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".

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*.

## Introduction

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. 133-134.]

*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

## Introduction

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>34</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>35</sup>)
- 1790** *Marriage* (K-M [proofs], A, C, B, H<sup>36</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),

<sup>34</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>35</sup> The printing of *Thel* is dated no more precisely than 1789-90.

<sup>36</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).

- Songs* (A, R; I, L, O/K, M, W/N,<sup>37</sup> BB), *Europe* (A, H), *Urizen* (B), *Song of Los* (A-F), *Ahania* (A-B), *Book of Los* (A-B)<sup>38</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** ?*For the Sexes* (A, B), *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** *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).

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<sup>37</sup> *Songs* (O/K and W/N) are sets which were later separated.

<sup>38</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.

### 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 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>39</sup> with crucial evidence from stab-holes and inscriptions by Blake and Tatham.

## 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

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<sup>39</sup> Butlin & Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse", *Blake*, XLII (2008), 52-72.

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.

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) .

## 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 *The Cabinet of the Arts* (1799) were each 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; 1826-37; 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*.

### 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.

## **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 Vaubert de Chantilly has discovered the catalogues of 1831, 1835, and 1837 in which Wainewright's books were sold.<sup>40</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. 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 & 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 and in Tate, London, and The Metropolitan Museum (N.Y.) in 2000-2001 with 159 reviews.

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<sup>40</sup> Marc Vaubert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library", pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001). This is an exemplary essay.

Important Blakes were offered in John Windle's catalogues of 1995, 1998, 2000, 2001, 2003, 2005, 2006, and 2009. 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>41</sup>

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) also broke up and sold in 2007 *Songs of Innocence* (Y) which been reported as "on

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<sup>41</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 have been sold in 2007 for \$2,000,000 or about \$200,000 per print.

permanent deposit” in the Wallraf-Richartz Museum in Cologne.

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). 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>43</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 & Thomas Hartley Cromek which was described in the Hart & Johnson catalogue offering them for sale (2008) before the Archive went to Princeton.

## **BOOKS OWNED BY WILLIAM BLAKE**

### **Newly Identified**

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<sup>43</sup> I record here only the rarissima from La Biblioteca la Solana. I should confess that only GEB calls it the Biblioteca la Solana.

**Anon.**, *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 Oppressions of the French Protestants* (1686), **bound with Anon**, *Life & Death of ... Richard Baxter* (1692)

**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 bearing the signature of William Blake have been traced. 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)

**Henry 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)

## SCHOLARSHIP AND CRITICISM BOOKS 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>44</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 Joseph Viscomi, *Blake and the Idea of the Book* [1993, i.e., Feb 1994]".

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<sup>44</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.

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>45</sup>

Similarly there are **voting records** of Blake's father James (1749, 1774, 1780, 1784), his brother James (1784), and his brother John (1788) – but never of the poet.

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), 2002 (in Japanese), and in 2004 (in German), 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

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<sup>45</sup> These derive chiefly from *BR* (2) 735-6 and Angus Whitehead, "William Blake: New References to Blake in *Boyle's City Guide* (1797) and *Boyle's City Companion* (1798)", *Blake Journal*, No. 8 (2004), 30-46.

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>46</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 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, 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

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<sup>46</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.

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 3,000 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 & 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>47</sup> has been

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<sup>47</sup> Robert N. Essick, "Blake in the Marketplace" for 1978-2007, *Blake*, XIV-XLI

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>48</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>49</sup> These are major achievements.

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>50</sup> Blake's Moravian context is likely to be central to all future discussions of his religious ideas.

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(1980-2009), growing from 18 pp. to 34.

<sup>48</sup> Robert N. Essick, "A Self(?) Portrait of William Blake", *Blake*, XXXIX (2005-6), 126-139.

<sup>49</sup> Robert N. Essick & Joseph Viscomi, "An Enquiry into William 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>50</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), 100-109.

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.

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>51</sup>

G.E. Bentley, Jr has performed a chore like Robert Essick's in the annual survey of Blake publications and discoveries.<sup>52</sup> He has also published influential essays on the startling context of Blake's trial for sedition in 1804,<sup>53</sup> on false imprints on the editions of Lavater's *Physiognomy* bearing plates by Blake,<sup>54</sup> on Blake's print-selling partnership with James Parker,<sup>55</sup> and on the connection, or rather the irrelevance, of the so-called "Sophocles Manuscript" with William Blake.<sup>56</sup> But the most lastingly valuable of these essays are likely to be those on the economics and the materials of Illuminated Printing.<sup>57</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

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<sup>51</sup> Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark & David Worrall (1999).

<sup>52</sup> G.E. Bentley, Jr, "William Blake and His Circle" (1992 ff.), *Blake* (1994 ff).

<sup>53</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.

<sup>54</sup> G.E. Bentley, Jr, "The Physiognomy of Lavater's *Essays*: False Imprints, '1789' and '1792'", *Blake*, XXIX (1995), 16-23.

<sup>55</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>56</sup> G.E. Bentley, Jr, "William Blake and the Sophocles Enigma", *Blake*, XXXI (1997), 65-71.

<sup>57</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), 617-641, and "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates", *University of Toronto Quarterly*, LXXVI (2007), 714-770.

have thrown floods of light on the provenance of works by Blake.<sup>58</sup> He has demonstrated the influence of graphic technology on Gilchrist's epoch-marking *Life of William Blake*, "*Pictor Ignotus*" (1863).<sup>59</sup> And, most importantly, he has shown, through extraordinarily detailed and persuasive examination of the physical characteristics of Blake's works 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>60</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>61</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>62</sup> which has the double advantage of being hauntingly familiar and outrageously irrelevant to its origin.

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<sup>58</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>59</sup> Joseph Viscomi, "Blake after Blake: A Nation Discovers Genius", in *Blake, Nation and Empire*, ed. Clark & Worrall (2006).

<sup>60</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>61</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>62</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.

Division I: William Blake  
**PART I**  
**ORIGINAL EDITIONS, FACSIMILES,<sup>63</sup> REPRINTS,**  
**AND TRANSLATIONS**

*Section A: Original Editions*

**TABLE 5**  
**COLLECTIONS OF ORIGINALS**  
**OF BLAKE'S WRITINGS**

**Addenda to *BB* (1977), 57-66 and *BBS* (1995), 32-36**

<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) <b>LETTER:</b> 18 Jan 1808 (A)
Art Institute (Chicago)	<b>ILLUMINATED WORKS:</b> <i>Urizen</i> pl. 9
Bodley	<b>TYPE-PRINTED WORK:</b> "Blake's Chaucer: The Canterbury Pilgrims" (B)
<i>Bloom, Harold</i>	<b>ILLUMINATED WORK:</b> <i>For the Sexes</i> pl. 2
<i>Kay &amp; Roger</i>	<b>ILLUMINATED WORK:</b> <i>Songs</i> pl. 23

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<sup>63</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.

*Eason*

- 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, 18, *No Natural Religion* (G<sup>1</sup>) pl. a4, a6, b3  
**TYPE-PRINTED WORK:** *Descriptive Catalogue* (U)  
**LETTER:** 1 Sept 1800  
**RECEIPT:** 9 Sept 1806
- Huntington  
Library  
*Kain, Connie,*  
*David &*  
*Richard* **DRAWING:** “Tiriel Led by Hela”
- KUNSTHALLE,  
Hamburg **ILLUMINATED WORKS:** *America* pl. 1  
*Roger Lipman* **ILLUMINATED WORK:** *Songs* pl. 30  
Moravian **LETTERS:** Catherine Armitage (later the  
Church poet’s mother) to the “Bretheren & Systers”  
Archives of ?Nov 1750, and of Thomas  
the Fetter Armitage (Catherine’s first husband) to the  
Lane Con- *same*, 14 Nov 1750  
gregation,  
(London)
- Morgan (J. **LETTER:** 12 March 1804  
Pierpont)  
Library
- National Library **LETTER:** 25? Nov 1826<sup>64</sup>

<sup>64</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.

- of Scotland
- Parker, Allan** **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)
- 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 Univer- **ILLUMINATED WORKS:** *Marriage* (M)  
 sity in the Uni-  
 versity of *Songs* (o) pl. 18, 24, 38-39,  
 Toronto 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  
 (City of) brother), 1 April 1785  
 Archives  
 Centre
- Wormsley **ILLUMINATED WORKS:** *Songs* (P)  
 Foundation
- Yale University **LETTER:** Autumn? 1800
- Yale Center for **ILLUMINATED WORKS:** *America* (M), *Thel*  
 British Art (B), *Europe* (A) and pl. 1, *For the Sexes* (G),  
*Jerusalem* (E) and pl. 28, 35, *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, *Songs* pl. 32
- TYPE-PRINTED WORK:** *Poetical Sketches* (Q)
- DRAWING:** *Tiriel* Drawing 10
- LETTERS:** 17 April, Aug?, 26 Nov 1800, May 1807 (from Cromek), 1829 (Catherine Blake to James Ferguson); 4 letters to Ozias Humphry
- TYPE-PRINTED WORK:** *Descriptive Catalogue* (V)

**TABLE 6**  
**PRIVATE OWNERS AND PUBLIC INSTITUTIONS**  
**WHICH HAVE DISPOSED OF ORIGINAL BLAKES**  
**Addenda to *BB* (1977) and *BBS* (1995)**

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 WORKS:</b> <i>Songs</i> (P)
<i>Baskin, Leonard</i>	<b>ILLUMINATED WORKS:</b> <i>Europe</i> (c) pl. 1 <sup>b</sup> (see "Order" of the <i>Songs</i> )
<i>Bentley, Dr</i>	<b>ILLUMINATED WORKS:</b> <i>Marriage</i> (M),
<i>A.E.K.L.B. &amp; G.E., Jr</i>	<i>Songs</i> (o) pl. 18, 24, 38 <b>MANUSCRIPT:</b> The "Riddle" manuscript
<i>Dennis, Mrs Seth</i>	<b>ILLUMINATED WORK:</b> <i>Songs</i> (Q)
<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 WORKS :</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), <i>Thel</i> (B), <i>Europe</i> (A) and pl. 1, <i>For the Sexes</i> (G), <i>Jerusalem</i> (E) and pl. 28, 35, <i>No Natural Religion</i> (B) <b>DRAWINGS:</b> Gray, <i>Poems</i> (with inscriptions and watercolours), <i>Tiriel</i> Drawing 1

- Neuerburg family*      **ILLUMINATED WORK:** *Innocence* (Y)  
pl. 4-5, 9-10, 12, 16, 18 – pl. 6-8, 11, 13-  
15 are apparently still in the family
- Ryskamp, Charles*      **LETTER:** 12 March 1804
- Wallraf-Richartz*      **ILLUMINATED WORK:** *Innocence* (Y),  
Museum (Cologne) thought to be “on permanent deposit” in  
the Wallraf-Richartz-Museum, was  
partly sold – see Neuerburg family  
above<sup>65</sup>
- Whitney Family*      **ILLUMINATED WORK:** *Visions* (E)

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<sup>65</sup> I have had no reply to my letter of enquiry to the Wallraf-Richartz-Museum.

**TABLE 7**  
**TITLES AND COPIES**  
**Addenda to *BB* (1977) or *BBS* (1995)**  
**New Titles**

Letters of Aug? 1800, 1 Sept 1800, 4 untraced letters to Ozias  
Humphry  
*Songs of Innocence and of Experience* contemporary facsimile  
(Gamma)  
Sophocles Manuscript (probably not by the poet)<sup>66</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 Copper Plates**

By the end of his life, Blake had accumulated perhaps 113 kilograms of copper plates, most of it for works in Illuminated Printing.<sup>67</sup> At his death “a great number of Copper

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<sup>66</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 writing is not the poet’s).

<sup>67</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), 714-770.

Plates” passed to his widow Catherine, according to her protector and Blake’s disciple Frederick Tatham,<sup>68</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 and of Experience* on paper watermarked 1831 and 1832.<sup>69</sup> Later “all save these ten [copperplates]<sup>70</sup> were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.”<sup>71</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

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<sup>68</sup> *BR* (2) 688.

<sup>69</sup> *BB*, p. 73.

<sup>70</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>71</sup> Alexander Gilchrist, *Life of William Blake*, “*Pictor Ignotus*” (London: Macmillan, 1863), I, 127; see also II, 267.

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 Printing.<sup>72</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>73</sup> (just as a watermark will only appear on 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

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<sup>72</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>73</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.

mirror-writing, and ordinarily it is very difficult or impossible to decipher.

**TABLE 8**  
**COPPERPLATE-MAKERS' MARKS<sup>74</sup>**  
**A Cumulative Table**

**G. HARRIS | N° 31 | SHOE LANE | LONDON**

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

**JONES No 4[7?] | SHOE LANE LONDON<sup>75</sup>**

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

**JONES AND | PONTIFEX N° 47 | SHOE LANE LONDON**

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

*Urizen* (1794) (E)

**R PONTIFEX & C° | 22 LISLE STREET STREET | SOHO, LONDON**

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

**WHITTOW & HARRIS | No 31 SHOE LANE | LONDON<sup>76</sup>**

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<sup>74</sup> *BB*, 86n4, 145, 235-236, 381 n4, 518-519, 532, 545, and *BBS*, 195 n10.

<sup>75</sup> The copperplates 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".

<sup>76</sup> The same mark appears on all the copperplates etched by Schiavonetti with Blake's designs for Blair's *Grave* (1808) (Rosenwald Collection)..

*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]JOE LANE | LONDON

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

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

*America* (1793) (N) pl. 6; *Urizen* (1794) (A) pl. 2, 19, 28; *Jerusalem* (1804[-20]) pl. 56, 63, 92, 93 might be either of the WHITTOW stamps.

**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>77</sup> though previously it been assumed that the supports were millboard.

**TABLE 9**  
**COPPER PLATE-SIZES (BB, 67-71)**  
**ADDENDA**

**"God Judging Adam" (1795), colour-print**

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<sup>77</sup> Joseph Viscomi, "Blake's Annus Mirabilis", *Blake*, XL (2007), 63.

43.2 x 53.5 cm

**“Satan Exulting Over Eve” (1795), colour-print**

43.2 x 53.4 cm

**“Elohim Creating Adam” (1795), colour-print**

43.1 x 53.6 cm

**Small “Pity” (1795), colour-print**

19.75 cm high at left, 19.5 cm high at right,

27.2 cm wide at top, 27.4 cm 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>78</sup>**

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<sup>78</sup> See “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of his Copperplates”, *University of Toronto Quarterly*, LXXVI (2007), 714-770.

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, 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* 557-558) with a surface area of 10,276 cm<sup>2</sup> gives an average copperplate price of 0.135d/cm<sup>2</sup>.

**TABLE 10**  
**WEIGHT AND COST OF COPPERPLATES**  
**FOR BLAKE'S WRITINGS**

Title	Number of New Plates	Weight in Grams	Cost
"The Accusers"; see "Our End is Come"			
"Albion Rose"	1	688.3	£ 9. 3
<i>All Religions are One</i>	10	241.2	£ 3. 3
<i>America</i>	23	10,196.6	£ 6.17. 0
"The Approach of Doom"	1	1,014.4	£ 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>	1	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	792.3	£	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 “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.</b>	<b>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>79</sup> differing in size, paper-materials, thickness, &c.<sup>80</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 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)

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<sup>79</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>80</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 & N.Y.: British Association of Paper Historians, 1996) Studies in British Paper History Vol. I.

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>81</sup> but he also used the remainder for scrap paper -- see *BB*, 574-575 and *BBS*, 221-222.

In Table 11, 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 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. Watermarks with dates after Blake's death such as J WHATMAN | 1828, 1831, and 1832, were clearly not chosen by Blake.

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<sup>81</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".

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 11**  
**WATERMARKS IN WORKS BY BLAKE**  
**A Cumulative Table<sup>82</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 Aug 1829)

**BASTED MILL 1820<sup>83</sup>**

Butlin #714 (1820)

**A B[LACKWELL?]**

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<sup>82</sup> Incorporating *BB* (1977), 71-73, *BBS* (1995), 40, and Butlin.

<sup>83</sup> BASTED MILL is the watermark used by John Pine and William Thomas at their Basted Mill, Hertfordshire.

Letter (7 Oct 1803)

**A BLACKWELL | 1798**

Letters (10 Jan 1802; 25 April, 6 July, 13 Dec 1803; 14, 27 Jan 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>84</sup>

**BUTTANSHAW**

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

Butlin #531 (1806)

**BUTTANSHAW 1799**

Butlin #358 (1802)

**BUTTANSHAW | 18[ ]**

Letter (19 Oct 1801)

**BUTTANSHAW | 1802**

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

**Crown design**

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

**CURTEIS & SON**

Letter (18 Oct 1791)

**W D[ICKI]E<sup>85</sup> | 1803**

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<sup>84</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.

<sup>85</sup> The watermark, misread, or rather misreported, in *BB*, 71, 272 as 'W DA[CI]E',

Letters (4 Dec 1804; 25 March 1805)

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

Letter (4 Dec 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)

**FAO**

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

**GATER 1805**

Butlin #621 (1805), 771 (1820)

was commissioned by William Dickie, Bookbinder, Paper Maker, and Stationer of the Strand; he did not have his own mill.

**GR and coat of arms**

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

**GR and PRO PATRIA**

Butlin #R8 (n.d.)

**J GREEN | 1819**

Butlin #709, 736, 763 (1820)

**[ ]EEN [ ]9**

Butlin #792 (1820)

**FRANCE**

"Canterbury Pilgrims" (1820 ff.)

**JH in monogram**

Butlin #693 (1818), 699 (1820)

**F HAYES | 1798**

Letters (11 Sept 1801; 22 Nov 1802; 16 Aug 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 Jan 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**

"Resurrection of the Dead"<sup>86</sup>

**J RUSE | 1800**

"Lavater" (1801)

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

*Vala\**

**R & T**

*Europe* (\*I)

**RUSE AND TURNERS**

Butlin #757 (1820)

**RUSE & TURNERS | 1810**

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

**RUSE & TURNERS | 1812**

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

**RUSE & TURNERS | 1815**

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<sup>86</sup> Pencil sketch, watermark and drawing reproduced in John Windle Catalogue 46 (2009), p. 2.

*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 Dec 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)

**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 [National Gallery of

Victoria]); Moore & Co ad (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 #167-168 (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>87</sup>**

*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>88</sup>**

Blair watercolour No. 11 (backing mat)

**J WHATMAN | 1801**

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<sup>87</sup> According to 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), "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>88</sup> J WHATMAN □ 1800 has not been recorded in another work by Blake.

*Milton* (B)

**J WHATMAN | 1804**

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

**J WHATMAN | 1808**

*Innocence* (S), *Songs* (\*R, S), *Milton* (A-B, \*C<sup>89</sup>)

**J WHATMAN | 1811**

\*Flaxman, *Hesiod* (1817) proofs

**J WHATMAN 1813**

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

**J WHATMAN | 1815**

*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)

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<sup>89</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).

**J WHATMAN TURKEY MILL 1821**

Butlin #828 1 (1826-27)

**J WHATMAN | 1824**

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

**J WHATMAN | 1825**

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

**J WHATMAN | 1826**

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

**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 Sept 1800)

**1794**

- Thel* (\*F), *Urizen* (pl. 22 [*Essick*]), "Accusers" (G), "Joseph of Arimathea Preaching" (1793-96); Butlin #656 (1809)  
**[17]96**
- Letter (16 Sept 1800); George Cumberland's card\* (1827)  
**1797**
- Tasso MS  
**1798**
- List of Apostles  
**[ ] 18[ ]**
- Butlin #535 (1807)  
**180[2?]**
- Letter (14 Oct 1807)  
**1802**
- Hayley, *Designs to a Series of Ballads* (1802); Butlin #683 (1805); Butlin #781 (1825)  
**1806**
- Butlin #692 passim (1819)  
**1808**
- "Canterbury Pilgrims" (1810 ff.)  
**1810**
- Butlin #748 (1820)  
**[18]11**
- No Natural Religion* (H-J)  
**1811**
- "Earl Spencer" (1813)  
**1815**
- Butlin #916 (1824-27); Butlin #801 (1825)  
**1818**
- "Everlasting Gospel" MS; letter (March 1825)  
**1821**
- On Homer* (C)

**1832**

*Songs* (\*b, o)

**19[?]**

*Songs* (\*j)

**Crown and Shield**

Letter of 1 Sept 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 12**

**STAB HOLES**

**Addenda to *BB* (1977), 55-56 and *BBS* (1995), 31**

**Two Holes**

**3.9, 4.3 apart**

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

**Three Stab Holes**

**3.9 x 4.4<sup>90</sup>**

Small Book of Designs (B)<sup>91</sup>

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<sup>90</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>91</sup> *Urizen* pl. 2, 5, 10 and *Marriage* pl. 11 were recorded in *BB*. All the new information about stab holes comes from Butlin & 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

*Thel* pl. 7 (Anon.)  
*Urizen* pl. 1 (Keynes Family Trust)  
*Urizen* pl. 2 (Tate)  
*Urizen* pl. 5 (Yale)  
*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)  
**Five holes**  
**1.2, 3.1, 11.1, 1.2 cm apart**

*Innocence* (J)<sup>92</sup>



“The Accusers”; see “Our End is come”

**"Albion Rose"**  
**(?1796, ?1804)**

**Weight and Cost of Copperplate<sup>93</sup>**

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*Marriage* pl. 14 (U.S. National Gallery) – perhaps because they were trimmed off or simply not noticed.

<sup>88</sup> For conflicting reports on these stab holes, see *Songs of Innocence* (J).

<sup>93</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), 714-770.

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 ....

### **NEWLY DISCOVERED 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 |  
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), 485-497, whence all this information derives (the watermark information derives from a private communication from Dr Cole).

*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, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**EDITIONS**

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

**REVIEWS**

§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

**Kay Parkhurst Easson**, *Blake Studies*, V, 1 (1972), 168-174 (with another)

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974, pp. 1537-1539 (with 6 others)

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

*America*  
**TABLE**  
(1793[-1831?])

Copy	Plates	Leaves
S	18	18
Untraced		

### 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] + loose proofs, C-I, K-L, R), **1795** (A-B), **?1807** (M), **1821** (O), and **posthumously** (N, P-Q) (Viscomi, 376-380).

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 & 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 C**

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

### **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>94</sup>

### **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.

### **COPY L**

**HISTORY:** Reproduced on-line at the New York Public Library web-site.

### **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 1997 Mr Mellon had given it to (6) The **YALE CENTER FOR BRITISH ART**. Reproductions of it were added to the William Blake Archive in 2004.

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<sup>94</sup> According to Wheatley's file copy of the catalogue in the British Library: S.C. Wheatley.17 (12); see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library," pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

### **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>95</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) ....

### **NEWLY RECORDED COPY**

#### **COPY S**

**BINDING:** Bound with *Thel* (S), *Europe* (N), *Urizen* (K), and *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>96</sup> (2) At

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<sup>95</sup> Gilchrist, 366 (*BR* (2) 481).

<sup>96</sup> *BR* (2) 758.

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>97</sup> (3) Offered in Willis & 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 drawings [*i.e.*, *prints?*] which I have set apart for Il marito [*i.e.*, *Barron Field;*] it's headed *America*";<sup>98</sup> (2) **UNTRACED**.

## Pl. 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>99</sup>

## EDITIONS

*America* (1963) The William Blake Trust <BB>

## REVIEWS

§Anon., "A Prophet's Eye", *Times* [London], Feb 1964

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<sup>97</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]).

<sup>98</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>99</sup> Michael Phillips, "The Printing of Blake's *America a Prophecy*", *Print Quarterly*, XXI (2004), 31.

**\*Laurence Whistler**, “The William Blake Trust’s facsimile of ‘America, A Prophecy’”, *Connoisseur*, CLVI (July 1964), 182-183 (Blake’s books are “twinkling”) <**BB #2947**>

*America: A Prophecy*, introduction by **G. E. Bentley, Jr** (1974) American Blake Foundation <**BB**>

#### **REVIEWS**

**David V. Erdman**, “*America, Everyone?*”, *Blake Newsletter*, IX, 4 (Spring 1976), 123-126 (with another)

**Ronald Paulson**, *Georgia Review*, XXX (Summer 1976), 466-467 (with 3 others)

*America a Prophecy*, the *Blake Newsletter* reproduction (1975) <**BBS**>

#### **REVIEW**

**David V. Erdman**, “*America, Everyone?*”, *Blake Newsletter*, IX, 4 (Spring 1976), 123-126 (with another)

### **“The Approach of Doom”**

#### **Weight and Cost of Copperplate**

The experimental plate, cut up and etched with 4 plates for the *Marriage*, weighed 1,620.7grams and cost 6s 11<sup>3</sup>/<sub>4</sub>d.

**“Blake's Chaucer: The Canterbury Pilgrims”  
(1809)**

**NEWLY DISCOVERED COPY**

COPY COLLECTION	CORRECTION	CONTEMPORARY OWNER
B	Bodley Douce	-- Francis

## **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>100</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.

### *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.

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<sup>100</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.

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>101</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 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

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<sup>101</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.

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 Oct 1936).

Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

### **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 Feb 1974, pp. 145-147 (with 6 others)

*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**

**HISTORY:** Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

### **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>102</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	

*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] + proofs, A-E, G-M, R, ?P, ?Q), **1795** (F), and **1818** (N-O) (Viscomi, 376-379).

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

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<sup>102</sup> The print missing may be pl. 1, "Thel's Motto", also omitted from Copy E.

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 *The Book of Urizen* 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 "*The Book of Urizen*'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:** (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 1997 Mr Mellon had given it to (5) The YALE CENTER FOR BRITISH ART.

### **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 [& William A. Chatto], *A Treatise on Wood Engraving* (1839), 715 note, must refer to copy E, as only copy E has seven rather than eight prints. (No copy has more than one titlepage.) 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>103</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>104</sup>

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<sup>103</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) 515-517), (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>104</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

and whose widow lent a copy to the Boston exhibition (1880), Lot 43; ...

**COPY H:**

Reproduced in black-and-white in Jordi Doce's translation of *Tiriél, el libro de thel* (2006).

**COPY J**

Reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY K**

**HISTORY:** (3) Quaritch offered it in his Catalogue 665 (1949), \$2,800, and Catalogue 672 (1949), Lot 122, £700.

**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 in 2008 in the William Blake Archive.

**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

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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).

## **COPY R**

**HISTORY:** Reproduced in 2008 in the William Blake Archive.

## **NEWLY RECORDED 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 & 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>105</sup> in North London around 1972-77"<sup>106</sup> to (5) An *Anonymous* collector who took them to the Victoria &

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<sup>105</sup> According to Anon., "Long-lost Blake watercolours shown for 1st time", CBC News, 12 Nov 2007, it was a furniture sale.

<sup>106</sup> Butlin & Hamlyn p. 57.

Albert Museum, where they were identified, and lent them to the Tate Britain exhibition of 2007.

### 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 Dec 1965, p. 1,104 (with another)

**Anon. (Your Reviewer)**. "From Blake's Trust." *Times Literary Supplement*, 9 Dec 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], Dec 1965 (with another)

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

*The Book of Thel*, ed. **Nancy Bogen** (1971) <BB>

#### REVIEW

- Andrew Wright**, *Blake Studies*, IV, 2 (Spring 1972),  
162-163
- §**Anon.**, "Disorientation", *Times Literary Supplement*, 29  
Sept 1972, p. 1145 (with another)
- I.H. C[hayes]**, *English Language Notes*, X (Sept 1972),  
32
- §**John E. Grant**, *Philological Quarterly*, LI (1972), 643-  
644 (with 2 others)
- §**Kerry McSweeney**, *Queen's Quarterly*, LXXIX (1972),  
236-237
- §**W.H. Stevenson**, *Studies in Romanticism*, XI (1972),  
71-72
- Francis Wood Metcalf**, *Blake Newsletter*, VII, 1  
(Summer 1973), 17-19
- §**Donald D. Ault**, *Modern Philology*, LXXI, 2 (Nov  
1973), 218-221
- §**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1  
(Fall 1973), 120-123 (with 6 others)
- §**Steven R. Phillips**, *Studies in Burke and His Time*, XV  
(1974), 301-305

*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 (Jan 1906), 161-179 (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>107</sup>) [to Money for 12s], from whom it was acquired by (2) The bookseller James Weale, for whom it was sold in 1840 ....

### NEWLY DISCOVERED COPY

### COPY U

**BINDING:** (1) Watermarked "AP" and "1807" (as usual), leaves 11 x 19 cm, lacking the index leaf (G6),<sup>108</sup> with the corrections Blake made in copies distributed at the exhibition (B-D, F-H, J, L, O) on the titlepage ("^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>109</sup> and 3,<sup>110</sup> plus minor underlining and notes probably by George

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<sup>107</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.

<sup>108</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>109</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>110</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.

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 Jan 1876; **(C)** Dora Greenwell of 27 Dec 1875 (printed) on "Vivisection" quoting 26 lines of "Auguries of Innocence"; **(D)** Dora Greenwell [to George Cumberland Jr], 25 Jan 1876; plus **(E)** A note by "GC Nov [180]9"<sup>111</sup> on the back flyleaf.

**HISTORY:** **(1)** In November 1809 George Cumberland Jr paid 5s for two copies of the *Descriptive Catalogue*<sup>112</sup> and sent them to **(2)** His father George Cumberland in Bristol,<sup>113</sup> who

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<sup>111</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>112</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>113</sup> George Cumberland Sr wrote to his son on 13 Nov 1809:

Blakes Cat. is truly origina l– part vanity part madnes s– 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? ...

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 and John Windle in August 1997 to (5) Professor *Robert Newman Essick*.<sup>114</sup>

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

### NEWLY DISCOVERED 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>115</sup> (4) *UNTRACED*.

#### REVIEW

[Robert Hunt], "Mr. Blake's Exhibition", *Examiner*, 17 Sept 1809, pp. 605-606 (a violent attack on Blake)  
<BB>

#### EDITIONS

*A descriptive catalogue* [H] (Oxford & N.Y.: Woodstock Books, 1990) <BBS>

#### REVIEW

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

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<sup>114</sup> For the intermediaries between George Cumberland and Robert Essick, see Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

<sup>115</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. & London: Garland, 1975), 25, 115.

\*"Catalogue Descriptif de Scenes, Inventions Historiques et Poétique Peintes par William Blake a l'Aquarelle, Restaurant l'ancienne Methode de la Peinture a Fresque; ainsi que des Dessins Presentes au Public [*sic*] et Offerts a l'achat sous contrat 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])

**TABLE**

<b>Copy</b>	<b>Plates</b>	<b>Leaves</b>	<b>Watermark</b>	<b>Blake Number</b>	<b>Leaf size in cm</b>	<b>Printing Colour</b>
N	?2-8,	15				
Un-traced	11-18					
c	#1	1	--			dark blue <sup>116</sup>
Anon. c	15 <sup>b</sup>	1	--	-- <sup>117</sup>	22.6 x 31.3	brown <sup>118</sup>
<i>Harvard</i>						
<b>Anon.</b>	1	1	Wove paper	–	24.2 x 17.7	dark grey-blue
<b>Essick</b>	13-14	1	--	--	25.1 x 19.5	greenish grey
<b>Untraced</b> [4]	4?	4?	?	?	?	?

<sup>116</sup> The dark blue copy of Europe pl. 1 has a brown ink framing line round the print.

<sup>117</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>118</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.

### 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* 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, 376-381). 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>119</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

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<sup>119</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.

within 0.2 cm of the left margin.

#### 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 modelling 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>120</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>122</sup> and line 3 from the bottom

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<sup>120</sup> Not recorded in *BB* or *BBS*.

<sup>122</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

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 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), 258-260, R.N. Essick demonstrated that most separate prints of the *Europe* frontispiece are Muir lithographic facsimiles, not Blake's originals.

In "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.

**Pl. 1** (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.

**Pl. 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>123</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.

**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>124</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 1997 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

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<sup>123</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 156, the source of all the information here.

<sup>124</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

**COPY B**

**HISTORY:** 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). and the Petit Palais exhibition catalogue of 2 April-29 June 2009.

**COPY C**

**HISTORY: (5)** Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>125</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>126</sup>

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<sup>125</sup> N.B. Keynes & Wolf, *William Blake's Illuminated Books: ACensus* (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>126</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

### **COPY F**

Reproduced on-line at the New York Public Library web-site.

### **COPY G**

Pace *BB*, 142, copy G is not color-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 been since 1972 in the PIERPONT MORGAN LIBRARY (see *Visions* [H]). It was reproduced in the William Blake Archive in 2009.

### **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 L**

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

### **COPY a**

Previously unknown sketches on the versos of pl. 1 and 18

were reported and reproduced by Robert N. Essick & Rosamond A. Paice, “Newly Uncovered Blake Drawings in the British Museum”, *Blake*, XXXVII (2003-4), 84-100.

### NEWLY RECORDED 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 c**

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

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

**HISTORY:** (5) By 1997 Mr Mellon had given it to (6) The **YALE CENTER FOR BRITISH ART**.

#### **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).

**PLATE 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>127</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>128</sup>

### NEWLY DISCOVERED 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*].

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<sup>127</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>128</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.

**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. 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**>

**NEWLY DISCOVERED COPIES**

Robert Nikirk wrote to me on 20 February 1968:

Early in 1965, Mr. Weber, Jr. [*of the New York brokerage firm of Tice and Lynch*] 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 ... 4 monochrome pages from Blake's Europe, and other oddities [*including the Riddle Manuscript*].

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 Jan 1970, p. 14

G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-287 (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

### *The First Book of Urizen* (1794[-1818?])

#### TABLE

Copy	Plates	Leaves	Watermark	Blake Number	Binding Order	Leaf Size in Cm	Printing Colour
E	1-3, 5-, 15, 17-, 23, 26-28 <sup>129</sup>	24	J WHATMAN (10)	---	1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 18, 17, 19, 12, 20-21, 23, 26-28 <sup>130</sup>	29.6 x 23.8	green (2-3,5-8, 10-11, 13, 15, 18-20, 23, 28) orangish

<sup>129</sup> Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes, *Bibliography* (1921) and Keynes & Wolf, *William Blake’s Illuminated Books: A Census* (1953).

<sup>130</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.



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>134</sup>

## COLOURING

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

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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>134</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.

**COPY A**

**HISTORY:** It was reproduced in The William Blake Archive in 2002.

**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 in the William Blake Archive (2003).

**COPY C**

**BINDING:** It was disbound at the **YALE CENTER FOR BRITISH ART** by 1997 and reproduced in The William Blake Archive in 2002..

**COPY D**

**HISTORY:** 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.

**NEWLY DISCOVERED COPY**

**COPY E**

**COPPERPLATE-MAKER'S MARK:** On pl. 28 is a very clear copperplate-maker's mark of Pontifex (as in Jones & Pontifex

in *Europe* pl. 1-2, 4-18, and I Pontifex & 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*, 166-167).

#### 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 & 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>135</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>136</sup> Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell "to have another morning with Blake",<sup>137</sup> he bought Blake's Job and Dante engravings from Linnell in February 1843 and November 1844,<sup>138</sup> and Linnell wrote to Dilke about the Job borders on 27 September 1844.<sup>139</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.

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<sup>135</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>136</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>137</sup> *BB*, 784.

<sup>138</sup> *BR* (2) 795.

<sup>139</sup> *BR* (2) 869.

**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.

**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>140</sup> which corresponds to a

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<sup>140</sup> There is a similar defect in the Brown of the man's left knee on pl. 21 but

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).

**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>141</sup> in brown morocco, elaborately gilt, all edges gilt<sup>142</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.

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nothing corresponding on the guard-leaf.

<sup>141</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>142</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.

**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 (4) John Hay Whitney and from him to his widow (5) 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 (6) 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:** It was reproduced in The William Blake Archive in 2002.

#### **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 and in *El Libro de Urizen*, ed. José Luis Palomares (2002).

### NEWLY RECORDED COPY

#### **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>143</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).

#### **PLATE 3**

**BINDING:** Loose; when the design (only) was printed for the Small Book of Designs (B), a breast was added in the

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<sup>143</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.

colouring, and at some point the leaf was cut down to the image; on the verso is a slight sketch.<sup>144</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).

**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 Nov 2000-11 Feb 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*].

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<sup>144</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).

**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 & 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 (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) ...

**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 Nov 1958, p. 690

§Bernard Blackstone, *New Statesman*, LVI (13 Dec 1958), 861-862

*The Book of Urizen*, ed. Clark Emery (1966, 1969)  
<BB>

§Vivian de S. Pinto, *Modern Language Review*, LXIV (1969), 404-407

*The Book of Urizen*, ed. Kay Parkhurst Easson & Roger R. Easson (1978, 1979) <BBS>

**REVIEWS**

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

\*Stuart Curran, *Blake*, XIV, 3 (Winter 1980-81), 138-143

§*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.** (1983) **B.** [Second Edition] (Lisbon: Assirio & 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. 139-184), "Bibliografía: [3] Ediciones Existentes de *El Libro de Urizen* an Castellano" (p. 185).

***For Children: The Gates of Paradise***  
**(1793)**

**TABLE**

<b>Copy</b>	<b>Plates</b>	<b>Leaves</b>
F	1-18, +	19
Untraced	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 Wainwright's copy<sup>145</sup> which was sold with Wheatley's own library by Fletcher & Wheatley, **12 December 1837**, Lot 363;<sup>146</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 Dec 1859) and probably son of Thomas Denman (1786-28 Sept 1851) Flaxman's studio assistant; "Mr Denman's copy" was used or acquired by Gilchrist's widow Anne,<sup>147</sup> for whom W.J. Linton made kerographs from pl. 2, 4, 7, 9-10, 14, 16 for

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<sup>145</sup> Like *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *Jerusalem* (B), *Marriage* (I), and *Songs* (X) which were sold for Wainwright 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>146</sup> See Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library," pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

<sup>147</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 & 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 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).

Gilchrist (1863); **(3)** Sold by Colnaghi & 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).

## **NEWLY RECORDED 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; **(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 117, £3.10.0 (q.v.) but not in that of 25 December 1862; **(3) Untraced.**

## NEWLY DISCOVERED COPY

### PLATE 18

**HISTORY:** (1) Offered and reproduced in Folio Fine Art Ltd Catalogue 5 (Jan 1968), No. 22, "second or third state ... with 1" margins" for £38; (2) *UNTRACED*.

### EDITION

*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), 274-287 (with 5 others)

### *For the Sexes: The Gates of Paradise* (1820-1831?)

#### 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, 380-381). A copy of pl. 18 offered at §Swann Galleries, "Works of Art on Paper" (12 Nov 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 D**

**HISTORY:** (4) It was offered in The Rosenbach Company's *Catalogue of the Exhibition of Manuscripts and Rare Books* (Jan-Feb 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>148</sup>

**COPY F**

**HISTORY:** Reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY G**

**HISTORY:** (4) By 1997 Mr Mellon had given it to (5) 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].

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<sup>148</sup> In *BBS* this History is mis-attributed to *For Children: The Gates of Paradise* (D).

## 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 COPY

### 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) 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>149</sup>

## 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>150</sup>

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<sup>149</sup> Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

<sup>150</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.

*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

*The Four Zoas*; see *Vala*

**“Genesis The Seven Days of the Created World.”**

**[transcript from Tasso]**

**HISTORY: (4)** Offered in Rosenbach catalogue (Nov-Dec 1921), p. 4, no price named.

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

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 12 Sept 1953, p.  
594

See **K. Povey**, “Blake’s ‘Genesis’”, 3 Oct 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 Oct 1936).

Reproduced in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

### **COPY B**

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

### **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 offered 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 1997 Mr Mellon had given it to (7) The **YALE CENTER FOR BRITISH ART**.

*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), 217-218

*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), 423-424

§**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),  
103-105

Reply in **Michael Phillips**, "An Island in  
the Moon", *Blake*, XXII (1988-89), 110-111

§**Robert N. Essick**, *Huntington Library Quarterly*, LII,  
1 (Winter 1989), 139-142

§**Peter L. Caracciolo**, *Library*, 6 S, XI (1989), 172-174

**David V. Erdman**, *Eighteenth Century ... Bibliography  
for 1988* (1989)

§**Ken Edward Smith**, *British Journal for Eighteenth-  
Century Studies*, XII (1989), 231-232

§**Jonathan Wordsworth**, *Review of English Studies*, XL  
(1989), 571-573

§**Martin Bidney**, *Studies in Romanticism*, XXIX, 1  
(Spring 1990), 317-323 (with another)

**David V. Erdman**, *Eighteenth Century ... Bibliography*,  
NS XIII (1994), 384-385

\**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. & 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 & Jan Weinert**. Mit Anmerkungen und einem  
Nachwort von Gernot Krämer sowie Illustrationen von Horst  
Husserl. ([?München]: Bin Matthes & Seitz, 2007) 8°, 126  
pp.; ISBN: 9783882218992 In English and German

### *Jerusalem*

(1804[-20?][1832?])

#### **Weight and Cost of Copperplates**

The 100 pages of *Jerusalem* seem to be etched on 52  
copperplates (see *BB*, 235-236). 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, 376-381).

### **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>151</sup> & ... | N<sup>o</sup> 31 SHO. | LO..." (C, I-J)

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<sup>151</sup> This should be "WHITTOW".

- 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>152</sup>

### VARIANTS:

**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-

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<sup>152</sup> Viscomi, 340. This list is more extensive than in *BB*. 233, with more detail of where numbers are visible in which copies.

J on the other are created on the paper, not on the copper (pace *BB*, 237);

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

**Pl. 25:** Toomey claimed that pl. 25 was in three states,<sup>153</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 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

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<sup>153</sup> Deirdre Toomey, "The States of Plate 25 of *Jerusalem*", *Blake Newsletter*, VI (1972), 46-48.

(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.

**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 & 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 Aug 1831, Lot 426 [£4.4.0 to Bohn]; ...

**COPY C**

**BINDING:** The leaves were "skilfully reglued into the casing, re sewn with original stab-holes partly visible, and rebaced 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>155</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 Nov 1993, Lot 3 ("estimate

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<sup>155</sup> The receipt is reproduced in the 1993 Christie catalogue.

on request"<sup>156</sup>) [sold for £560,000]; (6) Acquired at or shortly after the Rinder sale at Christie's, 30 Nov 1993, Lot 3 (£560,000) 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 by 1997.

**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 Nov 1863, as Anne Gilchrist told W.M. Rossetti on 23 Nov 1863,<sup>157</sup> and he permitted Swinburne to see the life, for Swinburne quoted it (silently) in his *William Blake* (1868), 77-78, 82n; ...<sup>158</sup> ... (6) It was reproduced again in colour in the Italian facsimile (1994) and in *The Complete Illuminated Books*, ed. David

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<sup>156</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>157</sup> *Rossetti Papers 1862-1876*, ed. W.M. Rossetti (London: Sands & 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>158</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 & W.B. Yeats (1893), I, 4, and *Poems of William Blake*, ed. W.B. Yeats (1893), with acknowledgement to Tatham.

Bindman (2000); (6) By 1997 Mr Mellon had given it to (7)  
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>159</sup>

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<sup>159</sup> Viscomi, 357-358, 360, 426.

**HISTORY:** (1) It is probably copy F (not copy A, as in *BB*, 258) for which "M<sup>f</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.

### **Plate 1**

**HISTORY:** It was lent by the Keynes Family Trust to the Tate Exhibition (9 Nov 2000-11 Feb 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*.

### **PLATE 28**

**HISTORY:** (4) After the death of Mrs Ramsay Harvey, it was sold for (5) The heirs at Christie's, 30 Nov 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 1997 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

**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* [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

*Jerusalem* [C] (1952) 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

§**Anon.**, *Times Literary Supplement*, 25 June 1954, p. 410

*Jerusalem: A Simplified Version*, ed. **William R. Hughes** (1964) <**BB**>

### REVIEWS

§**Anon.**, *Times Educational Supplement*, 2 Oct 1964

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

**G.E. Bentley, Jr.**, *Modern Language Notes* (1965), 112-113

§**Arnold Goldman**, *Notes and Queries*, XIII (1966), 196-198

§**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 Albió*n (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 Dec 1991, Section  
D, p. 6 (with another)

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

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

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

§\***Lars Lönnroth**, *Svenska Dagbladet*, 5 Jan 1992,  
Section 2, p. 3

§*New York Times Book Review*, XCVIII (15 March  
1992), 18 (with another)

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

**David Fuller**, *Book Collector*, XLI, 1 (Spring 1992),  
121-123 (with another) (“the quality of facsimile ...  
is excellent” [p. 121])

§*Religious Studies Review*, XVIII (Oct 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])

**Michael Ferber**, *Word and Image*, IX, 1 (Jan-March 1993), 87-90 (with another)

**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.)

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 81-82 (a very substantial review)

§**Jon Mee**, *Australian Journal of Art*, X (1993), 105-106 (with another)

**Iain Sinclair**, "Customising Biography", *London Review of Books*, 22 Feb 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), 338-339 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§*Times Literary Supplement*, 26 Sept 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), 360-364 (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. 240-246)

#### 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 Fernández**. (Castelló de la Plana: Publicacions de la Universitat Jaume I, D.L. 1997) Collecció "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. 257-284); *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") 8<sup>o</sup>, 611 pp.; ISBN: 9781434821010

It consists of intermingled text and explication (pp. 32-583) plus "Preface" (pp. 9-14), "Introduction" (pp. 15-31) about "Blake's Golden String", "Blake's Cosmology", and "The Emanative Principles", plus a "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).

**Joseph of Arimathea**  
(1773, ?1785, ?1809)

**Weight and Cost of Copperplate**

The copperplate weighed 102.4 grams = 0.23 pounds and would have cost 4s ¼d.

**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; ....

**"Laocoon" – "7" & 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) < <b>BBS</b> >	"Laocoon"
Prayer to God is the Study of Imaginative Art	Prayer is the Study of Art
<i>Job</i> proof of pl. 22 (c. 1824) < <b>BBS</b> >	
Praise to God is the Exercise of Imaginative Art	Praise is the Practise of Art
Marginalia (1827) to Thornton's <i>Lord's Prayer</i> (1827)	
If Morality was Christianity Socrates was the Saviour	If Morality was Socrates 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 & Joseph Viscomi suggest in their edition of *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993), 241-243.

**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 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 & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**Large Book of Designs  
(1796)**

**COPY A**

<b>Plate</b>	<b>Leaf Size in Cm</b>	<b>Watermark</b>	<b>Printing Colour</b>
"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 WHATMAN	<i>Colour-printed</i>
<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- 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>

*Visions* pl. 7                      24.5 x 34.5    ---                      *Colour-printed*

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

**COPY B <BBS, 51, 89>**

Plate	Leaf Size 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   MAN	WHAT- 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 Gallery of Victoria	<i>Colour-printed</i>
"Joseph of Arima- the Preaching" (F)	16.1 x 25.3	---	National Gallery (U.S.)	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>

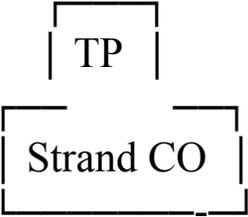
Large Book (B) differs from A in lacking *Urizen* pl. 14. *Urizen* pl. 22 is **not** in Large Book (B), as in *BB*, 269; it is in Small Book (B), as in *BB*, 357.

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, 303-304).

**LETTERS<sup>160</sup>**  
**ADDENDA**  
**TABLE**

<b>Date</b>	<b>Postmark</b>	<b>Watermark</b>	<b>Locatio</b>
1800 Aug			Untraced
1800 Sept 1	SE[PT]   [1]800   Fragments of BRIDGE   Westminster A.S.A.	C Crown and shield	R.N. Es- sick
1825 Nov [25?]*	 8 MORN 8 25 · NO 1825 <sup>161</sup>	Three curved lines enclosing a rampant lion or dragon	National Library of Scot- land

\* 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

<sup>160</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.

<sup>161</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.

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).

**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**

**HISTORY: (1)** Perhaps this<sup>162</sup> is the "long and very interesting letter" to George Cumberland inserted in Cumberland's copy of *Songs* (F) which was offered in Thomas Kerlake's catalogue of *Valuable Books Manuscripts Literary*

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<sup>162</sup> Rather than the letter of 12 April 1827, as *BBS*, 96, speculates.

*Curiosities* (after Dec 1857), Lot 733; **(2)** Acquired from a private British Collection in November 1997 through John Windle by **(3)** Professor *Robert Newman Essick*.<sup>163</sup> The letter is reproduced in *Blake*, XXXII (1998), 6-9 (illustrating Robert N. Essick & Morton D. Paley, "'Dear Generous George Cumberland': A Newly Discovered Letter and Poem by William Blake").

**[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 dismantled in 1992. At the top it is marked Lot 22, corresponding with the sale below, and when it was dismantled 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).

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<sup>163</sup> See his "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

### **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 (£3.14*s.*), 32 (£3), 17 (£4), 18 (£5.10*s.*), 32 (£3), 23 (£6.14*s.*), 27 (£5.10*s.*), 30 (£4.8*s.*), 25 (£5.5*s.*), 31 (£3.15*s.*) to Quaritch and (2) Were offered in Quaritch's *General Catalogue* (1880), Lot 12,803 (only the first and last letters dated<sup>164</sup>) for £52.10*s.*; (3) Apparently bought by Alexander Macmillan;<sup>165</sup> (4) **UNTRACED.**

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<sup>164</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>165</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

**1801 October 7**

**HISTORY:** (2) Maggs Bros permitted Thomas Wright to publish it for the first time in his *Life of William Blake* (1928), II, 183-184 ....

**1803 October 26**

**HISTORY:** See Letter of 1800 November 26

**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 Sept 1804) by [?J.R.] Kirby;<sup>166</sup> .... (5) Mrs John Malone (Mary E. Malone) sold it (according to the Pierpont Morgan

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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).

<sup>166</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 September 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.

Library's records) in 1976 to (6) Charles Ryskamp, who gave it in January 2005 to (7) The **PIERPONT MORGAN LIBRARY**.<sup>167</sup>

### **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 Sept 1804) by [?J.R.] Kirby ....

### **1804 April 2**

**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 Sept 1804) by [?J.R.] Kirby ....

### **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 Sept 1804) by [?J.R.] Kirby ....

### **1804 May 4**

**HISTORY:** See Letter of 26 November 1800.

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<sup>167</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 156.

**1804 May 20**

**HISTORY:** See Letter of 26 November 1800.

**1804 August 7**

**HISTORY:** ... **(2)** Sotheby's, 27 July-1 Aug 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 Dec 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 Sept 1804) by [?J.R.] Kirby; ....

**1804 October 23**

**HISTORY:** See Letter of 26 November 1800.

**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.

**1807 May from Cromek**<sup>168</sup>

**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>169</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), 149-150 (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.

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<sup>168</sup> The History in *BB*, p. 280, is simplistic.

<sup>169</sup> John Bell, "Blake and Cromek", *Spectator*, No. 1836 (4 Nov 1882), 1411.

(D1) Another copy of the manuscript “Memorials” made by T.H. Cromek passed to his descendant Wilfred Warrington (cited in *BR* (2) 262 footnote); presumably this too has a transcription of Cromek’s letter to Blake of the same authority as C.

### The Authority of T.H. Cromek’s Transcription

In comparison with the first paragraph of the *Gentleman’s Magazine* version, T.H. Cromek (1) alters the lay-out of the place, date, and first line; (2) expands many abbreviations (“rec<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>174</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), 146-150; (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>175</sup>

### **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

<sup>174</sup> John Bell, "Blake and Cromek", *Spectator*, No. 1,836 (4 Nov 1882), 1411.

<sup>175</sup> Robert N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 122.

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>176</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>177</sup> it went in 2006 with the rest of the Murray Archive to **(2) THE NATIONAL LIBRARY OF SCOTLAND.**

**1826 March 31**

**HISTORY: (7)** Offered in John F. Fleming catalogue of *Books, Manuscripts and Autograph Letters* (Jan 1961).

**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, 113-114 ....

**?1829 Catherine Blake to James Ferguson in Tynemouth**

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<sup>176</sup> According to Virginia Murray, Archivist, John Murray Archive.

<sup>177</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).

**HISTORY:** (1) About 1829<sup>178</sup> Catherine Blake sent to the artist James Ferguson<sup>179</sup> of Tynemouth "a List of Works by Blake, offered for sale by his widow";<sup>180</sup> (2) *UNTRACED*.

### 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>181</sup> with 450 portraits and 200 letters including four

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<sup>178</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>179</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] 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>180</sup> Gilchrist, 366.

<sup>181</sup> This is probably *not* the unbound copy of *Nollekens*, Second Edition (1829) in

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**

(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>182</sup>

**LETTER OF Catherine Wright Armitage (later Blake)  
(1723-1792), the poet's mother**

**[1750 November?]**

**DESCRIPTION:** A single leaf written on one side only, without date or address (beyond "My Dear Bretheren & Systers" of the Fetter Lane Moravian Congregation), reproduced on-line 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)**

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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>182</sup> Dodd's Memorials of Engravers went to the British Library (Add. MSS 33,397, ff.140-142), but the Blake MS did not accompany it.

**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.

**EDITIONS**

*The Letters of William Blake*, ed. **Archibald G.B. Russell** (1906) <**BB**>

**REVIEW**

§**Anon.**, "William Blake", *Times Literary Supplement*, 11 Jan 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)

**REVIEW**

**1956**

§**K. Raine**, *New Statesman and Nation*, 3 Nov 1956, p. 558 (with another)

§**Anon.**, *Times Literary Supplement*, 9 Nov 1956, p. 667 (with another)

§**John Bailey**, *Spectator*, 30 Nov 1956, p. 797 (with another)

§**Kenneth Young**, "Imaginative Cockney", *Daily Telegraph*, Nov 1956 (with another)

§**Alfred Kazin**, “He found a World of Imagination ... In Blake’s Letters is Stated the Creed Of a Great Poet ...”, *New York Times*, 27 Jan 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 Feb 1957, p. 12

§**Kenneth Rexroth**, *Nation*, 2 March 1957, p. 194

§**Hazard Adams**, *American Scholar*, XXV (1957), 384-385

§**L. Bonnerot**, *Etudes anglaises*, XL (1957), 263, in French

§**Günther Klotz**, *Zeitschrift für Anglistik und Amerikanistik*, V (1957), 337-338, in German

§**Anon.**, *Yale Review*, XLVI (1957), xii-xvii

§**R.T.F.**, *Personalist*, XXXIX (1958), 197-198 (with another)

§**Karl Kiralis**, *College English*, XX (1958), 98

§**H.M. Margoliouth**, *Review of English Studies*, NS, IX (1958), 94-95

### 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), 101-102

**G.E. Bentley, Jr**, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-287 (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 (Aug 1981), 137 (with 3 others)

**G. E. Bentley, Jr**, “Blake’s Letters and Literals”, *Blake*, XV, 3 (Winter 1981-82), 138-139

§**Anthony Payne**, “Conversing in Paradise”, *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)

§**Jacques Blondel**, *Etudes anglaises*, XXXV (1982), 331-332, in French

§**Sheila M. Smith**, *British Journal of Aestheticx*, XXII (1982), 90-91

§**Mary Ellman**, *Sewanee Review*, XCI (1983), 120-128

§**John Beer**, *Modern Language Review*, LXXIX (1984), 425-430

### *The Marriage of Heaven and Hell*

([?1790][?1827?]) <BBS>

### **Weight and Cost of Copperplates**

The 23 new plates<sup>183</sup> weighed 5,443.6 grams = 11¾

pounds and would have cost £2.1.3.

**TABLE**

Copy	Plates	Leaves	Water-	Blake	Binding	Leaf Size	Printing
			Mark	Number	Order	in Cm	Colour
M	25-27	2 <sup>184</sup>	---	---	25-27	10.5-15.2 <sup>186</sup>	Black

VICTORIA  
UNIVERSITY  
in the Uni-  
versity of  
Toronto

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).

Copies were apparently printed in **1790** (K-M [proofs], A, C, B, H), **1794** (E-F), **1795** (D), **1818** (G), **1827** (I) (Viscomi, 376-380).

<sup>183</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.

<sup>184</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>185</sup> It is wove paper, with two deckled edges.

<sup>186</sup> The piece of paper as a whole (bearing two leaves) is 24.3 x 19.9 cm.

The conventional dating of the *Marriage* has long been c. 1790-93, but, according to Viscomi, 237-240,

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>187</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 sheets can be reconstructed according to the self-contained units; Plates 16-19, for example,

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<sup>187</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.

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.

**Pl. 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>188</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>189</sup>

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<sup>188</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>189</sup> Viscomi, 110-111; 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. 21:** "The engraved white lines in the hill and ornament over the *i* of the first line" are missing in Copy K (Viscomi, 91).

**Pl. 26:** In the section numbered 15, "chariots" was crudely altered in pen to "charots" in Copy B, probably not by Blake (Viscomi, 147).

**Pl. 26, l. 6:** Copy M reads "And weep and bow thy reverend locks!" as in Copy L, rather than "And weep!" as in other copies. In Copy M, there is a pencil "x" beside the line.

**N.B.** When these letters were etched out, they were not replaced with flourishes to fill in the empty space, though every other such space is so filled. The erasure had to be done extremely carefully, for, in the erased "thy" (l. 6), the riser of "h" is on the same level as the flourishing descender of the "y" in "eternity" above it (l. 5), the ornamental descender of the "y" in the same "thy" actually touches the riser in of the "h" in "hands" below it (l. 7), and the riser of the "k" of "locks" (l. 6) overlaps the descender of the "g" of "falling" (l. 7) -- and the overlap is still visible on copies such as B where the end of l. 6 is erased.

**Pl. 27:** The 8-line Chorus is not inked in Copy M. However, the tops of the first two letters of "Chorus" and of the flourishes round it are inked. The obscuring was probably not achieved by masking (by laying a piece of paper between the bottom of the plate and the paper-to-be-printed-on), for there is no indentation from this masking-leaf, and the portions omitted are not in a straight line -- the missing word "Chorus" is **between** the unobscured rearing horses.

Further, the flourish **below** the word "Chorus" is visible in indentation. Even more strikingly, in sharply-raking sunlight (but not in artificial light), faint hints of the rest of the text of the "Chorus" are also discernable; the "L" of "Let" in

the first line, the "dl" of "deadly" in the second line and the exclamation-point after "not" in the seventh line are particularly clear.

If these ghost-letters are truly there, this means that **(1)** The plate was not masked, for this embossing would scarcely show through a layer of paper; **(2)** The letters are not black either because **(a)** they were never inked or **(b)** the ink was wiped off or **(c)**, probably, a combination of the two, as must be the case with the "C" of "Chorus", which is inked at the top and only embossed at the bottom; **(3)** The text was complete when the print was inked; it is not merely waiting for a design or inspiration to fill the space.

But of course we must be cautious about concluding just what was written in this early version of the "Chorus". All this evidence shows clearly is that "deadly" (or at least "dl") and "not!" (or at least "!!") were present when pl. 27 of Copy M was printed.

## **COPY 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>190</sup>

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<sup>190</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 also in the same ink). ... Apparently Blake had forgotten which form

**HISTORY:** (1) ... perhaps acquired by Charles George Dyer;<sup>191</sup> (2) “Blake’s mar. of heaven hell [*was acquired from*] Dyer” in April 1821 by (3) Francis Douce ....

**COPY C**

**HISTORY:** Apparently reproduced in the Brazilian facsimile (2004).

**COPY D**

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

**COPY E**

**HISTORY:** (3) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929. Copy E was reproduced on-line by ArtCyclopedia under Fitzwilliam Museum.

**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, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY G**

Reproduced in the William Blake Archive.

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he was inking when he printed these four plates.

<sup>191</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).

**COPY H**

**HISTORY:** It was reproduced in colour in the Spanish edition (2000, 2001).

**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 & Arthur) Arch)].<sup>192</sup>

**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

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<sup>192</sup> According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.17 (12) (see Marc Vaubert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001). In 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].

to Tregaskis] on commission for **(2)** Frank Rinder,<sup>193</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 Nov 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 Nov 2000-11 Feb 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, "Representation, Anxiety, and the Bibliographic Sublime", *Huntington Library Quarterly*, LIX (1998), 503-528, 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>194</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

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<sup>193</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*.

<sup>194</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 *BB* p. 287 fn1.

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. 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>195</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>196</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

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<sup>195</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>196</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.

Blake exhibition (9 Nov 2000-11 Feb 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, and in the Petit Palais exhibition catalogue of 2 April-29 June 2009.

**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*, Note by **Max Plowman** (1927) <**BB**>

**REVIEWS**

**Anon.**, "Shorter Notices. Blake's Work, Law, and Bible Studies", *Times* [London], 5 Aug 1927, p. 13 (with another)

§**B.S.**, *Nottingham Gazette*, 26 Aug 1927 (with 3 others)

§**George Sampson**, *Observer*, 1927(?) (with 6 others)

*The Marriage of Heaven and Hell*. (Chelsea: [Printed by Jacques Raverat] 1910) 8<sup>o</sup>, 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”.

*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), 104-107.

§\**Snoubeni Nebe a Pekla*. [Tr. **Otto F. Babler**]. (Olomaue [Czech Republic]: \_ Beran, 1931) 8°, 23 pp. In Czech B. §Tr. **Jaroslava Skalick\_ho & Otto F. Babler**. (Liberec [Czech Republic]: Dauphin, 1994) 20 cm, 207 pp.; ISBN: 8090184251 In Czech

§*El matrimonio del Cielo y del Infierno*. Tr. Xavier Villaurrutio. With a Prefatory Note taken from G.K. Chesterton. ([Mexico], 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

Preface (1½ pp.) by “C. [sic] K. Chesterton”. [Professor Essick has been unable to locate the G.K. Chesterton text in any of Chesterton’s published writings in English.]

\**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.

**REVIEW**

§[**Kathleen Raine**], *Times Literary Supplement*, 21 Dec 1960, p. 840

\**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*, illustrated by Clark Stewart (1972) <BB>

**REVIEW**

\***Judith Ott**, *Blake*, XI, 2 (Fall 1977), 117-119

*The Marriage of Heaven and Hell* (1974) The William Blake Trust <BB>

**REVIEWS**

\***Brian Alderson**, "Blake in the original", *Times* [London], 22 Dec 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 & N.Y., 1975) <BB #A109> *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 Aug 1975, in German
- §**Anon.**, *Freie Presse/Prensa Libre* [Buenos Aires], 8 Jan 1976
- §*Times of India Magazine*, 10 Oct 1976, pp. 6-8 (with another)
- §**Ronald Paulson**, *Georgia Review*, XXX (1976), 466-467 (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", *Pensiero 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). 8<sup>o</sup>, 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 Malqvist** (1988) <**BBS**>

**REVIEW**

\***Morton D. Paley & Gunnel Tottie**, *Blake*, XXIII, 4 (Spring 1990), 209-210

\**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).

§*The Marriage of Heaven and Hell*. (N.Y.: Granary Books, 1993)

A folio flyer for it announces that it is "a reading and study with original drawings and paintings by Barbara Fahrner" (the drawings "executed by hand in each copy"), with letterpress in four colors by Philip Gallo in a "cyber-punk flavor", printed in 41 copies, 30 for sale at \$3,000.

§*Giftarmålet mellom Himmel og Helvete*. Tr. **Hanne Bramness & Erling Indreeide**. (Oslo: Cappelen, 1993) 63 pp.; ISBN: 8202144884 In English and Norwegian

A "faks".

**N.B.** *Blake* (2000) erroneously lists it 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 & 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 & 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. 106-135), and Mugglestonians (pp. 135-176); colour reproduction of *Marriage* (H) (pp. 185-213); English and Spanish texts on facing pages (pp. 215-265); "Notas y Comentarios" (pp. 267-300); and "Bibliografía" (pp. 301-306).

§*Het Huwelijk van Hemel en Hel*. Tr. **S. Koetsier**. (Utrecht: Bijleveld, 2001) In Flemish?

§\**El matrimonio del cielo e del infierno*. Tr. & ed. **Fernando Castanedo** (Madrid: Ediciones Cátedra, S.A. , July 2002) Letras universales, 341 152 pp.; ISBN: 8437620007 In Spanish

\**Matrimônio do Céu e do Inferno*. Tr. **Julia Vidili**. (São Paulo [Brazil]: Madras, 2004) 8º, 59 pp.; 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 on-line at The Alchemy Web Site.

*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</b>	<b>Plate</b>
1 ( <i>11.2 x 16.0</i> )		29 ( <i>11.2 x 16.0</i> )
2 ( <i>10.4 x 14.9</i> )		3 ( <i>10.4 x 14.9</i> )
4 (9.5 x 15.7)		16 (9.6 x 15.7)
5 ( <i>10.5 x 15.4</i> )		12 ( <i>10.5 x 15.4</i> )
6 (10.4 x 14.9)		see pl. 2-3
7 (10.5 x 15.3)		14 (10.6 x 15.3)

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

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>197</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>198</sup>	
d (11.0 x 15.5)	

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<sup>197</sup> Notice that Blake's first plate for Hayley's *Little Tom the Sailor* (1800) is this size: 11.1 x 16.0 cm.

<sup>198</sup> Pl. c seems to be etched over another design.

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>199</sup>) and 1818 (D) (Viscomi, 378-379).

### 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>200</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>201</sup>

### COPY C

According to Viscomi, 325-326,

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.

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<sup>199</sup> Copy C was apparently finished in 181 (Viscomi, 328).

<sup>200</sup> Viscomi, 420; Erdman, Keynes, and *BB*, 309 n1, 311 record this as a change in the copper.

<sup>201</sup> The date is of course wrong, perhaps a misprint for the "1804" on the titlepage. 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*>.

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>202</sup>

Reproduced in colour in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000) and on-line at the New York Public Library web-site.

## **COPY D**

**HISTORY:** Offered by Henry G. Bohn (1848) with Thel (O) for £10.10.0. It was reproduced in Black-and-White (from the Blake Trust colour facsimile [1967]) in 1995 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 Nov 1993, Lot 2 (ESTIMATE £20,000-£30,000) [for £62,000 to John Windle for]

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<sup>202</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.

(7) Professor **Robert N. Essick** who lent it to the Tate Blake exhibition (9 Nov 2000-11 Feb 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 Sept 1967, p. 820

For protests, see **John E. Grant, Our Reviewer**, "Illuminations", *Times Literary Supplement*, 14 Sept 1967, p. 820; 7 Dec 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 Nov 1967, pp. 1045, 1069 <BB #1725, 1730>

*Milton: A Poem*, ed. **Kay Parkhurst Easson & 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 (Sept 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 Kiyō: Journal of Otaru Women's Junior College*, XII (1981), 51-72; XIII (1982), 55-74. In Japanese <**BSJ**>

\**Milton: Un Poema*. Ed. & tr. **Bel Atreides**. (Barcelona: DVD ediciones, S.L., April 2002) DVD poesia, 47 8°, 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. 390-392). 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 País (Madrid)*, 25 de mayo de 2002, 3 pp. (with another), in Spanish (the translation is reliable and the study well-informed)
- \***Ramon Andrlat** Ramon Andsin sue is r *El Periódico* [Barcelona], 28 de junio del 2002, 26 (with another) In Spanish
- Jordi Doce**, "Fabula de una posesión", *Letras libras* [Madrid], Año 1, Número 12 (Septiembre 2002), 79-81 In Spanish (the introduction and translation by Bel Atreides "nos ofrece, no sólo un estudio

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 4°, 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. 226-235). There are also “Postfaci del Traductor” (pp. 237-242) and “Notes” (in Catalan) (pp. 243-252).

**“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>203</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.

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>204</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), 142-144

*The Notebook of William Blake*, ed. **David V. Erdman & Donald K. Moore** (1973) <BB> **B.** (1977)

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<sup>203</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).

<sup>204</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.

It was reproduced on-line by the British Library in 2006  
<<http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>>.

### REVIEWS

- §**Raymond Williams**, “Radical Blake”, *Guardian*, 29 Nov 1973, p. 15 (with another)
- §**D.A.N. Jones**, *Listener*, XCI (10 Jan 1974), 53-56
- §**Anon.**, *Economist*, CCL (26 Jan 1974), 105
- §**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (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), 590-599 (with 5 others)
- I.H. C[hayes]**, *English Language Notes*, XII (Sept 1974), 31
- §**G. Ingham James**, *Apollo*, XCIX (Nov 1974), 428
- §**W.H. Stevenson**, *Studies in Romanticism*, XIV, 2 (Spring 1975), 201-205 (with another)
- \***Robert N. Essick**, *Blake Newsletter*, VIII, 4 (Spring 1975), 132-136
- §**Kenneth Garlick**, *Modern Language Quarterly*, LXX (1975), 158-160
- §**Jean H. Hagstrum**, *Philological Quarterly*, LIII (1975), 132-136
- §**R.B. Kennedy**, *Notes and Queries*, NS XXII (1975), 79-82 (with 3 others)

- §Harvey Stahl, *Print Collector's Newsletter*, VI, 2 (1975), 132-136 (with 3 others)  
G.E. Bentley, Jr, *Journal of English and Germanic Philology*, LXXV (1976), 427- 444  
§Leonard M. Trawick, *Studies in Burke and His Time*, XVII (1976), 71-74  
§Thomas L. Minnick, *Studies in Romanticism*, XVI, 2 (Spring 1977), 267-268  
§John E. Grant, *Modern Philology*, LXXV, 2 (Nov 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).

***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 & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**"The Order in which the Songs of Innocence and  
Experience ought to be paged"**

**<BB pp. 338-341>**

- (27) [?Europe (c) pl. (4<sup>c</sup>, 9<sup>c</sup>)]  
 (\*36) *Europe* (c) pl. 15<sup>b</sup> (Harvard)<sup>205</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:** The "Order" was reproduced in the William Blake Archive in 2006.

At the Parke-Bernet sale of 2 Nov 1938,

**(F1)** At the George C. Smith sale at Parke-Bernet, 2 Nov 1938, Lot 28, *Europe* (c) pl. 1 (called "The Ancient of Days" (D) in *BB*) sold for \$300; **(F2)** Sold by A.E. Newton at Parke-Bernet, 16 April 1941, Lot 130, for \$175 (probably bought in<sup>206</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>207</sup>

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<sup>205</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 p. 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>206</sup> *BB* suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

<sup>207</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,

(G1) 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 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>210</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>211</sup>

(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 & 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.

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with a black-and-white reproduction (carelessly overlooked by GEB); the identity of the anonymous New York collector was given me by Professor Essick in 2009.

<sup>210</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>211</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.

**“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**

*The Pickering Manuscript*, introduction by **Charles Ryskamp** (1972) <BB>

**REVIEW**

**Morton D. Paley**, *Blake Newsletter*, VI, 3 (Winter 1972-73), 78-79 (with another)

*Poetical Sketches*  
(1783)

**TABLE OF CORRECTIONS**

Copy	Collection`	Corrections on page	Contemporary Owner
M	Anon.	12, 15 <sup>212</sup>	

**The Posthumous Distribution of *Poetical Sketches***

Copies of *Poetical Sketches* distributed by Blake have manuscript corrections in them; these consist of copies B-F, O, Q, S-T, V-W.<sup>213</sup> Copies which lack Blake's corrections

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<sup>212</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>213</sup> Linnell bought copy T from Mrs Blake in 1831. This suggests that the corrections

(A, G-N, P, R, U, X) are thought to have been distributed after his death.<sup>214</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>215</sup>

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

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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>214</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>215</sup> *BB*, 349 n1.

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>216</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 copies [*Copy A*] afterward [*June 1890*] was sent to the British Museum", as Pearson annotated the May 1890 letter above.<sup>217</sup>

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<sup>216</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.

<sup>217</sup> Copy A was sold by Quaritch to the British Museum (now the British Library) on 15 June 1890.

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>218</sup>

Copy U was defective, missing the last three leaves;<sup>219</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

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<sup>218</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.

<sup>219</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.

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>220</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>221</sup>

### **COPY E**

**HISTORY:** (8) Acquired from Pickering & Chatto Catalogue No. 686 (1991), Lot 164 <**BBS, 107**> for \$170,000 by (9)

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<sup>220</sup> *BB*, 345. Bedford also bound copies H-I, N, and X.

<sup>221</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.

James Edwards of Potomac, who sold it for \$250,000 through John Windle in January 2007 to **(10) Allan Parker**.

### **COPY J**

**HISTORY:** **(6)** A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ....

### **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 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.

### **COPY Y?**

**HISTORY:** A previously unknown copy, not corresponding to the ones still in private hands,<sup>222</sup> was evaluated by Ursus Books (N.Y.), according to R.N. Essick, "Blake in the Marketplace, 2003", *Blake*, XXXVII (2004), 116-117.

### **EDITIONS**

*Poetical Sketches Now First Reprinted from the Original Edition of 1783.* Ed. **Richard Herne Shepherd**. (London,

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<sup>218</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.

1868) <**BB #129**> **B.** Reproduced on-line from the copy F in Turnbull Library (Wellington, New Zealand).

§*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	Kenneth Rendle
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 & Vincent Newton in John Windle Catalogue 26 (Dec 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 (Nov 2005), Lot 1 ("Price on application"), for (Mr Windle tells me) \$45,000 by **Kenneth Rendle**; (4) It was sold in March 2009 to a "museum",

according to Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII (2010), 120.

### 1806 September 9

**HISTORY:** (1) Owned by Ruthven Todd; (2) Sold at Sotheby-Parke Bernet, 23 May 1979; (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 (3) to John Windle, who sold it (with funds provided by Robert N. Essick) in May 1998 to (4) 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>223</sup>

About 1796,<sup>224</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

<sup>223</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>224</sup> On *Urizen* pl. 1, the printed date “1794” is altered to “1796”.

(*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>225</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 del"), 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>226</sup> added a watercolour wash between the two inner 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>227</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

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<sup>225</sup> *Marriage* pl. 16 is watermarked "E&P".

<sup>226</sup> *Urizen* pl. 11 and 23 have 4 framing lines. When *Urizen* pl. 3 was trimmed, the hypothetical outer two framing lines were removed.

<sup>227</sup> There is no inscription on *Visions* pl. 10.

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**

<b>Plate</b>	<b>Leaf Size I n Cm</b>	<b>Water mark</b>	<b>Printing Colour</b>
<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>
<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. 308-330.

### **COPY B<sup>228</sup>**

<b>Plate</b>	<b>Dimensions of the image after the text was masked out<sup>229</sup></b>	<b>Number</b>
<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	10.3 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	

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<sup>228</sup> Corrections of Small Book (B) for 2007 (*Blake, XLII* [2008]) are on the basis of Martin Butlin & Robin Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse", *Blake, XLII* (2008), 52-72, especially the reproductions.

<sup>229</sup> All the image-dimensions derive from Butlin.

<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

**PLATE COLLEC- WATER- LEAF-SIZE PRINTING  
TION MARK IN CM COLOUR**

<i>Thel</i> pl. 7	Anon.	wove paper	18.6 x 25.7	colour printed
<i>Urizen</i> pl. 7	Anon.	wove paper	18.5 x 25.0	colour printed
<i>Urizen</i> pl. 11	Anon.	wove paper	18.5 x 26.4	colour printed
<i>Urizen</i> pl. 17	Anon.	wove paper	18.1 x 25.85	colour printed
<i>Urizen</i> pl. 19	Anon.	wove paper	18.5 x 26.3	colour printed
<i>Urizen</i> pl. 23	Anon.	wove paper	18.4 x 26.7	colour printed
<i>Marriage</i> pl.	Anon.	E&P	18.7 x 25.9	colour printed

16

*Urizen* pl. 1-3, 5, 9-10, 12, 22, *Marriage* pl. 11, 14, and *Visions* pl. 10 are reproduced in Butlin, pl. 350-360 and *Thel* pl. 7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16 in Butlin & Hamlyn.

The versos of *Thel* pl.7 (Anon.), *Urizen* pl. 1 (Keynes Family Trust),<sup>230</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.

<sup>230</sup> *Urizen* pl. 1 (Keynes Family Trust) is inscribed “Moses” and “192” in pencil at the lower right.

### ORDERS

OFFSET ORDER <sup>231</sup>	BRITISH MUSEUM PRINT ROOM ACCESSION NUMBER <sup>232</sup>	PENCIL NUMBER ON VERSO
<i>Marriage</i> pl. 11	426	
? <i>Urizen</i> pl. 7	442	15a
? <i>Marriage</i> pl. 20	430	
<i>Urizen</i> pl. 17	427	8a
<i>Urizen</i> pl. 10	439	16a
? <i>Marriage</i> pl. 14	429	B9
? <i>Urizen</i> pl. 24	432	
<i>Thel</i> pl. 2	434	
? <i>Urizen</i> pl. 2	436	
<i>Urizen</i> pl. 19	438	
? <i>Visions</i> pl. 10	444	10a
<i>Urizen</i> pl. 1	425	13a
<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	

<sup>231</sup> Most versos are invisible because they are pasted down.

<sup>232</sup> The British Museum Print Room accession numbers all begin with 1856-2-9.

*Thel* 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* pl. 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

PLATE	COLLEC- TION	WATER- MARK	LEAF-SIZE IN CM	PRINTING COLOUR
<i>Thel</i> pl. 7	Anon.	??	c 18.5 x 26.0@	colour printed
<i>Urizen</i> pl. 1	Keynes Trust	--	18.2 x 26.0	orangish brown
<i>Urizen</i> pl. 2	TATE	---	18.7 x 20.8	colour printed
<i>Urizen</i> pl. 3 <sup>233</sup>	Keynes Trust	--	15.0 x 9.9	orangish brown
<i>Urizen</i> pl. 5	YALE	---	19.0 x 16.0	colour printed
<i>Urizen</i> pl. 7	Anon.	??	c 18.5 x 26.0@	colour printed
<i>Urizen</i> pl. 9#	PRINCETON	<i>invisible</i>	15.6 x 20.7	colour printed
<i>Urizen</i> pl. 10	YALE	---	9.0 x 16.0	colour printed
<i>Urizen</i> pl. 11	Anon.	??	c 18.5 x 26.0@	colour printed
<i>Urizen</i> pl. 12#	MORGAN	---	10.2 x 15.1	black
<i>Urizen</i> pl. 17#	Anon.	??	c 18.5 x 26.0@	colour printed
<i>Urizen</i> pl. 19	Anon.	??	c 18.5 x 26.0@	colour printed
<i>Urizen</i> pl. 22#	Essick	1794	18.3 x 26.2	colour printed
<i>Urizen</i> pl. 23	Anon.	??	c 18.5 x 26.0@	colour printed
<i>Marriage</i> pl. 11	PRINCETON	<i>invisible</i>	17.9 x 12.9	colour printed
<i>Marriage</i> pl. 14	LIBRARY OF	--	18.8 x 12.1	colour printed

<sup>233</sup> 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.

	CONGRESS			
<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>234</sup>		<i>colour printed</i>
<i>Visions</i> pl. 10 <i>Keynes</i> <i>Trust</i>	--	18.4 x 27.0		<i>colour printed</i>

<b>Plate</b>	<b>Dimensions of the image after the text was masked out<sup>235</sup></b>	<b>Number</b>
<i>Thel</i> pl 7 <sup>236</sup> ( <i>Anon.</i> )	10.7 x 8.3 cm	
<i>Urizen</i> pl. 1 ( <i>Keynes</i> Family Trust)	10.25 x 9.1 cm	
<i>Urizen</i> pl. 2 ( <i>Tate</i> )	10.2 x 10.9 cm	
<i>Urizen</i> pl. 3 ( <i>Keynes</i> Family Trust)	9.6 x 6.1 cm <sup>237</sup>	
<i>Urizen</i> pl. 5 ( <i>Yale</i> )	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 ( <i>Prince-</i> <i>ton</i> )	15.4 x 14.8 cm	
<i>Urizen</i> pl. 10 ( <i>Yale</i> )	10.0 x 6.5 cm	<del>20</del>
<i>Urizen</i> pl. 11 <sup>238</sup> ( <i>Anon.</i> )	10.0 x 10.8 cm	
<i>Urizen</i> pl. 17 ( <i>Anon.</i> )	9.1 x 14.8 cm	

<sup>234</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>235</sup> All the image-dimensions derive from Butlin.

<sup>236</sup> Unfinished ruled pencil lines are drawn outside the ink framing lines

<sup>237</sup> The leaf has been trimmed, perhaps removing stab holes and framing lines.

<sup>238</sup> Faint, unfinished ruled pencil lines are drawn outside the ink framing lines. The verso is inscribed "Q<sup>y</sup> Heaven & Hell".

<i>Urizen</i> pl. 19 (Anon.)	10.4	x	7.3	cm
<i>Urizen</i> pl. 22 (Essick)	10.0	x	15.4	cm
<i>Urizen</i> pl. 23 (Anon.)	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 (Anon.)	10.2	x	5.8	cm
<i>Marriage</i> pl. 20 (Essick)	10.5	x	5.5	cm
<i>Visions</i> pl. 10 (Keynes Family Trust)	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.

*Urizen* pl. 1-3, 5, 9-10, 12, 22, *Marriage* pl. 11, 14, and *Visions* pl. 7 are reproduced in Butlin, pl. 350-360.

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>239</sup>	Ink Num- ber
<i>Thel</i> pl. 7	"Doth God take care of These"	

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<sup>239</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.

<i>Urizen</i> pl. 1	“Which is the Way” “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>240</sup>	
<i>Urizen</i> pl. 5	The Book of my Remembrance	
<i>Urizen</i> pl. 7	“I sought Pleasure & found Pain” “Unutterable”	
<i>Urizen</i> pl. 9#	Eternally I labour on	13
<i>Urizen</i> pl. 10	“Does the Soul labour thus”, “In Caverns of The Grave”	20
<i>Urizen</i> pl. 11	“Every thing is an attempt” “To be Human”	
<i>Urizen</i> pl. 12#	I labour upwards into futurity Blake <sup>241</sup>	
<i>Urizen</i> pl. 17	“Vegetating in fibres of Blood”	
<i>Urizen</i> pl. 19	“Is the Female death” “Become new Life”	
<i>Urizen</i> pl. 22#	“Frozen doors to mock” “The World: while they within torments up lock.”	
<i>Urizen</i> pl. 23	“Fearless tho in pain”	

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<sup>240</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.

<sup>241</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 & Hamlyn and now GEB are persuaded that it does not belong there.

	“I travel on”	
<i>Marriage</i> pl. 11	“Death & Hell”	
	“Teem with Life”	
<i>Marriage</i> pl. 14	“A Flaming Sword”	9
	“Revolving every way”	
<i>Marriage</i> pl. 16	“Who shall set”	
	“The Prisoners free”	
<i>Marriage</i> pl. 20	“O revolving serpent”	16
	“O the Ocean of Time & Space”	
<i>Visions</i> pl. 10	“Wait Sisters”	22
	“Tho all is Lost” <sup>242</sup>	
	# Not in Copy A	

## COPY B

**BINDING:** Each print in copy B “is a repeated pull from the same coloring” as in Copy A.<sup>243</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 (two lines), 17, 19, 21, 22 (one line), 23, *Marriage* pl. 7, 14, 20 (two 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

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<sup>242</sup> The pencil inscription is not in Blake’s hand.

<sup>243</sup> Martin Butlin, “A New Color Print from the Small Book of Designs”, *Blake*, XXVI (1992), 29. Viscomi, 376, dates them all to 1796.

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* pl. 1, 7, 11-12, 19, 23, and *Marriage* pl. 7 and sold the prints piecemeal.<sup>244</sup>

***Book of Thel* pl. 7 (Anonymous)**

See *Thel* pl. 7 below

## NEWLY DISCOVERED PRINTS

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<sup>244</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>1</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).

***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>245</sup> and offered them at an [unidentified] auction in 2007;<sup>246</sup> the prints were sold by the Anonymous owner in 2009 for £441,000 to the Tate. They was 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. 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 & Wolf (1954), 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**>

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<sup>245</sup> R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008).

<sup>246</sup> Anon., “Long-lost Blake watercolours shown for 1st time”, *CBC News*, 12 Nov 2007.

***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>247</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. Daniells, 53 Mortimer Street",<sup>248</sup> perhaps 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 (Jan 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 Nov 2000-11 Feb 2001), No., 286; it is deposited in and still promised to (10) The FITZWILLIAM MUSEUM. <BB, BBS>

<sup>247</sup> According to Martin Butlin, *William Blake* [Tate catalogue] (1971), 33.

<sup>248</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\*.

***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. 261-262, 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 (4) 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 (5) 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>249</sup> 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)

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<sup>249</sup> Anon., "Water-Colour Drawings at South Kensington", *Critic*, XXII (1860), 467.

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 £90 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 & Vincent Newton in John Windle Catalogue 26 (December 1995), Lot 1 (reproduced in colour, Price on Enquiry) and sold to (8) Professor *Robert N. Essick*. <BB, BBS, Blake>

***Urizen* pl. 23 (Anonymous)**

See *Thel* pl. 7 above

***Marriage* pl. 11 (Princeton)**

**HISTORY:** (4) Acquired by Alexander Gilchrist's son H.H. Gilchrist, who lent it to the Pennsylvania Academy Exhibition (1892), No. 159; (5) "Bought by Carl Edelheim from H. Gilchrist in 1895" (according to A.E. Newton's note on the back of the frame); Edelheim gave it (according to Keynes & 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 & 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 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>250</sup> (2) Perhaps about 1818,<sup>251</sup> Blake took up the print

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<sup>250</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

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>252</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 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

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verso (18.9 x 2.5 cm).

<sup>251</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>252</sup> This ragged-edged Pink masking-leaf seems to be an expendible device to keep the margins of the print neat; presumably it was to be discarded, as were similar windows (if they were used) in all other cases. Its preservation here must be an accident.

paper strip was heavily cleaned<sup>253</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>254</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>255</sup> sold it at Sotheby's, 7 July 1995, Lot 71 (ESTIMATE £20,000-£30,000) for £36,700 to (7) John Windle for Professor *Robert N. Essick*. <*BBS, Blake*>

### *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, to

<sup>253</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>254</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>255</sup> See Martin Butlin, "A New Color Print from the Small Book of Designs", *Blake*, XXVI (1992), 19-21.

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**

**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). In 2004 reproductions of it were added to the William Blake Archive.

**COPY B**

**HISTORY:** Reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, No. 41-42 (2006).

**COPY C**

It was added to the William Blake Archive in 2009.

**COPY D**

In 2004 reproductions of it were added to the William Blake Archive.

**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; reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, No. 41-42 (2006), and added to the William Blake Archive in 2009.

*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. 4½*d.*

*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 4½*d.* 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, 376-377). 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).

### 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.; 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 & 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 on-line.

See also *Innocence* (2002) and *Songs* (2004).

§*Cantares de Experiencia*. (Mexico [City] Vico, 2005)  
Internet Resource In Spanish

An electronic book.

See also *Contares de Innocencia* (2005).

***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>256</sup>), **1804** (*P-Q*, *Q*), **1811** (*S*, *S*), and **posthumously** (*T*) (Viscomi, 376-378).

**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].

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<sup>256</sup> *Innocence* (R/Y) was apparently printed as one copy but was later separated into two fragments.

## ORDER OF THE PLATES

<b>Copy</b>						
R/Y <sup>257</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- ber of leaves	Watermark	Bind- ing Order	Blake Num- bers	Leaf Size in Cm	Printing Colour
#R/Y	2, 4-20,	24	BUTTA[N- SHAW]	Loose	1, 3-19.	14.5 x 20.9 (2) 14.5 x 20.3 (4) 14.0 x 20.3 (5) <sup>258</sup>	pale brown (2, 4-7, 10, 12-14, 16-17)
R						13.5 to 15.0 x	reddish-brown
Fitz- william Y <sup>1</sup>	2, 19-20, 22-27	9			15)	20.0 to 21.2 (6, 8, 11, 13-	(8-9, 15) bluish-grey (11, 18)
Essick Y <sup>2</sup>	4-5, 9-10, 18	5				14.3 x 20.8 (9) 14.2 x 20.7 (10) 15.0 x 21.4 (12)	blue (19-20, 24)
Parker Y <sup>3</sup>	12, 16-17	3				14.9 x 20.8 (16) 14.4 x 20.9 (17)	
Neuer- burg	6-8, 11, 13-15	7				13.6 x 20.1 (18) 14.5 x 20.9 (19- 20, 22-27) <sup>259</sup>	

<sup>257</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.

<sup>258</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>259</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

# 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 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*, 245-246,

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a bon-fire in the 1890s.

“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. 251-252, 274-277) of *Innocence* (N) and *Songs* (C, I, L, O), the "J" appears to be merely colored over, but in posthumous copies b (reproduced in the edition of Ruthven Todd [1947]) and c (reproduced in *William Blake's Writings*, ed. G.E. Bentley, Jr [1978], 48) it is clear that curve of the "J" crossing the petal was removed from the copperplate.

### **COPY A**

**HISTORY:** (6) Lent by Colonel and Mrs. David McC. McKell of Chillicothe, Ohio, to the exhibition of §*The Printmaker 1450 to 1950* [21 September-3 November at the] Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor [San Francisco], 1957).

### **COPY G**

**HISTORY:** (4) Mrs Emerson probably lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>260</sup>

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<sup>260</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.

**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.

**COPY J**

**STAB HOLES:** There are five stab-holes 1.2, 3.1, 1.1, and 1.2 cm apart.<sup>261</sup>

**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) Quaritch offered it in his Catalogue (March 1900), Lot 361, 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; ...

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<sup>261</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 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."

(9) Abel Berland sold it at Christie's (New York), 8 October 2001, Lot 6 [for \$941,000 to Anon. [Justin Schiller for (10) *Maurice Sendak*].

### 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 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>262</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

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<sup>262</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. 119-120, but copies R and Y are linked there.

different colours and coloured and collated (and numbered) at several different periods. **(1)** The pale brown prints, some watermarked BUTTANSHAW,<sup>263</sup> were printed about 1802. **(2)** The reddish-brown and blue prints were printed somewhat 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 liquified gold in *Innocence* R/Y implies a late date for some of the colouring, as in *Innocence* (S) and *Songs* (S).

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<sup>263</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

In the 1890s the volume was damaged in a bonfire,<sup>264</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 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>265</sup> the leaves were “rescued by their owner from a bonfire”<sup>266</sup> “in the 1890s”;<sup>267</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 Nov 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, 33 2-6, and (anonymously) the National Library of Scotland (1969), No. 28, the Whitworth Art Gallery (1969), No. 3,

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<sup>264</sup> According to the 1952 catalogue, in copy R “some leaves [are] stained by fire”.

<sup>265</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>266</sup> According to Geoffrey Keynes & Edwin Wolf 2nd, *William Blake’s Illuminated Books: A Census* (1953).

<sup>267</sup> According to Geoffrey Keynes, *Bibliotheca Bibliographici: A Catalogue of the Library Formed by Geoffrey Keynes* (1964).

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 liquified 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,

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 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**

**HISTORY:** (2) Sold by "a gentleman" at Sotheby's, 12 March 1962, Lot 151, for £1,000 to Fairbrother (i.e., the

dealer Nicholas Rauch of Geneva)<sup>268</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>269</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>).

### **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 *Allan Parker* (pl. 12, 16-17, Copy Y<sup>2</sup>).

### **COPY Y<sup>2</sup>**

**HISTORY:** Lent anonymously by Allan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

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<sup>268</sup> M. Rauch’s sale records were not preserved after his death by his successor, André Cottet.

<sup>269</sup> Fritz Lugt, *Les Marques de Collections de Dessins & d’Estampes Supplément* (La Haye: 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>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".

### **EDITIONS**

§*Songs of Innocence*. (London: Robert Scott [c. 1900-1910])  
The Gem Booklets, ed. Oliphant Smeaton 5.6 x 8.5 cm, 22 pp.  
"Introduction" (2 pp.)

*Songs of Innocence* (1926), Benn reproduction <BB>

### **REVIEWS**

§**Anon.**, *Observer*, 5 Dec 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 Dec 1927

§*Announcing the Felpham Edition of Songs of Innocence by William Blake: An Itaglio 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*. (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 Dec 1954, p. 850

§**J. Bronowski**, *New Statesman and Nation*, 14 May 1955, pp. 691-692

§**L.W.**, *Connoisseur*, CXXXVIII (1956), 133-134

*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

§*Canciones de inocencia y de experiencia*. Ed. **J.L. Caramés y S.G. Corugedo**. (Madrid, 1987)

\**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. "R v lation et R volution" (pp. 71-74); biography of Blake (pp. 75-79).

See above for *Chants d'exp rience*, tr. Alain Suied (1993).

### REVIEW

 Fran ois H n, *Europe*, No. 772 (1994), 206-207.

 *Songs of Innocence*. Photographs by Joel-Peter Witkin, Poems by William Blake. (No place: Leo & Wolfe Photography, Inc., [2002], Platinum Series

"65 numbered copies and 5 lettered copies, 10 initialed, bound platinum prints" on a "Basilwood clamshell box 18 x 15" ... Currently \$12,000", "Text by **John Wood**" [*sic*], according to *The Journal of Contemporary Photography* 21st on-line.

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 and of Experience* (1794[-1831?])

#### TABLE

Copy	Plates	Num-	Leaf	Size in	Water-	Blake	Printing	Colour
		ber of		Cm	mark	Num-		
		eaves			mark	ber		

VICTORIA	23-24, 30, 5	7.5 x 2.8 (23) <sup>270</sup>	-- <sup>271</sup> --	<i>Colour printed</i> (23) <sup>272</sup>
UNIVERSITY in the Univer- sity of Toronto	38, 53	9.7 x 14.0 (24) 11.0 x 17.9 (30) 18.3 x 28.5 (38) 18.4 x 27.8 (53) <sup>274</sup>	-- -- -- -- -- -- -- --	dark grey (24) grey (30) reddish brown (38, 53)

**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 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.

**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

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<sup>270</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>271</sup> The paper is stiff, rather like WHATMAN paper.

<sup>272</sup> Pl. 5, 22-23 (designs only) are the only plates from *Innocence* known to have been colour-printed.

<sup>274</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

*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 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>278</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, 376-381).

According to Viscomi, 269-274, "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".

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<sup>278</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.

*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**

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 2007 in the William Blake Archive.

#### **COPY B**

**HISTORY:** Reproduced in 2007 in the William Blake Archive, the first time in colour.

**COPY C**

**HISTORY:** Reproduced in the CD-ROM (2003).

**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).

**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>279</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* (B) (these four works bound together), *Thel* (A), and *For Children* (C) which he also owned.<sup>280</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".

### **COPY G**

**HISTORY:** Pl. 37-38, 42, 47, 50-51 were lent by the Keynes Family Trust to the Tate Exhibition (9 Nov 2000-11 Feb 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**

**HISTORY:** (1) Probably acquired by Thomas Phillips<sup>281</sup> when he painted Blake's portrait in April 1807<sup>282</sup> and inherited

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<sup>279</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.

<sup>280</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.

<sup>281</sup> Viscomi, 307

by his son (2) H.W. Phillips ... Reproduced in Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desert* (1998).

### **COPY N**

**BINDING:** (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII (1993-94), 98.

### **COPY P**

**BINDING:** Pl. 34-36 are numbered in the style of the *Innocence* plates though bound with *Experience*, as Joseph Viscomi points out in *The Wormsley Library* (below).

**HISTORY:** (7) ... Lent to the exhibition at the Pierpont Morgan Library 27 January-2 May 1999 and described in *\*The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E. Catalogue by H. George Fletcher, Robert J. D. Harding, Bryan D. Maggs, William M. Voelkle, & Roger S. Wieck*, ed. H. George Fletcher (London: Published for the Wormsley Library by Maggs Bros. Ltd; N.Y.: The Pierpont Morgan Library, 1999), No. 69; Sir Paul Getty lent it to the exhibition at Grasmere where it was described in Robert Woof, Stephen Hebron, with Pamela Woof, *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives* ([Grasmere:] The Wordsworth Trust, 2000); on the death of Sir Paul Getty on 17 April 2003, the Wormsley Estate and Library passed to (8) The **WORMSLEY**

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<sup>282</sup> BR (2) 232.

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 T**

**HISTORY:** 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**>.

### **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 & 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>283</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>284</sup> ....

### **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 1123, for £5.5.0; ... It was reproduced for the first time in the William Blake Archive in 2006.

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<sup>283</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>284</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".

### **COPY W**

**HISTORY:** Reproduced from the Blake Trust reproduction (1991) in *Eskyl dens og som viser menneskes: elens to motstridende tistander*, tr. Geir Uthaug (1997) and in colour in *The Complete Illuminated Books*, ed. David Bindman (2000) and in smaller size in the Tate edition (2006-7).

### **COPY X**

**HISTORY:** (1) Wainewright's copy<sup>285</sup> was sold by Wheatley, 2 May 1835, Lot 833 [for £2.6.0 to W]<sup>286</sup> apparently to (2) The bookseller James Weale, for whom it was sold in 1840.

### **COPY Y**

**HISTORY:** It was reproduced for the first time in the William Blake Archive in 2006.

### **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*]

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<sup>285</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.

<sup>286</sup> According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.26 (4); see Marc Vaubert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

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 & Wood Company, from whom [8] I [Willis D. Vickery] received it".<sup>287</sup> Reproduced in the CD-ROM (2003).

### **COPY AA**

The copy of the *Songs* which Blake showed to Mrs Charles Aders on 10 December 1825 (*BR* (2) 431-432) was probably Blake's own copy (W), rather than copy AA, which Mrs Aders paid for on 29 July 1826) (Viscomi, 365).

### **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.

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<sup>287</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 b**

**HISTORY:** 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.

“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 j**

**HISTORY:** (4) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

**COPY o**

**Pl. 24, 38, 53**

**HISTORY:** (5Dii) 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.

**PLATE 30**

**BINDING:** Rebound by 1857 in 3/4 calf over cloth boards, the spine elaborately gilt with “SONGS | OF | INNOCENCE | ETC.”, with red marbled paste-downs and endpapers, all edges marbled, with pl. 30 tipped in as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839);<sup>288</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

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<sup>288</sup> It is inscribed in pencil “See P. 37”, where the poem is printed.

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>289</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>290</sup> (6) Listed in John Windle Catalogue 46  
(November 2009), Lot 5 (sold) and sold in January 2009 to (7)  
the Library of VICTORIA UNIVERSITY in the University of  
Toronto.

### Pl. 39

**HISTORY:** (5a) Dr A.E.K.L.B. Bentley & 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	<i>Untraced</i>
pl. 20	BROWN

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<sup>289</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>290</sup> The History for 2005-2006 derives from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 150.

- pl. 21        BROWN  
 pl. 24        VICTORIA UNIVERSITY in the University of Toronto  
                  (acquired from Windle 2006 catalogue)  
 pl. 31        *Untraced*  
 pl. 36        DARTMOUTH  
 pl. 38        VICTORIA UNIVERSITY in the University of Toronto  
 pl. 39        VICTORIA UNIVERSITY in the University of Toronto  
                  (Bentley Collection)  
 pl. 46        WESLEYAN UNIVERSITY  
 pl. 49        WESLEYAN UNIVERSITY  
 pl. 53        VICTORIA UNIVERSITY in the University of Toronto  
                  (acquired from Windle 2006 catalogue)  
 3 pl.         *Unidentified and Untraced*

**PLATES 5, 20-23** (“The Shepherd”, “Night” [2 plates], “Spring” [2 plates])<sup>291</sup>

**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.

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<sup>291</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 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.

**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)

**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>292</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

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<sup>292</sup> Anon., “Water-Colour Drawings at South Kensington”, *Critic*, XXII (1860), 467.

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>293</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 Auctions (London) 25 November 2005, Lot 746 (ESTIMATE £200-£300) for £2,618 to **(4)** John Windle in partnership with Maggs Brothers,<sup>294</sup> sold by John Windle in February 2006 to **(5) Roger Lipman.**<sup>295</sup>

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<sup>293</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).

<sup>294</sup> All this information derives from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 150.

<sup>295</sup> According to Essick, “Marketplace, 2006”, *Blake* (2007).

**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).

**HISTORY:** (3) Offered in James Tregaskis Catalogue 796 (October 1917), Lot 3, for £23 (reduced in MS in the Essick copy to £11), Catalogue 810 (June 1919), Catalogue 815 (1919), and (September 1920); ... (6) Joseph Holland had it reproduced on a zinc plate<sup>296</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>l</sup>" added below the design, which does not appear in the original; after

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<sup>296</sup> Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep".

Mr Holland's death in 1994, it was **(7)** Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 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>297</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 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>298</sup> the remaining copperplates were used to make electrotypes which were

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<sup>297</sup> This History slightly supplements that in *Blake* (2000) on the basis of Robert Essick's "Blake in the Marketplace, 2000", *Blake* (2001).

<sup>298</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).

printed in Gilchrist, (1863, 1880), II, and then the original copperplates in turn disappeared.

## ELECTROTYPES (?1861)

The 16 electrotypes of the *Songs*<sup>299</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>300</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 electrotype of Blake’s original; it differs in a number of significant respects from the original, for instance in size, particularly in height (it is 7.05 x 11.8 vs 7.2 x 12.4 for the original) and in omitting the “1794” on the column to the right and the bun in the weeping girl’s hair.

Of the electrotypes made from genuine *Songs* etchings, 13 are etched on the other side of *Songs* plates,<sup>301</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

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<sup>299</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>300</sup> Gilchrist, 27.

<sup>301</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**.

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 & 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.

### 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>302</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>303</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 Jan, 16 July 1826; 12 April 1827; *America* (N), *Thel* (N-O), *Europe*

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<sup>302</sup> Pace *BBS*, 132, which says that there is no watermark on the coloured guest-leaves.

<sup>303</sup> See above.

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

**THOMAS** is not found elsewhere in Blake.

**J WHATMAN** | **1821** in *Ghost of Abel* (A),  
Illuminated Genesis MS, “Man Sweeping” (1822)

### NEWLY DISCOVERED 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 (Oct-Nov 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 (**Dec 1839**), 700-711 (includes high praise of Blake, attacks upon his “absurd” Swedenborgian sponsors and ideas, and reprints of poems) **<BBS, 342-343, 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>**

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 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.

*Chants d’Innocence et d’Expérience*. Tr. **M.L. & 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), 537-542. **<Not in BB>**

*Songs of Innocence & of Experience* [b] (London & 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 Dec 1955

§**Anon.**, *Times Literary Supplement*, 2 Dec 1955, p. 720

§**J.D. Bodley**, *Art News*, 1955(?)

§**K.R.J.**, *New Statesman and Nation*, 7 Jan 1956, p. 21

§**R. Attenbury**, *Spectator*, 23 March 1956, p. 386

§**L.W.**, *Connoisseur*, CXXXVIII (1956), 133-134

*Söngvar Sakley sisins og Ljóð lífsreynslunnar. Tveir Ljóðaflokkar eftir William Blake. Tr. Þóroddur Guðmundsson.* (Reykjavik: Ísafoldarprentsmiðja, 1959) 8°, 119 pp., 17 pl. <**BB**> In Icelandic

*Songs* (pp. 7-74), “William Blake” (pp. 75-97), “Athugasem dir” (notes) (pp. 98-116).

It also includes “Drottinsborg” (“Jerusalem”, presumably the lyric from *Milton*) (pp. 85-86).

*Songs of Innocence and of Experience* (1967) The William Blake Trust <BB>

### REVIEWS

§Anon., *Times Literary Supplement*, 4 April 1968, p. 334 (with another)

§John E. Grant, "Review Article: Blake's *Songs of Innocence and of Experience*", *Philological Quarterly*, XLVII, 4 (Oct 1968), 571-580

Auberon Waugh, *Spectator*, CCXX (1968), 46

§Alan Weinberg, *UNISA English Studies*, VIII (Nov 1970), 34-36 (with 2 others)

G.E. Bentley, Jr, "Blake Scholars and Critics: The Texts", *University of Toronto Quarterly*, XXXIX (1970), 274-287 (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 Aug 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 8°, 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.* Cronologia, Introducció Inédita, Notas y Traducción de **Elena Valenti**. (Barcelona: Bosch, D.L., 1977) Erasmo, Textos Bilingües, Textos Ingleses 19 cm, 129 pp. B. (1978) C. [Omits "Inédita"] ([Barcelona]: Orbés, [1998]) Grandes Poetas In Spanish and English

*Songs of Innocence and of Experience* [U] (1980), the Franklin Library Collection <**BBS**>

**REVIEW**

\***Alexander S. Gourlay & John E. Grant**, *Blake*,  
XXIV, 1 (Summer 1990), 260-261

*Songs of Innocence and Songs of Experience* (Manchester:  
Manchester Etching Workshop, 1983) <**BBS**, 135>

**REVIEW**

**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)

\**Tianzhen yu jing yan zhige* [*Songs of Innocence and of  
Experience*]. Tr. **Yang Yi** [i.e., **Jinru Yang**]. (Changsha:  
Hunan Renmin Chuban Shi [Hunan Peoples Publishing  
House], May 1988) 8°, 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.

*Songs of Innocence and of Experience*, ed. **Richard Willmott** (1990) <**BBS**>.

### REVIEW

**David Worrall**, *British Journal for Eighteenth-Century Studies*, XV (1992), 231 (a useful book)

\**Songs of Innocence and of Experience* [copy 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 Dec 1991, Section D, p. 6 (with another)

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

§*Library Journal*, CXVI (Dec 1991), 150 (with another)

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

*New York Times Book Review*, XCVIII (15 March 1992), 18 (with another)

- §*Wilson Library Bulletin*, LXVI (April 1992), 106 (with another)
- David Fuller**, *Book Collector*, XLI, 1 (Spring 1992), 121-123 (with another) ("the quality of facsimile ... is excellent" [p. 121] and "some readings are exemplary")
- §*Religious Studies Review*, XVIII (Oct 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 (Jan-March 1993), 87-90 (with another) (reprehends "the often automatic ambiguo-tropic readings of Lincoln")
- §**Jon Mee**, *Australian Journal of Art*, X (1993), 105-106 (with another)
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1992* (1993), 70
- Iain Sinclair**, "Customising Biography", *London Review of Books*, 22 Feb 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), 338-339 (with 8 others) (all six Blake Trust

publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§*Times Literary Supplement*, 26 Sept 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), 360-364 (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. (La Tilv, 1997) 86 pp.; ISBN: 2909159191 In French

*Eskyldens og Erfaringens sanger: som viser menneskes: elens to motstridende tistander. Med komplette gjengivelse av William Blakes etsninger, 20 I farger.* Ed. & 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'Esperienza che Mostrane i Due Contrari Stati dell'Anima Umana* (1794). A cura di **Roberto Rossi Testa** con uno Scritto di **T.S. Eliot.** (Milano: Tascabili, 1997) Tascabili Poesea 8°, 150 pp.; ISBN: 8877103760 B. §(2001) 20 cm, 149 pp.; ISBN: 8877104937 In Italian

Text of the *Songs* on facing pages in English and Italian. "Note ai Testi" (pp. 139-144); T.S. Eliot, "Blake", tr. in Italian (145-149).

\**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 12°, 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*. [Copy C] London, 1794; [Copy 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), 255-257

§*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, hermaophrodism, 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*. (U.S. & U.K.: Filiquarian Publishing LLC, 2007) ISBN: 9781599868448

\**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>304</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.

### REVIEW

\***Shirley Dent**, “Bruised without mercy”, *Times Literary*

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<sup>304</sup> Not a “facsimile” as claimed on the back cover but not in Essick’s text.

*Supplement*, 15 May 2009, p. 22 (with another) (an “essential” book)

§”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), 223-254. 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 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.

**NEWLY DISCOVERED TITLE<sup>305</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>306</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>307</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>308</sup>) during the 1920s probably for its blank paper by Edmund

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<sup>305</sup> The MS had previously been referred to in print only in Peter Ackroyd, *Blake* (1995).

<sup>306</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>307</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>308</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.

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>309</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>310</sup> These

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<sup>309</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>310</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, 106-139, 141-144, 146-149, 170-171, 174-175; 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.

A similar but distinct Britannia watermark with a crowned G R countermark is reproduced in *Tiriel*, ed. G.E. Bentley, Jr (Oxford: Clarendon Press, 1969), p. 53, and a fleur de lis watermark above a rectangular shield with a

quarto leaves were bound with a printed octavo<sup>311</sup> volume bearing the Greek text of Sophocles,<sup>312</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 hand made 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>313</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>314</sup> On f. 71<sup>r</sup> is an ornamental B followed by a flourish, with two drawings beneath it.

G R countermark is in *An Island in the Moon*).

<sup>311</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>312</sup> Mr John Byrne has read the offset running-heads of *Ajax*, *Electra*, *Trachiniai*, and *Philoctetes*.

<sup>313</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>314</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>315</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>316</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>315</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, 1043-105, 109-110, 114-116, 125, 127-134, 140 (3?), 141, 143-145, 146 (2), 149 (2), 150-151, 153, 154 (2), 155 (2), 157-159, 161-164, 166-171, 173-178, 182, 184-187, 189 -- numbers joined by hyphens indicate a leaf removed after each leaf.

<sup>316</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, Blake's**

**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>317</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.

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<sup>317</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.

**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>318</sup> (4) Acquired by Lt. 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

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<sup>318</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".

copies A (pl. b12), B (pl. a9), C (pl. a4, a8, b3-4), and G (pl. a1-3, a5-7) (Viscomi, illus. 228-239).

*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 1997 Mr Mellon had given it to (7) 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 & Edwin Wolf II, *William Blake's Illuminated Books: A Census [1953]*) or pl. a2-3, 5 (as in *BB*, 444).

### **COPY E**

**HISTORY:** (3) Listed in James Tregaskis Catalogue 796 (October 1917), Lot 2, 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>319</sup>

### **COPY F**

**BINDING:** According to a note by Carolyn Horton & 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 Feb 1913, Lot 65, it consisted not of "eleven leaves" (as in *BB*, 445) 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) ...

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<sup>319</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, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**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**

**HISTORY:** 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, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**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>320</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 & Co., 1886) <**BBS**>

"Copy I, one of the bogus copies, ... was the model for Pickering & Co." (Viscomi, 205).

*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)

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<sup>320</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.

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

***Tiriel***  
**(?1789)**

The 9 known designs are reproduced in black-and-white in Jordi Doce's translation of *Tiriel, el libro de thel* (2006).

**HISTORY OF THE DRAWINGS:**<sup>321</sup> (1) The 12 *Tiriel* designs probably passed at Blake's death in 1827 to (2) His wife Catherine and at her death in 1831 to (3) Frederick Tatham, from whom they were acquired by (4) Joseph Hogarth, who sold them at Southgate's, 8 June 1854, Lot 643 ("Twelve elaborate subjects, designed to illustrate a Work, the subject unknown"), for £3 to Morley; (5) Sold by Elhanan Bicknell at Christie's, 1 May 1863, Lots 377-388.

**"Tiriel Supporting the Dying Myratana  
and Cursing His Sons"**

Christie, 1 May 1863, Lot 387, sold for £2.4.0 to (6) James Leathart (d. 1896), from whom it passed to (7) Percival W. Leathart, who lent it to the *Carfax Exhibition of Works by William Blake* (1906), Lot 721; from him it passed to (8) Mrs Leathart, who lent it to the British Museum exhibition (1957-58) and sold it anonymously at Sotheby's, 19 May 1958, Lot 13 (reproduced),<sup>322</sup> for £250 to Agnew's for (9) Gwen Lady

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<sup>321</sup> The History here is largely derived from Butlin No. 198.

<sup>322</sup> It also appeared anachronistically in *Paintings and Drawings from The Leathart Collection*. Laing Art Gallery, Newcastle upon Tyne, 7 Oct-18 Nov 1968, Lot 5.

Melchett, who sold it at Christie's, 9 November 1971, Lot 72 (reproduced), for £6,300 to Baskett & Day for **(10)** Paul Mellon, who lent it to the exhibitions at the Pierpont Morgan Library, Royal Academy and Yale (1972-73), Lot 74 (reproduced), and Tate Gallery (1978), Lot 40 (reproduced), and gave it by 1997 to **(11)** the **YALE CENTER FOR BRITISH ART.**

**“Har and Heva Bathing”**

Christie, 1 May 1863, Lot 381, bought for 9s by **(6)** S. B[icknell]; **(7)** Acquired by H.P. Horne, who sold it in 1904 through Robert Ross of Carfax (with all his British drawings) for £2,400 to **(8)** (Sir) Edward Marsh, who frequently lent it to exhibitions<sup>323</sup> and bequeathed it through the National Art Collections Fund in 1953 to **(9)** the **FITZWILLIAM MUSEUM.**

**“Har, Heva, and Mnetha”**

Christie, 1 May 1863, Lot 377, was sold for 9s to **(6)** Nosedá; thereafter **(7)** **UNTRACED.**

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<sup>323</sup> *Exhibition of Works by William Blake*, Carfax (1904), Lot 28; *Spring Exhibition ... Illustrating Georgian England*, Whitechapel Art Gallery, (1906), Lot 69; *Exhibition of Old Masters in Aid of the N.A.C.F.*, Grafton Galleries, October-November 1911, Lot 196; *Works by William Blake*, Tate Gallery (Lot 60), Manchester (Lot 63), Nottingham (Lot 50), and Edinburgh (Lot 80) of 1913-14 exhibitions; *Exhibition of the Herbert Horne Collection of Drawings* (London: Burlington Fine Arts Club, 1916), Lot 82; Burlington Fine Art Club (1927), Lot 53, pl. 39; *Meisterwerke englischer Malerei aus Drei Jahrhunderten* Secession (Vienna, 1927), Lot 212; *Catalogue of the Jubilee Exhibition 1930* (Bradford: City of Bradford Corporation Art Gallery, 1930), Lot 346; Royal Academy (1934), Lot 1155; *English Drawings and Engravings*, Toma Stelian Museum, Bucharest (1935-1936), Lot 26; *Water-Colours by Turner, Works by William Blake*, Paris & Vienna (1937), Lot 3; *Reality & Vision in Three Centuries of English Drawing*. Roland, Browse & Delbanco, London, March-April 1945, Lot 4; *William Blake (1757-1827)*, Paris, Antwerp, Zurich, and Tate Gallery (1947), Lot 35; *British Painting from Hogarth to Turner*, Hamburg, Oslo, Stockholm, and Copenhagen (1949-50), Lot 11a; *Pen as Pencil: Drawings and Paintings by British Artists*, Antwerp & Brussels (1973-74), Lot 11a; *William Blake 1757-1827*, Hamburg & Frankfurt (1975), Lot 9, reproduced.

**“Har Blessing Tiriell”**

Christie, 1 May 1863, Lot 378, was sold for 10s to (6) Jupp; acquired by (7) Matthew B. Walker, who sold it in 1913 to (8) the **BRITISH MUSEUM PRINT ROOM**.

**“Har and Heva Playing Harps”**

Christie, 1 May 1863, Lot 383 was sold for 11s to (6) S. B[icknell]; thereafter it is (7) *UNTRACED*.

**“The Blind Tiriell Departing from Har and Heva”**

Christie, 1 May 1863, Lot 382, bought for £1.10.0 by (6) James Leathart; it passed to (7) William Bell Scott, who lent it to the Burlington Fine Arts Club exhibition (1876), Lot 145, and bequeathed it in 1890 to (8) Miss Alice Boyd, who sold it at Sotheby’s, 14 July 1892, Lot 179, for £8 to (9) Quaritch, who offered it in his Rough List 127 (August 1892), Lot 917, his Catalogue 62 (1893), his Catalogue 9 (November 1893), his Catalogue 11 (June 1894), and his Rough List (Jan 1895) at £16.16.0; (10) Sold anonymously at Sotheby’s, 15 July 1960, Lot 12, for £115 to Agnew’s for (11) Gwen Lady Melchett, who lent to the exhibition of *The Leathart Collection* (1968), Lot 6 and sold it at Christies, 9 November 1971, Lot 73 (reproduced), for £4,200 to Baskett and Day for (12) *Robert N. Essick*, who lent it to the exhibitions at the Santa Barbara exhibition (1970), Lot 55 (reproduced) and Tate-Metropolitan (2000-2001), Lot 23.

**“Tiriell, Upheld on the Shoulders of Ijimm,  
Addresses His Children”.**

Christie, 1 May 1863, Lot 386, for 16s to Hodgson; (6) Acquired by Dr. J. Percy, who sold it at Christie’s, 15 April

1890, Lot 96, for £1.4.0 to E. Parsons for (7) the VICTORIA AND ALBERT MUSEUM.

**“Tiriell Denouncing His Sons and Daughters”**

Christie, 1 May 1863, Lot 385, for £1.13.0 to Jupp; (6) Acquired by Mrs Lucy Graham Smith; (7) Acquired by her nephew the Hon. Anthony Asquith; it was sold before his sale at Hodgson’s in 1942 to (8) Geoffrey Keynes, who lent it to the exhibitions of *§Constable and His Contemporaries*, Burgh House, Hampstead, May-June 1951, and at the British Museum (1957-58), Lot 12, and described it in his *Bibliotheca Bibliographici* (1964); from him it passed to (9) The *Keynes Family Trust*, which lent it to the exhibitions of Barcelona-Madrid (1996) and Tate-Metropolitan (2000-2001), Lot 25.

**“The Death of Tiriell’s Sons”**

Christie, 1 May 1863, Lot 380, for 5s to (6) [Joseph] Hogarth, since when it has been (7) *UNTRACED*.

**“Tiriell Led by Hela”**

Christie, 1 May 1863, Lot 384, for 15s to (6) James Leathart, from whom it passed to (7) Percival W. Leathart, who lent it to the Carfax exhibition (1906), Lot 70f; (8) Mrs Leathart lent it to the British Museum exhibition (1957-58), Lot 12, and sold it anonymously at Sotheby’s, 19 May 1958, Lot 14, for £260 to Francis Edwards who sold it to (9) Philip C. Duschnes, who offered it in his Catalogue 140 (November 1959), Lot 58, for \$1,350, and sold it to Mrs Louise Y. Kain of Louisville, Kentucky, who lent it to *A Second Talent Arts Club*, Chicago (November-December 1971), Lot 24; sold as “The Property of a Family” (perhaps that of the previous known owner, Mrs Kain <BB>) among *Important British Drawings, Watercolours and Portrait Miniatures* at Sotheby’s (London), 23 November 2006, Lot 192 (reproduced

considerably larger than true size, ESTIMATE £150,000-£200,000) for £170,400;<sup>324</sup> but returned to *Connie, David, and Richard Kain*, heirs of Mrs Louise Y. Kain.<sup>325</sup>

**“Har and Heva Asleep with Mnetha Guarding”**

Christie, 1 May 1863, Lot 379, for 13s to Jupp; **(6)** Acquired by Mrs Lucy Graham Smith; **(7)** Acquired by her nephew the Hon. Anthony Asquith, before whose sale at Hodgson’s in 1942 it was sold to **(8)** Geoffrey Keynes, who lent it to the exhibitions of The British Museum (1957-58), Lot 12, and the Tate Gallery (1978), Lot 41 (reproduced), and described it in his *Bibliotheca Bibliographici* (1964); from him it passed to **(9)** The FITZWILLIAM MUSEUM.

**“Hela Contemplating Tiriel Dead in a Vineyard”**

Christie, 1 May 1863, Lot 388, for £1.11.6 to **(6)** James Leathart; **(7)** Acquired by Percival W. Leathart, who lent it to the Carfax exhibition (1906), Lot 76 l; **(8)** Mrs Leathart lent it to the British Museum exhibition (1957-58), Lot 12, and sold it anonymously at Sotheby’s, 19 May 1958, Lot 15, for £170 to the dealer Jacob Schwartz, who sold it to **(9)** Dr T.E. Hanley, who lent it to the exhibitions of *The T. Edward Hanley Collection*, Albright Art Gallery, Buffalo, N.Y. (January-February 1960), Lot 32, and *Paintings and Drawings from the Hanley Collection*, Wildenstein Gallery, N.Y., and Fogg Art Museum, N.Y. (November 1961-April 1962), Lot

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<sup>324</sup> According to Essick, “Marketplace, 2006”, *Blake*, XL (2007), 118, “a few hours after the auction, I was informed by Emmeline Hallmark of Sotheby’s that ‘there is some confusion surrounding the sale of the Blake.’ I was not able to unravel this mysterious “confusion” by January 2007”.

<sup>325</sup> R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008).

37; **(10)** Acquired in 1976 by *John and Paul Herring*, who lent it to the exhibition of *William Blake: The Painter as Poet*, Swirbul Library Gallery Adelphi University, Garden City, N.Y. (March-May, 1977), unnumbered.

All nine surviving drawings for *Tiriel* were lent to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), in whose catalogue they were reproduced. Of those still in private hands, "Blind Tiriel" (No. 23) was lent by R.N. Essick, "Tiriel Led by Hela" (No. 26) and "Hela Contemplating Tiriel Dead" (No. 28) by Anon., and "Tiriel Denouncing his Daughters" (No. 25) by the Keynes Family Trust.

### 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 Oct 1967

§*British Book News* (Dec 1967)

§*Chronique des Arts* (Dec 1967), in French

**Graham Pechey**, *Cambridge Review* (19 Jan 1968), 195-196

§**H.R. Wackrill** (bis), *British Journal of Aesthetics*, VIII (Jan 1968), 203-204

§**Anon.**, *Times Literary Supplement*, 4 April 1968, p. 334 (with another)

**Geoffrey Keynes**, *Library*, 5 S, XXIII (June 1968), 172-173

§*English* (Spring 1968)

**I[rene] H. C[hayes]**, *English Language Notes*, VI (Spring 1968), 20-21

§*English Studies* (Aug 1968)

§**D.S. Bland**, *Notes and Queries*, CCXIII (Dec 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**

**HISTORY:** (2) Bought by Bennet J. Beyer Inc.;<sup>326</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 Oct 1956, p. 618  
(with another)

§**K. Raine**, *New Statesman and Nation*, 3 Nov 1956, p.  
558 (with another)

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<sup>326</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 (1957), 424-426
- §**George Mills Harper**, *Journal of English and Germanic Philology*, LVI (1957), 638-639
- §**F.H. Vaughan**, *Hibbert Journal*, LV (1957), 302-304 (with another)
- D.V. E[rdman]**, *Philological Quarterly*, XXXVI (1957), 110-111
- §**Jean Wahl**, *Etudes anglaises*, X (1957), 158-160, in French
- §**Anon.**, *Notes and Queries*, CCII (1957), 89-90
- §**R.T.F.**, *Personalist*, XXXIX (1958), 197-198 (with another)
- §**Martin K. Nurmi**, *Modern Language Notes*, LXXIII (1958), 297-299
- §**T.R. Henn**, *Review of English Studies*, X (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
- Brian O'Doherty**, *New York Times Book Review*, 1 Dec 1963, p. 6
- Martin Butlin**, "Blake's 'Vala, or the Four Zoas' and a New Water-colour in the Tate Gallery," *Burlington Magazine*, XCI, 737 (Aug 1964)
- Anne Kostelanetz**, "Romantic Poets and Pontificators", *Minnesota Review*, IV (1964), 532-543 ("judicious and painstaking ... His own interpretation ... is probably valid" [pp. 534-535])
- §**Anne Kostelanetz [bis]**, *Arts Magazine* (Feb 1964)

- §**Raymond Lister**, *Journal of the Royal Society of Arts*, CXII (1964), 280
- George Mills Harper**, *Sewanee Review*, LXXII (Spring 1964), 326-328
- Anon.**, *Virginia Quarterly Review* (Spring 1964)
- §**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LXIII (Oct 1964), 806-808
- M.K. Nurmi** [bis], *Philological Quarterly*, XLIII (Oct 1963), 449
- K.J. Garlick**, *Modern Language Review*, LIX (Oct 1964), 642-643 (with others)
- F.W. Bateson**, *Review of English Studies*, NS XV (Nov 1964), 437-439
- John E. Grant**, "Blake Original and New", *Modern Language Quarterly*, XXV, 3 (Sept 1964), 356-364 (with 2 others) ("a major scholarly accomplishment")
- John E. Grant** [bis], *Modern Language Review*, LIX (1964), 642-643 (with others)
- Marius Bewley**, *Hudson Review*, XVII (1964), 278-285 (with others)
- R.H. Super**, "Recent Studies in Nineteenth Century English Literature", *Studies in English Literature 1500-1900*, IV (1964), 663-685 (a "magnificent folio edition ... a prized possession in itself" [p. 665])

- Hazard Adams**, *Modern Philology*, LXII (Feb 1965), 266-270 ("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-Sept 1967), 289-296 (with 4 others), in French
- David V. Erdman**, "The Binding (et cetera) of *Vala*", *Library*, XIX [for 1964] (1968), 112-129 (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 (1985), 115-117

*The Four Zoas: A Photographic Facsimile of the Manuscript with Commentary on the Illustrations*, ed. **Cettina Tramontano Magno & David V. Erdman** (1987) <**BBS**>

REVIEWS

- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1987* (1988), 119-120
- \***Andrew Lincoln**, *Blake*, XXII, 4 (Spring 1989), 116-120
- §**W.H. Stevenson**, *Essays in Criticism*, XXXIX (1989), 161-168
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 106-111

§**Martin Bidney**, *Studies in Romanticism*, XXIX, 1  
(Spring 1990), 317-323 (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/~glio/eromantic/blakefetish.nassr.html>>.

A curious version of the manuscript.

***Visions of the Daughters of Albion***  
(1793[-1818])

**TABLE**

<b>Copy</b>	<b>Plates</b>	<b>Leaves</b>
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, 376-379).

**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>327</sup>

"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).

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<sup>327</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.

**COPY a**

**HISTORY:** Reproduced in the William Blake Archive.

**COPY A**

**HISTORY:** (2) Offered in A.E. Evans & Son catalogue ([1845]), Lot 719, 11 pp., “beautifully coloured by Blake himself”, £4.4.0 ... Reproduced in the William Blake Archive in 2009.

**COPY B**

**HISTORY:** Reproduced in the William Blake Archive.

**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>328</sup> is the folio copy “tinted by the Author himself” which was offered in John Bohn’s Catalogue (1843), Lot 1120, at £1.11.6 ... (4) Reproduced in colour in *Huntington Library Quarterly*, LVIII (1996) and in the William Blake Archive.

**COPY G**

**HISTORY:** Reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

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<sup>328</sup> Or copies A, C-D, I-N.

## 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, & Joseph Viscomi (1993).

## 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>329</sup>

**HISTORY:** (2) Bought 12 Aug [or 8 Dec] 1848 from A. Evans & 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>330</sup> was separated from her copy of

<sup>329</sup> According to John Windle as reported in R.N. Essick, “Blake in the Marketplace 2005”, *Blake*, XXXIX (2006), 148.

<sup>330</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.

*Urizen* (E); **(6)** *Visions* (N) was acquired as part of a private collection not related to the Whitney family by an antique dealer<sup>331</sup> (*N.B.* not a bookseller), who sold it to **(7)** An anonymous buyer who brought it in 2004 to Swann Galleries (N.Y.) where it was to be sold in April 2005, until it became embroiled in a dispute over ownership;<sup>332</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>333</sup> Sold by the Whitney family through Sotheby's (N.Y.) "for something over \$2 million" to **(8)** An **Anonymous Collection**.<sup>334</sup>

## **COPY O**

**HISTORY:** Reproduced in the William Blake Archive (2006).

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<sup>331</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 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>332</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>333</sup> The information about the lawsuit, ownership, and plan not to sell came to Essicki 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>334</sup> According to R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

**COPY P**

**HISTORY:** Reproduced in the William Blake Archive (2006).

**NEWLY RECORDED COPY**

**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).

**PLATE 10** (Keynes Family Trust)

See Small Book of Designs (B)

**EDITIONS**

\**Visions of the Daughters of Albion* [A]. Reproduced in Facsimile. With a Note by **John Middleton Murry**. (London, Toronto, & 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 (Dec 1932)

\*"*Visiones de la Hijas de Albion (Visions of the Daughters of Albion).*" Tr. **Pablo Neruda**. *Cruz y Raya: Revista de Afirmacion y Negacion*, 20 (Madrid, Noviembre de 1934), 85-104. In Spanish B. *Obras Completas*. Ed. **Margarita Aquirre, Alfonso Escudero, & 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. 265-284

The first printing in 1934 has a prefatory note in Spanish by 'C.K. CHESTERTON'.

*Visions of the Daughters of Albion* (1959) The William Blake Trust <**BB**>

### REVIEWS

§**Anon.**, *Times Literary Supplement*, 8 Jan 1960, p. 16

§**B[ernard] B[lackstone]**, *New Statesman and Nation*, 27 Feb 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+

§*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), 126-127

### Works Lost

#### "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 “perhaps when done you might with a few specimens of Plates make a little work for subscribers of it--” (*BR* 311).

***Section B:***  
**Collections and Selections**<sup>335</sup>

**TABLE 13**  
**BLAKE'S WORKS REPRINTED IN CONVENTIONAL**  
**TYPOGRAPHY BEFORE 1863**

**Addenda**  
to *BB* (1977), 74-75 and *BBS* (1995), 147-148

**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*

**1830**

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

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<sup>335</sup> Here and below I ignore most mere reprints.

**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

**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 Sept 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*

**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*

**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*

**1846**

“The Chimney-Sweeper” (*Innocence*) and “On Another’s 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, 103-104

"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 Sept 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 Nov 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>336</sup> (Liverpool: Deighton & Laughton; London: Whittaker and Co., **1849**)

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<sup>336</sup> I have not seen the first edition of 1842.

**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**

“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**, 274-275

“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. & London: D. Appleton and Company, 1857), 74, 90, 162, 388, 785-6)  
<BBS p. 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, &  
Cooper, **1858**)<sup>337</sup> Pp. 49-50, 52-53, 61-62. <Harvard>

“The Tiger”, “The Chimney Sweeper”, “The Little Black  
Boy”, “The Garden of Love”, and “On Another’s  
Sorrow” (in Dana, pp. 74, 162-163, 688, 785; see 1857)  
<**BBS p. 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, 162-163, 688,  
785; see 1857) <**BBS p. 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, 162-163, 688,  
785; see 1857) <**BBS p. 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, 162-163, 688,

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<sup>337</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.

785; see 1857) <**BBS p. 166**>  
**1862**

"The Ecchoing Green", *Pictorial Calendar of the Seasons*, ed.  
**Mary Howitt (1862)**, 274-275.



### 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 8°, xxv + 106 pp.;  
ISBN: 9728118120 In Portuguese

Translation of *Songs, Visions, America, Europe, Song of Los*, and brief selections from *Vala, Jerusalem, and Milton*.

§*A tapasztalás dalai* (1993). In Hungarian  
Apparently an edition of Blake.

§"Ah! Sunflower." *National Anti-Slavery Standard*, IX, 16  
(**14 Sept 1848**), 64.

§*Ah! Sun-Flower* [from *Experience*]. ([1980]) Poster  
illustrated and printed by Paul Peter Piech

§*The Angel* [from *Experience*]. ([1981]) Poster illustrated and  
printed by Paul Peter Piech in 80 copies

*Antologia bilingüe* (1987, 1996); see *Visiones* (1974)

*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) 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.

§*Bássne: Vid\_ ní dcer Albionových – Orkovonarození – Konec tajemství – Stvo\_ eni – Plá\_ Eniony – Losov vinn\_ lis – Hrbová jeskyn\_* [*VISIONS OF THE DAUGHTERS OF ALBION, and Portions from Several Other Prophetic Books*]. Tr. **Arnošt Van\_\_ek**. (Praha [Czech Republic]: J. Pícká, 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, Künstler, 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 Concordance On-Line**

Professor Nelson Hilton has created a **Blake Concordance On-Line** 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 on-line database.

A description of its workings by Nelson Hilton is in *Blake*, XXXIII (1999), 11-16.

The **Blake Concordance On-Line** 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)

§*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 Oct 1958, p. 610

\**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 tonon 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, 157-163), and Masakazu Yoshimura, "Kaisetsu -- 'Shikon' to Genius i tsuite

[A Commentary – on 'Poetic Genius' and Genius]" on pp. 165-174. 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 & Alan Pound**. (Oxford: Heinemann Educational Publishers, 1996) Heinemann Poetry Bookshelf. 12°, viii, 168 pp.; ISBN: 04351500820

Davis & 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. 132-137), "Chronological Table" (pp. 138-139), "Cultural and Literary Background" (pp. 140-147), "Critical Approaches" (pp. 148-157), topics

for "Essays" (pp. 158-159), "Writing an Essay on Poetry" (pp. 160-161), Virginia Graham, "A Note from a Chief Examiner" (pp. 162-163), and "Select Bibliography" (pp. 164-166).

"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>338</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, & 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 & 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. 137-140). 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

\**Blake's Poetry and Designs: Authoritative Texts,  
Illuminations in Color and Monochrome, Related Prose,  
Criticism*. Ed. **Mary Lynn Johnson & John E. Grant**.  
(N.Y. & London: Norton, [1980]) A Norton Critical  
Edition 112 plates, 32 in colour <**BBS**> **B. Blake's Poetry  
and Designs: Illuminated Works, Other Writings, Criticism**.

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<sup>338</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.

Second Edition. Ed. **Mary Lynn Johnson & John E. Grant**. (N.Y. & London: W.W. Norton & 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 Tayer** (“The Woman Scaly”), pp. 481-601.

See **Mary Lynn Johnson & John E. Grant**, “The Norton Critical Edition of Blake: Addenda and Corrigenda”, *Blake*, XVI, 2 (Fall 1982), 107-110.

**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. 519-598, **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 & 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 & 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. 603-610), "Selected Bibliography" (pp. 611-616), 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 (2009),  
229-231

\**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".

*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": *Tiriél*, *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 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) 8°; 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. 243-254); "Correspondencia escogida" (pp. 255-288); "Blake y sus contemporaneos" (pp. 289-328).

§*Can I see another's woe* [from "On Another's Sorrow", *Experience*]. ([1979]) Poster illustrated and printed by Paul Peter Piech in 25 copies

\*"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".

"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**), 558-562 ("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. 559-560]) <**BBS, 339**>

**Anon.**, *Spirit of the English Magazines* [Boston], N.S., I, 8 (**15 July 1824**), 307-308 <California [Berkeley]> (Reprinted from the "Eclectic Review" [**June 1824** <**BBS p. 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 [from *Songs of Innocence*]." *National Anti-Slavery Standard*, X, 23 (**1 Nov 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<sup>o</sup>, 1 leaf

The Blake text is somewhat adjusted. Neither poem is included in *Sudbury Leaflets: Poetry and Prose, Original and Selected* (London: A.W. Bennett; Sudbury: J. Wright, 1864).

"Chimney Sweeper's Song" [from *Innocence*]. Pp. 128-129 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 Aug 1973), 13

§**Anon.**, *Books & Bookmen*, XIX (Dec 1973), 110

**Morris Eaves**, *Blake Newsletter*, VIII, 4 (Spring 1975), 139-140 (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. 349-350 (with 2 others)

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§**Anon.**, *New Yorker*, 20 Nov 1978, p. 238

§**P. Southcott**, *Art & Artists*, XIII (1978), 489

\***G.E. Bentley, Jr.**, "God's Plenty", *Blake*, XIV, 3 (Winter 1980-81), 161-163

**Joseph Wittreich**, *Eighteenth Century ... Bibliography*, NS IV (1981), 282-283

\**The Complete Illuminated Books* With an introduction by **David Bindman** With 393 reproductions, 366 in colour. (London: Thames & Hudson in Association with The William Blake Trust, 2000) 4°, 480 pp., 393 reproductions; ISBN: 050051048 **B.** §(N.Y.: Thames & Hudson, 2001) Paperback **C.** (2005) ISBN: 9780500282458 [Paperback distributed in Canada by Penguin] **D.** §(London: Thames & 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>339</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. 405-480.

### REVIEWS

**Anon.**, *Globe and Mail* [Toronto], 25 Nov 2000, pp. D48-49

\***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 Nov 2000

\***Jon Mee**, "Revisions of the Prophet", *Times Literary Supplement*, 1 Dec 2000 (with the Tate exhibition) (Bindman's book is "a wonderful achievement")

\***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")

§*New York Times Book Review*, CV (3 Dec 2000), 20

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<sup>339</sup> Except for *For the Sexes: The Gates of Paradise* which is taken from the 1968 Blake Trust volume.

§*Macleans*, CXIII (11 Dec 2000), 54

§**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

§**G. Ingham James**, *Burlington Magazine*, CXLIII (2001), 171

*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), 418-421

§**M.D.**, *English*, XXVII (1978), 200-201

\***John Kilgore**, *Blake*, XII, 4 (Spring 1979), 268-270

*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, 210-216), and *The Song of Los* (pp. 287-323), followed by "Notes to Blake's Text" (pp. 127-138; 267-283; 347-354) and two Appendices: "The Designs in Europe and 'The History of England'" (pp. 206-207) and "The Marginal Glosses Added to Europe Copy D, Here Keyed to the Plate Order of Copy B" (pp. 207-210).

"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*, 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")
- Barthélémy 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), 200-201 (with another) ("Needless to say, Dörrbecker's work in his several editorial roles is admirable" [p. 201])
- David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 397-398 (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), 338-339 (with 9 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§*Times Literary Supplement*, 26 Sept 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), 360-364 (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) §\**The Definitive William Blake Poetry Collection Illustrated with Art by William Blake*. ([No place, no publisher: ?2009]) 195 pp.; ISBN: 9781449568665

§*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

§"A Dream." *National Anti-Slavery Standard*, <sup>III</sup>, 17 (**29  
Sept 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, & Joseph Viscomi**  
(Princeton: The William Blake Trust/Princeton University  
Press, 1993) Blake's Illuminated Books Volume 3 4°;  
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, 113-140, 225-242, largely derived from Viscomi), "Supplementary Illustrations", and "Notes" for *Thel*, *Marriage*, and *Visions* (pp. 108-110, 208-222, 275-278) -- 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 Feb 1994, p. H3 (with another) ("superb reproductions")

**Kenneth Baker**, *San Francisco Examiner & Chronicle*, 13 Feb 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*, 22 Feb 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 (1998), 557-570 (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), 338-339 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§*Times Literary Supplement*, 26 Sept 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), 360-364 (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

["The Ecchoing Green", called] "A Summer Evening on a Village Green" by William Blake the Painter. Pp. 274-275 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", England (1884-1936) <**BB, BBS**>

“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 & Co (c. 1884) lists as “Now Ready” *Visions, Thel, 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>f</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>f</sup> Quaritch in 1905. It is now in the U.S.A. **24 copies were sold by Mess<sup>rs</sup> Quaritch.**" <WSRO>

Ancient of Days [*Europe* pl. 1] (D)<sup>340</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**

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<sup>340</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".

**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 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. DrUITT**" as in colour-printing.  
<WSRO>

*Book of Thel* [third version] (A)

"**The Beckford copy**" (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E.W. Hooper in 1891. Both the Second and Third Versions in the WSRO have inscriptions on the designs: Pl. 2 (titlepage): "**Lives** [**?Loves**] **of the plants**<sup>341</sup> **in Summer**"; pl. 4: "**Flowers**

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<sup>341</sup> Part II (1789) of Erasmus Darwin's *Botanic Garden* was called "The Loves

**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>

*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, 339-341> 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>342</sup> <WSRO>

*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**

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of the Plants".

<sup>342</sup> Another copy of Muir's *Europe* is inscribed: "This is an uncolored copy of Europe | It is of no special value | M<sup>r</sup> Muir offers it for your acceptance." <WSRO>

[A].<sup>343</sup> **"20 copies have been sold"**. The inscriptions are: Pl. 1 (titlepage): **"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>344</sup> pl. 21: **"Satan 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 titlepage 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>

*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

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<sup>343</sup> The Crookshank Collection also has a copy of the First Version of Muir's facsimile of the *Marriage* made from copy A.

<sup>344</sup> Inscribed at the bottom in Muir's Brown ink: "The Background should be quite smooth | The reds in the Serpent should be brighter".

editor of *The Times* in the collection of R.N.Essick), but the other copies were coloured after Copy U <**BB, 422**>.

*On Homer's Poetry [&] 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*, 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.

### REVIEWS

§**Anon.**, *Athenaeum*, No. 2964 (16 Aug 1884), 216  
("The reproduction of the outlines is simply perfect")

§**Anon.**, *Athenaeum*, No. 3203 (16 March 1889), 351-352 ("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>

*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>

*The Essential Blake*; see *The Portable Blake*

§*Eternity*. (Berkeley, California: Mayacamas Press, 1993)  
Broadside 35 x 28 inches

It is "He Who Binds to Himself a Joy".

§*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),  
128-129

*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.

\**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

§*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).

§*Golden Thoughts of William Blake* (Glasgow: D. Bryce & Son [1894?]) Golden Thoughts Series, 62

§*The Grey Monk*. (Berkeley, California: Arif Press, 1974)  
Broadside, 250 copies

§*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. [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")

§*Die Hochzeit von Himmel und Hölle [und] Ausgewählte 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.” [**Jane & Ann Taylor**] *City Scenes* (1818) B. (1828) <**BB**>

**1828 NEW LOCATION:** South Carolina

§*How can the bird that is born for joy sit in a cage & sing* [from “The School Boy” in *Innocence*]. ([1979]) Broadside illustrated and printed by Paul Peter Piech in 25 copies

*“how do we know but ev’ry bird that cuts the airy way, / Is an immense world of delight clos’d to your senses five? From ‘the marriage of heaven and hell’.”* (London: spoon print press, 2002) A folded leaf in the shape of a bird with designs by Linda Anne Landers

*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) 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.

### REVIEW

§**Lincoln Kirstein**, *Nation*, CCXIX (16 Nov 1974), 503-504

§**Lawrence Lipking**, *Princeton Alumni Weekly*, 19 Nov 1974

§**W.H. Stevenson**, *Studies in Romanticism*, XIV (Spring 1975), 201-205 (with another)

§**Annette S. Levitt**, *Wordsworth Circle* VI, 3 (Summer 1975), 139-142

- Edward J. Rose**, *Blake Newsletter*, IX, 2 (Fall 1975), 50-54
- \***Brian Alderson**, "Blake in the original", *Times* [London], 22 Dec 1975, p. 9 (with 2 others)
- §**Dewey R. Faulkner**, "Starry Wheels and Living Forms", *Yale Review*, LXIV (Winter 1975), 271-274 (with another)
- §**Gene Bernstein**, *American Quarterly*, XXXI (1975), 372-374
- G.E. Bentley, Jr.**, "Visions of Blake", *University of Toronto Quarterly*, XLIV (1975), 251-258
- I.H. C[hayes]**, *English Language Notes*, XIII (1975), 30
- §**Florence Sandler**, *Western Humanities Review*, XXIX (1975), 301-303 (with another)
- §**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (1975), 48-49 (with 3 others)
- §**W.H. Stevenson** [bis], *Essays in Criticism*, XXV (1975), 372-377
- §*Times of India Magazine*, 1 Oct 1976, pp. 6-8 (with another)
- §**Kenneth Garlick**, *Notes and Queries*, NS, XXIII (1976), 379
- §**Duncan Macmillan**, *Apollo*, CIV (1976), 142-143
- §**William Walling**, "Our Contemporary", *Partizan Review*, XLIII (1976), 640-644 (with 3 others)
- §**David Bindman**, *Burlington Magazine*, CXIX (1977), 451-452 (with 2 others)

- §**P.M. Dunbar**, *Yearbook of English Studies*, CVII  
(1977), 269-271
- §**Leonard W. Trawick**, *Studies in Burke and His  
Time*, XVIII (1977), 57-60
- §*Bookwatch*, XIV (1993), 5

*In England's green and pleasant land.* Illustrated by Julie Haigh. ([No place:] Bradford and Ilkley Community College, 1986) 4<sup>o</sup>, 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*

*Izbrannoe* [*Selections*] Perevodakh [tr.] **S. Marshaka**. (Moskva, 1965) <**BBS**, 147, 167> B. \*(Moskva: Olma Press, 2000) 12<sup>o</sup>, 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), 163-166

*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.

*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 & 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. & 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).

§\**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. 155-172), "Nota ai Testi" (pp. 173-180). 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.*

§*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<sup>o</sup>, 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 Dec 1844**), 112

§"A Little Boy Lost." *National Anti-Slavery Standard*, VI, 17 (**25 Sept 1845**), 68.

§*Llibres profètics de Lambeth, I: profecies polítiques.*  
Versió i próleg de **Miquel Desclo**. (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.*

§*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.

*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.** (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 Aug 1905

§**Anon.**, *Times Literary Supplement*, 13 April 1906  
(with another)

§*The Marriage of Heaven and Hell: Office Drawn from the Lyric and Prophetic Work of William Blake (1727-1827) for Use of St. Mark's in-the-Bourie*. (N.Y.: 1920s)

*Matrimonio del Cielo y el Infierno*. Traducción y prólogo de **Diego Arenas**. (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979) Colección Aves de Arca. 94 pp. <**BBS**&, erroneously listed as if it included only the *Marriage*, as on the titlepage>

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

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)

\**MILTON A POEM and the Final Illuminated Books: The Ghost of Abel, On Homer's Poetry [and] On Virgil, Laocoön*. Ed. **Robert N. Essick & 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. 220-243); reproductions of *Ghost* (A), *On Homer* (A), "Laocoön" (B) and "Supplementary Illustrations" (pp. 244-252), plus "The Texts" (p.253) and transcriptions (pp. 254-277).

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 Feb 1994, p. H3 (with another) ("superb reproductions")

**Kenneth Baker**, *San Francisco Examiner & Chronicle*, 13 Feb 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])

**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*, 22 Feb 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 (1998), 557-570 (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), 338-339 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§*Times Literary Supplement*, 26 Sept 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), 360-364 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

\**Milton: Ein Gedicht Mit einer Reproduktion 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. 129-181); "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. 275-276), and a translation of the description of the "Vision of the Last Judgment" from the *Notebook* (pp. 226-292), plus "Anmerkungen" (pp. 293-294).

#### 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

\**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. 203-206).

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).

§*Mi-shire* [*From the Poetry of*] *vilyam blak.* Tr. **Joshua Kochav.** (Tel Aviv: Ofir, 1968) In Hebrew

§*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 & Shetterly Series  
A folded card with a design not related to Blake.

§*Napišu Básn\_ Kytkám na Lysty*. Tr. **Zden\_k 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

§"Night." *National Anti-Slavery Standard*, III, 3 (23 June  
1842), 12.

*Obra Poetica*. Tr. [**Pablo Mañé Garzón**. Intro. **Mariano  
Vazquez Alonso**. Rev. **E. Caracciolo Trejo**.] (Barcelona:  
Ediciones 29, 1992) Coleccion "Uciencia", Vol. [3] 8°, 261  
pp.; ISBN: 8471753413

Garzon, "Prologo" (pp. 13-19); Alonso, "Introduccion"  
(pp. 21-38); it includes *Poetical Sketches*, *Tiriél*, *Songs*,  
*Notebook*, *French Revolution*, *Marriage*, and *Visions*, plus  
"Nota cronologica", and a very few notes.

The pagination and ISBN suggest that it is not the same as *\*Obra Poética*, tr. Pablo Mañé Garzón (Barcelona: Ediciones 29, 1997), 166 pp., 19 cm; ISBN: 8471754266

The copyright date for Ediciones 29 is 1980, apparently referring to *Obra Completa en Poesía*, tr. **Pablo Mañé Garzón** (1980), Libros Rio Nuevo <**BBS**>

§*\*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<sup>o</sup>, 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 Poesía: Edición Bilingüe*. Tr. **Pablo Mañé Garzón** (Madrid, 1980) Libros Rio Nuevo, 30 In Spanish and English <**BBS**> **B.** (1984)

In *Poesía Completa* (1999), the same strange collection of works (but lacking *Visions of the Daughters of Albion*) appears in a slightly altered translation attributed to **Francesc LL. Cardona**.

This is apparently distinct from §*Poesía completa*. Traducción de Pablo Mañé Garzón. [2 vols.?] (Barcelona: Libros Rio Nuevo, 1980) In Spanish and English.

*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**>

### REVIEWS

- 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) <**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), 137-138, in French
- §**David Fuller**, *Durham University Journal*, LXXVII, 1 (Dec 1984), 118-119
- §**Peter Marshall**, *Etudes anglaises*, XXXVIII (1985), 235-236
- §**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 Feb 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

*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) 8°, 77 pp.; ISBN: 9726080630 In Portuguese

Translation of the Pickering MS and *For the Sexes: The Gates of Paradise.*

*Poemas Profeticos y Prosas*: Versión y prólogo de **Cristóbal Serra**. (Barcelona: Barral Editores, 1971) <**BB #A282**>, **erroneously giving "Christobal" and 1941**>

A. *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) Coleccion 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. 313-314), "Termes, Usités dans la Cosmogonie de Blake" (pp. 315-316).

In 1984 are the "Introduccion", tr. **Marie-Christine del Castillo & Abelardo Linares** (pp. 9-118), and "Bibliografia Esencial" 1863-1951 (pp. 213-214). 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 (Jan 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<sup>o</sup>, 283 pp.; ISBN: 1857157109 **B. Poems.** (N.Y. & Toronto: Alfred A. Knopf, 1994) Everyman's Library Pocket Books 283 pp.

A "selection by **Peter Washington**" (p. 4) with no added matter whatever except "Contents" and "Index of First Lines". It does not seem to be significantly related to previous Everyman editions of *Poems & Prophecies*, ed. **Max Plowman** (1927 ff) <BB>, revised by **Geoffrey Keynes** (1959 ff.) <BB>, introduction by **Kathleen Raine** (1975 ff.) <BBS>, revised as *Selected Poems* by **P.H. Butter** (1982 ff.) <BBS>.

§[*Poems*]. (Moscow, 1978) In Russian

**A. Zveryev**, "[The Greatness of Blake]" (pp. 5-32); **G. Yakovleva** (reprinted in [*Literary Review*], V [1979], 75-76); **N. Starosel'skaya**, "[Between the Epochs]" (reprinted in *Inostrannaya [Foreign] Literatura*, XII [1980], 232-233).

*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<sup>o</sup>, xiii, 173 pp.; ISBN: 9780099511632

“Introduction” (pp. xi-xiii): “He is a messenger and a god himself.”

The text of the *Poems* includes letters.

*Poems and Letters*, ed. **J. Bronowski** (1958 ff.) <**BBS**>

### REVIEW

§**Anon.**, *Times Literary Supplement*, 24 Oct 1958, p. 610

*The Poems & Prophecies of William Blake*. Ed. **Max Plowman**. (1927) Everyman's Library. **B.** §(1934) **C.** (1945) **C.** *Poems and Prophecies*. [Ed. **Max Plowman**.] (1950) **D.** *Blake's Poems and Prophecies*. Ed. **Max Plowman**. (1954) **E.** Supplementary Notes, Select Bibliography, and Revisions to the Notes by **Geoffrey Keynes**. (1959) <**BB**> **F.** (London: Dent; N.Y.: Dutton, 1963) Everyman's Library No. 792. 12° **F.** (1965) **G.** (1970) **H.** (1972) **I.** [Introduction by **Kathleen Raine**] (1975) **J.** (1978) **K.** (1984) **L.** (1991) <**BB, BBS**>

### REVIEWS

§**Herbert W. Horeville**, “William Blake Comes Into His Own”, *New York Times*, 1 Aug 1926

**Richard Le Galliene**, “Thunderous Visions of Titanic Half-formed Worlds”, *New York Times*, 19 Sept 1926

§**Anon.**, *Times Literary Supplement*, 11 Aug 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 of Blake*, ed. **Laurence Binyon** (1931) <**BB**>

**REVIEW**

§**E.M. Forster**, *Books* [N.Y.], 31 Aug 1931, p. 1

*The Poems of William Blake*. Ed. **W.B. Yeats**. (London, 1893) The Muses Library **B.** (N.Y., 1893) **C.** (London & N.Y. [1905]) **D.** *Mr. William Butler Yeats Introduces the Poetical Works of William Blake*. (London, 1910) Books that Marked Epochs **E.** *Poems of William Blake*. (N.Y., [1920]) Modern Library <**BB**> **F.** (N.Y., 1938) <**BBS**> **G.** (N.Y.: Carlton House [c. 1950]) viii, 278 pp. **H.** (London, 1969) The Muses Library <**BB**> **I.** (London, 1979) <**BBS**> **J.**

§*Collected Poems*. Ed. **W.B. Yeats** with a new introduction by **Tom Paulin**. (London & N.Y.: Routledge, 2002) xliii, 256 pp; ISBN: 041528984X **K.** §(2009) Echo Library ISBN: 9781406880625

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 Aug 1969, p. 249

§**Anon.**, *Choice*, VII (Dec 1969), 1390

§ **Patrick Murray**, *Studies* [Dublin], LIX (1970), 215-218

*Poems of William Blake*, ed. **John Sampson**. (1921) <BB> **B**.  
(London: Studio Editions, 1995) ISBN: 05980769

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 1 Dec 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 & 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

**2007 John Barnard & 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. 914-915) (“To the Nightingale” and “The Felpham Rummer”), Indices of “Titles and First Lines” (pp. 916-926), of “Notes and Relevant Passages” (pp. 927-928), and of “Prose Quotations”. The “Poems” include *The Marriage of Heaven and Hell* and, for the first time, *There is No Natural Religion* and *All Religions Are One*.

The text is still modernized, and poems after 1807 have been rearranged. “The heart and lungs of the edition ... are ... the headnotes [*which*] have been largely rewritten ... [*and*] The footnotes [*which*] ... have been scoured and revised” (p. xiv). The headnotes and footnotes are admirable: humane, learned, crucially informative.

### REVIEWS

- John Dixon Hunt**, “Learning Blake’s visionary language on one’s own”, *Times* [London], 26 July 1971, p. 8
- §**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)
- Anne Kostelanetz Mellor**, *Blake Newsletter*, VI, 1 (Summer 1972), 32-33
- §**John Beer**, *Notes and Queries*, NS XX, 8 (Aug 1973), 305-307 (with 2 others)
- D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 7-8
- §**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), 177-179

**Edward Larrissy**, *Notes and Queries*, CCXXXIX [NS IV], (1994), 404-405 (with another) (Stevenson has normalized Erdman's text and dropped Erdman's name from the titlepage, 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 Jan 1996, p. C20 (with another)

\**The Poems of William Blake*. ([No place (England), or publisher, 2002 or 2003]) Faerie Queene Library. 7 unnumbered leaves 2.7 x 2.0 cm., no ISBN

A miniature edition, consisting of "The Tyger" plus 2 pp. about Blake.

*Poèmes/Poems*; see *Poèmes Choisis*, ed. **Madeline L. Cazamian**

*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 & Co., 1888) **D.** §([?1899]) **E.** (London, Felling-on-Tyne, N.Y., & Melbourne, [?1904]) The Canterbury Poets <**BB #298B**>

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 8<sup>o</sup>, 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, Tiriél, 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 Mañé'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 8°, 286 pp.; ISBN: 847672893X In Spanish

“William Blake, Vida y obra” (pp. 5-8), “Poesia completa” (pp. 9-278) consisting only of *Poetical Sketches*, *Island in the Moon* (poems only), *Thel*, *Tiriél*, *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 Poesia*, tr. Pablo Mañè Garzón (1984) with the same strange list of titles (though lacking *Visions of the Daughters of Albion*).

§*Poesía romántica inglesa: Blake, Wordsworth, Taylor [?Samuel Taylor Coleridge<sup>345</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

§*Poesie.* Introduzione di **Sergio Perosa**; tr. **Giacomo Conserva.** (Roma: Newton Compton, 1976) Paperbacks Poeti, 45 19 cm, 197 pp. B. (Roma: Grandi Tascabili Economici Newton, 1991) Grandi Tascabili Economici, 93 22 cm, 197 pp. In Italian

§*Poesie.* Tr. **G. Conserva.** (1991) 8°, 208 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*.

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<sup>345</sup> Note that in Spain STC would be listed as Taylor Coleridge, Samuel.

*\*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) **M.** §(1893) <**BBS A-M**> **N.** §(London: George Bell and Sons, 1905) **O.** §(1906) **P.** (\*1911) <**BB**> **Q.** §(1913) **R.** (London, 1914) Bohn's Popular Library <**BBS N-P**> **S.** §(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*, ed. **John Sampson** (1905) <**BB**>

#### 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)

*Poetical Works*, ed. **John Sampson** (1913) <**BB**>

The Penguin edition of Blake's *Selected Poems* (1996) was apparently selected from John Sampson's edition (1913).

*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 Jan 1907 (with 3 others)

*The Poetical Works of William Blake*, ed. **John Sampson** (1913) <**BB**>

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 5 Feb 1914

*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 & Los

Angeles: University of California Press, 1982) **G.** *The Poetry and Prose of William Blake.* (N.Y., 1982) **H.** (1988) <**BBS p. 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

The 1988 edition is available on-line 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), 140-143: The renumbering of *Vala* pp. 19-21, 87-90, 105-116 in the Erdman-Magno reproduction [1987] is followed "inconsistently" in the text and ignored "completely" in the notes to Erdman's edition of *The Complete Poetry and Prose* [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.

See **Erdman**, "Improving the Text of *The Complete Poetry & Prose of William Blake*", *Blake*, XX, 2 (Fall 1986), 49-52

See **Blake Concordance On-Line**, which is based on it.

## REVIEWS

### 1965

§**F.W. Bateson**, *New York Review of Books*, 28 Oct 1965, pp. 24-25

§**Aileen Ward**, *Herald Tribune* [N.Y.], 23 Jan 1966, pp. 4, 14 (with another)

§**Robert Kirsch**, *Los Angeles Times*, 4 Feb 1966

**John E. Grant**, *Philological Quarterly*, XLV, 3 (July 1966), 533

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

§**Richard Moore**, “Two New Editions of Blake”, *Poetry*, CXI (Jan 1968), 263-266 (with another)

**1970**

§**Rodney M. Baine**, *Georgia Review*, XXV (Fall 1971), 380-381

**1982**

§**Anon.**, *Choice*, XX (1982), 424

§**Anon.**, *Malahat Review*, No. 63 (1982), 248

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, VIII (1982), 386-387

**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), 719-722 (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

The text seems to include all of *Milton* and *Jerusalem*.

*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<sup>o</sup>,  
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<sup>o</sup>, 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**  
**#1991misdates 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).

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§**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), 223-228 (with another) **B**. Pp. 185-188, 446-447 of *Northrop Frye on Milton and Blake* (2005)

**Northrop Frye**, *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), 145-152 (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*. (Pittsburgh: The Laboratory Press, 1930) Students' Project (Carnegie Institute of Technology Library Press) Specimen No. 103 Broadside 35 x 20".

*The Prophetic Writings of William Blake*, ed. **J.D. Sloss & J.P.R. Wallis** (1926, 1957, 1964) <**BB**>

### REVIEWS

§**Anon.**, *Times Literary Supplement*, 22 Jan 1926, p. 493

§**J.C. Squire**, *Observer*, 20 May 1926

- §**S. Foster Damon**, *Saturday Review of Literature*, 4 Dec 1926, pp. 357-358 (with another)  
§**P. Berger**, *Revue anglo-américaine*, IV (1926), 66-68, in French  
**Thomas Wright**, "William Blake", *Reader*, II (1926-27), 27-31 <**BB #3019**>

§*Prorockè Knihy*. Tr. **Zden\_k 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. 181-183).  
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 *Jerusalen*", and "Cartas" (some letters of 1799-1805).

## REVIEWS

- Angel Rupérez**, "Conquistas iluminadas", *El Pais (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)

§*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 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 dichterischen 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 & B.W. Visser**. ('s Graveland [Holland]: De Driehoek, 1949) 144 pp. In Dutch

Translation of *The Marriagte of Heaven and Hell* and "The Everlasting Gospel".

§*Roofd 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".

§*Seçme \_iirler [Poems].* Tr. **Tozan Alkan.** (Istanbul: Bordo Siyah Klasik Yayınlar, 2005) 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), 158-159. 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.* 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*. 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) 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. 205-263 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. 249-251), "Blake and his Critics" [a summary] (pp. 252-263), "Further Reading" (pp. 264-265 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 Jan 1983, p. 29

For a correction, see **P.H. Butter**, "William Blake", *Times Literary Supplement*, 4 Feb 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), 363-364

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 80

§*Selected Poems*. (London: Bloomsbury Publishing, 1994) Bloomsbury Poetry Classics B. (N.Y.: St. Martin's Press, March 1995) 12<sup>o</sup>, 127 pp.; ISBN: 0312119372

A "Selection by **Ian Hamilton**", mostly of lyrics.

*Selected Poems*. (N.Y.: Gramercy Books, 1995) 8<sup>o</sup>, 224 pp., ISBN: 0-517-12367 **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<sup>o</sup>, x, 242 pp.; ISBN: 0140622195

Lyric poems plus *Tiriël* and *Theil* 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. 149-163); Georges Bataille, "Lettore e traduttore di William Blake", tr. Annamaria Leserra (pp. 165-217); A.L., "Nota bibliographica" (pp. 218-220).

\**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-xxxv), "A Note on the Texts" (pp. xxxii-xxxv), "Selected Poems" (pp. 1-304), "Bibliography" (pp. 305-308), "Institutions with Major Collections of Blake's Original Books and Manuscripts [*and* Paintings and Drawings]" (p. 309), and "Notes" (pp. 310-354). "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**>

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§**Anon.**, *Times Literary Supplement*, 24 Nov 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 & 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), 421-422

**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  
(1958), 345-346

[*Selected Poems of William Blake*]. Tr. **Yuan Kejia**<sup>346</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,

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<sup>346</sup> Probably this is the same as Yuan, K'o-chin (1957) in *BB* #3063.

Hertfordshire: Wordsworth Editions Ltd, 1994) The Wordsworth Poetry Library

§\**Selected Poems of William Blake*. (Taipeh: Bookman Books, 2007) 21 cm, xi, 367pp.; ISBN: 9789574451791 [Editor not named in WorldCat]

*Selected Poetry*, ed. **W.H. Stevenson** (1988) <**BBS**>

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**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 & N.Y.: Oxford University Press, 1996) World's Classics. **B.** (1998) Oxford World's Classics 12<sup>o</sup>, 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. 221-236, 448-450 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**>

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§**Michael Baron**, *English*, XXXVII (1988), 262-268  
(omnibus review)

§**J.M.Q. Davies**, *Review of English Studies*, NS XLI  
(1990), 128-130

\***E.B. Murray**, *Blake*, XXIV, 4 (Spring 1991), 145-152  
(with 2 others)

\**Selected Works*. Ed. **David Stevens**. (Cambridge:  
Cambridge University Press, 1995) Cambridge Literature 8<sup>o</sup>,  
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. 126-144).

*Selections from the Symbolic Poems of William Blake*, ed.  
**Frederick E. Pierce** (1915) <**BB**>

**REVIEW**

**John Gould Fletcher**, "Yale Discovers Blake", *Poetry*,  
XX (1917), 315-320 <**BB #1622**>

[*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 Houseman** (1893) <**BB**>

### REVIEW

§**Anon.**, *New York Times*, 25 June 1893

**William Butler Yeats**, “The Writings of William Blake”, *Bookman*, IV (1893), 146-147; *The Uncollected Prose by W.B. Yeats* [Vol.] I: First Reviews and Articles 1886-1896, ed. John P. Frayne (London, 1970), pp. 280-283; §(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) 8<sup>o</sup>, 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. 159-173) – 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, [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 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 Sick Rose.* (Bushey Heath, Herts: Taurus Press, n.d.) Broadside illustrated by Paul P. Piech. 200 copies

*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. 226-267).

*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 & 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.** §(Bibliolife, 2009) 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>347</sup>

No significant Blakean material has been traced to R.C. Jackson's father.

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<sup>347</sup> "Gilchrist's Journalistic performance" presumably refers to his essays in *The Eclectic Review*, *Literary Gazette*, and *Critic*.

*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 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>348</sup>]: Dodo Press [2005]) Narrow 4°, 45 pp.; ISBN: 1406502200

According to the back cover, “Blake was himself a follower of Unitarian philosophy.”

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<sup>348</sup> It was “Printed in the United States”, but the address is <[www.dodopress.co.uk](http://www.dodopress.co.uk)>.

§*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, Songs of Experience, The Marriage of Heaven and Hell.* Tr. **Yuriko Doi.** ([?Tokyo]: Heibonsha Library, 1995) Small 8°, 174 pp.; ISBN: 4582761208 In Japanese

*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], 232-233).

*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 ISBN: 9788798218883 In Danish

§*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)

*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*.

“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, 103-104 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

§*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 8°, 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. 111-129); notas (pp. 105-110, 149-155).

#### 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

§*Trentadue poesie*. (1997) I miti poesia 44. ISBN: 8804432225 In Italian

§*The Tyger*. Illustrated by Bertz Golahntz, designed by Michael McCurdy. (Lincoln, Massachusetts: The Penmaen Press, 1975) Broadside in 324 copies

§*The Tyger*. Illustrated by Linda Anne Landers. (London: Spoon Print Press, 1996) 60 copies

§*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 & 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 (Jan 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 Slawka**. ([Katowice:] Sfera, 1993) 12°, 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

\**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. 153-163), *Book of Los* (pp. 195-204) and "Notes to the Text" for *Urizen* (pp. 128-143), *Ahania* (pp. 184-190), and *Book of Los* (pp. 218-224), plus "The Book of Urizen: variants" (pp. 144-146) and "Copy D: a bibliographical description" (p. 147), "The variant copies of Urizen analysed" (p. 148), "Plate Sequences in Known Copies of *Urizen*" (pp. 148-149), and "Bibliographical Description" of *Ahania* (pp. 191-192).

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

### REVIEWS

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

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

**Barthélemy Jobert**, *Revue de l'Art*, No. 112 (1996), 78, in French (with 2 others) (barely mentioned)

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§*Times Literary Supplement*, 26 Sept 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), 360-364 (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), 107-109. In Spanish B. (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda Republica Español Pp. 285-289.

\**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. 367-382).

§\**Viliyam Balayki: bih rivayet; William Blake Rendered into Persian* by duktar **Mahdi Mishgini**. (Kanada: [no publisher], 2000) 500 pp. In English and Persian

§*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. 223-226), "Cronologia de William Blake" (pp. 227-229), "Situación de William Blake" in literary history (pp. 231-232), 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), 142-145, 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".

*William Blake*, ed. **Jacob Bronowski** (1958) <**BB**>

### REVIEW

§**Anon.**, "Blake the Revolutionary," *Times Literary Supplement*, 24 Oct 1957

*William Blake*. Ed. **Michael Mason** (Oxford & 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), 262-268 (an omnibus review)

§**David Fuller**, *Durham University Journal*, L (1988-89), 321-322

§**Anon.**, *UNISA English Studies*, XXVII, 1 (1989), 80 (very brief)

- §**L.M. Findlay**, *Notes and Queries*, NS XXXVI (1989), 519-521
- §**P.D. McGlynn**, *Choice*, XXVI (1989), 1152
- §**Edwina Burness**, *English Studies*, LXXI, 5 (Oct 1990), 455-462 (with 5 others)
- §**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-258
- §**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-130
- §**Philip Davis**, "With Fear and Trembling", *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)
- §**François Piquet**, *Etudes anglaises*, XLIII (1990), 226-227, in French
- §**Brian Wilkie**, *Modern Language Review*, LXXXV (1990), 418
- E.B. Murray**, *Blake*, XXIV, 4 (Spring 1991), 145-152 (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. & ed. **Zygmunta Kubiaka** (Kraków: Oficyna Literacka, 1993) 8<sup>o</sup>; 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), 274-287 (with 5 others)

\**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.

To the 43 copies of Blake's works in Illuminated Printing in the Archive before 1992 were added

### Works in Illuminated Printing

*America* (F, M)

*The Book of Thel* (L and R)

*Europe* (G, H)

*First Book of Urizen* (A, B, C, D, F)

*Jerusalem* (F)

*Marriage* (G, K, L, M)

*Milton* (A)

*Song of Los* (A, C-E)

*Songs of Innocence and of Experience* (A-B [copy B for the first time in colour], V, Y)

*Visions of the Daughters of Albion* (a, A, B, E, O, P)

### **Works in Manuscript**

“The Order in which the Songs of Innocence and Experience ought to be paged”

### **Watercolours and Drawings**

*Job* (the Linnell set and the reduced drawings) and the sketch book for the *Job* watercolours from the Butty's and Linnell sets of *Job*

Blair's *Grave* (the 19 watercolours sold in 2006 plus “The Widow Embracing the Turf”)

Milton, *Comus* (Thomas, Huntington set)

Milton, “On the Morning of Christ's Nativity” (Thomas set in the Whitworth Art Gallery)

Milton, *Paradise Lost* (Butty's, Linnell, and Thomas sets)

Milton, *Paradise Regained*

### **Engravings**

12 Large Colour Prints (23 prints)

Blair's *Grave* (Schiavonetti's engravings) and Blake's engraving of “Death's Door”

Hayley, *Ballads* (1805), 5 prints

Hayley, *Designs to a Series of Ballads* (1802), 14 prints

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**

the Ashmolean Museum (Oxford)

Birmingham Museum and Art Gallery

British Library

British Museum (London)  
 R.N. Essick (Altadena)  
 Fitzwilliam Museum (Cambridge)  
 Fogg Art Museum (Harvard)  
 J. Paul Getty Museum (Los Angeles)  
 Glasgow University Library  
 Houghton Library (Harvard)  
 Huntington Library and Art Galleries (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)

### **Commercial Engravings**

Two sets of Blake's 16 engravings for Stedman's *Surinam* (1796), one with contemporary commercial colouring

### **Miscellaneous**

a biography of Blake by Denise Vultee and the editors, with 109 reproductions

Alexander S. Gourlay, glossary of Blake terms<sup>349</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 electronic "seal".

### 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

§**Guernsey, Lisa**. "Searchable Archive Zooms In on William Blake's Illuminated Books." *Chronicle of Higher Education Information Technology* (17 Sept 1997)

§**Julia Bryan**, "Blake Unbound", *Endeavours* [University of North Carolina] (Fall 1997) (about the electronic William Blake Archive at the University of Virginia)

**Morris Eaves, Robert N. Essick, & Joseph Viscomi**, "William Blake Archive Update", *Blake*, XXXII (Winter 1998-99), 87 (announcement of "a major

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<sup>349</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).

new wing of the site, devoted to documentation and supplementary materials 'About the Archive'")

**Anon.**, "'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), 123-125 (he is concerned with "dramatizing and extending major implications of Johnson's essay",<sup>350</sup> especially for undergraduates [p. 123])

**Morris Eaves, Robert N. Essick, Joseph Viscomi, & Matthew J. Kirshenbaum**, "Standards, Methods, and Objectives in the William Blake Archive: A Response", *Wordsworth Circle*, XXX, 3 (Summer 1999), 135-144 (a response to Cooper & Simpson)  
**B.** Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

**Andrew Cooper & 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 & Simpson are "avid users of the Archive", they think

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<sup>350</sup> Mary Lynn Johnson, "The Iowa Blake Videodisc Project: A Cautionary History", *Wordsworth Circle*, XXX (1999), 131-135.

Eaves, Essick, Viscomi, & Kirschenbaum seem "myopic" [p. 63])

**Stuart Curran**, "The Blake Archive", *Text*, XII (1999), 216-219 (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[itchock], S[usan] T[ylor]**, "A Romantic of the 21st century." *C[harlottes]ville Weekly*, 20-26 Feb 2001, p. 29 ("now, thanks to a project spearheaded by UVA's Institute for Advanced Technology in the Humanities, we can fill our 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), 143-199 (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, & Joseph Viscomi,** "The William Blake Archive: The Medium, When the Millennium is the Message", Chapter 14 (pp. 219-233) of *Romanticism and Millenarianism*, ed. Tim Fulford. (N.Y. & 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.

**Steven E. Jones,** "The William Blake Archive: An Overview", *Literature Compass* (Feb 2006), 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)

*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: Poetry for Young People.* Ed. **John Maynard.** Illustrations by Alessandra Cimatoribus. (N.Y.: Sterling Publishing Co., 2007) 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 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 & Fausto Gudarrama**.] Ilustraciones [by] Roberto Reborá. (Mexico [City]: Del Rey Momo, 2001) Literatura Infantil 18 cm, 24 pp.; ISBN: 970186185X “Texto en español y mazahua”

Note Thomas Wright, *Blake for Babes: A popular illustrated Introduction to the Works of William Blake* (1923) <**BB**>.

*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, Madrid, Mexico City, Amsterdam, Munich, Paris, Milan: Longman, 2000) Longman Annotated Texts 8<sup>o</sup>, 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.

§*William Blake: Versek és Prófeciák [Poems and Prophecies]*. Ed. [and tr.?] **Miklós Szenczi**. (Budapest: Európa, 1959) In Hungarian

*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's Works in Conventional Typography*, ed. **G.E. Bentley, Jr** (1984) <**BBS**>

#### REVIEW

**Nelson Hilton**, *Eighteenth Century ... Bibliography*, NS X (1989), 558-559

*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**>

**REVIEWS**

**Grevel Lindop**, *Critical Quarterly*, XXI (Autumn 1979), 86

**Graham Reynolds**, *Apollo*, XCI (Feb 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 (Nov 1980), 475-477

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1979* (1980), 69-70

**Jean-Jacques Mayoux**, *Etudes anglaises*, XXXIII (1980), 466-467, in French

**E.B. Murray**, *Blake*, XIV, 3 (Winter 1980-81), 148-161

**John Beer**, *Modern Language Review*, LXXVI (1981), 676-682

**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), 509-514

**Michael Gassenmeier**, *Anglia*, CII (1984), 248-259  
(with another)

*Works of William Blake, Poetic, Symbolic and Critical.* Ed. **Edwin John Ellis & 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., "The Publication of Ellis and Yeats, *The Works of William Blake* (1893)", *Blake*, XLII (2008-2009), 109-111.

### REVIEWS

*Methodist Times*, 5 Jan 1893 ("We have just seen the proof-sheets")

*Times* [London], 19 Jan 1893 (based on a flyer)

*Saturday Review*, 4 Feb 1893

**Lionel Johnson**, "The Works of William Blake", *Academy*, No. 1112 (1893), 163-165. **B.** Reprinted as "William Blake" in pp. 81-90 of his *Post Liminium: Essays and Critical Papers*, ed. Thomas Whitemore (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), 438-456 <**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.

*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 Aug 1925, pp. 517-528

§**Anon.**, "The Complete Blake", *Times Literary Supplement*, 8 Oct 1925 (with another)

§**P. Berger**, *Langues modernes*, XXIII (1925), 575-576, in French

§**S.C. Chew**, *Nation*, 2 June 1926, pp. 611-612

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

### 1927

**Anon.**, "Shorter Notices. Blake's Work, Law, and Bible Studies", *Times* [London], 5 Aug 1927, p. 13 (with another)

§**Anon.**, *Times Literary Supplement*, 11 Aug 1927 (with 3 others)

§**B.S.**, *Nottingham Gazette*, 26 Aug 1927 (with 3 others)

§**George Sampson**, *Observer*, 1927(?) (with 6 others)

**1957**

**Anon.**, “Blake’s Own Words”, *Times* [London], 24 Oct 1957, p. 13 (“a volume of beauty, scholarship, and inestimable value”)

§**Anon.**, *Times Literary Supplement*, 1 Nov 1957, p. 658

**Geoffrey Keynes**, “The Nonesuch Blake”, *Times Literary Supplement*, 8 Nov 1957, p. 673 <**BB**, **851**, *q.v.*>

**Horace Gregory**, *New York Times Book Review*, 24 Nov 1957, pp. 5, 42

For objections, see **Carl Colodne**, **John E. Grant**, and **Stephen A. Larrabee**, “Blake”, *New York Times Book Review*, 5 Jan 1958 <**BB** #1412>, and **Gregory**, “A Reply”, *New York Times Book Review*, 5 Jan 1958 <**BB** #1744>

§**Désirée Hirst**, *New Statesman*, 30 Nov 1957 (with another)

**W.W. Robson**, *Spectator*, CXCIX (6 Dec 1957), pp. 806-808 (with 2 others) <**BB** #2495>

For protests, see **William Empson**, **Geoffrey Keynes**, **W.W. Robson**, **Philip Sherrard**, **G.W. Digby**, **John Wain**, “Kidnapping Blake”, *Spectator*, CXCIX (13, 20, 27 Dec 1957), 833, 869-870, 894; CC (3, 10 Jan 1958), 18, 47 <**BB**>

§**J[acob] Bronowski**, “The Mind of Blake”, *Listener*, 5 Dec 1957 (with another)

**Meg Greenfield**, "The Prophetic Visions of William Blake", *Reporter*, XVIII (9 Jan 1958), 38-40, 42, 44 <**BB #1742**>

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII (1958), 144

§**L. Bonnerot**, *Etudes anglaises*, XII (1959), 357-358, in French

**Robert F. Gleckner**, "Blake, Bacon, Dante, and Sir Geoffrey Keynes", *Criticism*, I (1959), 265-270 (shrewd and valuable)

§**John Holloway**, "English Blake," *Spectator*, 1 April 1966, pp. 407-408

§**Anon.**, *Times Literary Supplement*, 18 Aug 1966, p. 752

**John E. Grant**, *Philological Quarterly*, XLVI, 3 (July 1967), 327-328

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

§**Richard Moore**, "Two New Editions of Blake", *Poetry*, CXI (Jan 1968), 263-266 (with another)

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

**Robert N. Essick**, *Blake Studies*, VI, 1 (Fall 1973), 103-106

§*Yongguk Nangnam sisa* = *Selected English Romantic Poems -- William Blake oe.* Ed. **Sisa Yongosa**. (Seoul: T'ukpyols: Sisa Yongosa, 1990) 247 pp. In Korean

\**Zemirtes 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. 103-104).

*Zwischen Feuer und Feuer: Poetische Werke*. Tr. & ed. **Thomas Eichhorn**; afterword by **Susanne Schmid**. (Munich: Deutscher Taschenbuch Verlag, 1996) 501 pp.; ISBN: 342302397X In German and English

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. 439-490).

## 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*

\***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) ISBN: 0932215335

**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 Fasimile* 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 Oct 1935 <**BB**>

§**Royal Cortissoz**, “A Monument to the Genius of Wm. Blake”, *New York Herald Tribune*, 20 Oct 1935

§**Leonard L. Mackall**, “William Blake’s ‘Job’ Illustrations”, *New York Herald Tribune*, 20 Oct 1935

§**Anon.** “Illustrations of the Book of Job by William Blake”, *Fine Prints*, IV, 9 (Nov 1935)

§**Frank Jewett Mather**, *Saturday Review of Literature*, 18 Jan 1936, p. 16

*Illustrations of the Book of Job Reproduced in Facsimile from the original “New Zealand” Set*, ed. **Philip Hofer** (1937)

<**BB**>

#### REVIEWS

§**Anon.**, *Times Literary Supplement*, 25 Dec 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

**Jeffrey Spencer**, *Blake*, XII, 2 (Fall 1978), 154

*William Blake’s Illustrations of the Book of Job* (1987)  
William Blake Trust, 3 boxes:

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 & David Bindman <BBS>**

**REVIEWS &c**

\***Arnold Fawcus**, "Blake's Job", *Illustrated London News*, CCLXIV (Dec 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 (1986), 362-365 (announcement)

§**Andrew Wilton**, *Times Literary Supplement*, 14 Aug 1987, p. 879

§**Morton D. Paley**, *Burlington Magazine*, CXXIX (Nov 1987), 747-748

§**David McKitterick**, "Job and the Blake Trust", *Book Collector*, XXXVI (1987), 305-320

\***Martin Butlin**, *Blake*, XXII, 3 (Winter 1988-89), 105-110

**Anon.**, *Romantic Movement ... Bibliography for 1987* (1988), 114-115 (based on the prospectus)

\**Blake's Illustrations for the Book of Job*. (N.Y.: Dover Publications, Inc., 1995) 4<sup>o</sup>, 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

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the Butts and New Zealand sets, "a selection of the drawings", and all 22 engravings.

**BLAIR, Robert**  
*The Grave*

**DRAWINGS**

John Flaxman wrote on 18 October 1805:

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>351</sup> Later he carried them with him on his Northern tour to solicit subscriptions to his edition of *The Grave*,

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<sup>351</sup> First and Second Prospectuses (both November 1805); see *BR* (2) 210-212, 214-215.

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>352</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 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>353</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>354</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

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<sup>352</sup> *Manchester Gazette*, 7 Nov 1807 (*BR* (2) 248).

<sup>353</sup> "Thomas Sivwright and the Lost Designs for Blair's *Grave*", *Blake*, XIX (1985-86), 103-106.

<sup>354</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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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 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 (Nov 1805). When the design was engraved as the title-page of the 1808 *Grave*, it was

called "The Skeleton Re-Animated" in the account "Of the Designs" No. IX. There was no title-page design in Cromek's first Prospectus (Nov 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 (Nov 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 #609-610, 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>355</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).

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<sup>355</sup> The leaf with sketches for an alternative titlepage (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).

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- 4 Engraved as "The Counsellor, King, Warrior, Mother & Child in the Tomb" ("Of the Designs" No. VIII omits the last 3 words).  
A sketch is in the Victoria & Albert (Butlin #624<sup>r</sup>).
- 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>).
- 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 (#626-628).
- 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 (Nov 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 (Nov 1805).<sup>356</sup>

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<sup>356</sup> A "Design for the frontispiece to Blair's Grave" was sold with seventeen other unidentified Blake drawings and prints at Christie & Manson, 25 March

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### Part II: Drawings and Paintings, Individual Authors

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".

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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. 120-121 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 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 [Butlin #311]. (Other Blake illustrations of Revelation are Butlin #514, 517-522, 524, 639-648.)

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 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

## William Blake and His Circle

### Part II: Drawings and Paintings, Individual Authors

IHS IxVILLEDARY); the baptism is indeed very strange.

A sketch is untraced (Butlin #637).

- 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>357</sup>

Elsewhere in the Memorials T.H. Cromek quoted a letter of 26 August 1862 which he wrote to Edwin C. Ireland:

I possessed three fine specimens of Blake's Drawings ... among which was the drawing of the Frontispiece to Blair's Grave, bearing on it, in Blake's own writing, the date 1806 ....<sup>358</sup>

This description of the design fits fairly accurately the watercolour in the Huntington (Butlin #616, Pl. 853).<sup>359</sup>

The third Blake drawing in T.H. Cromek's collection is not known.

- 22** The second additional Blair design Cromek owned is entitled in the first Blair Prospectus (Nov 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>360</sup> a poem by William Blake – who also made

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<sup>357</sup> "Memorials" transcribed in the 2008 catalogue, p. [8].

<sup>358</sup> "Memorials" p. 33 (2008 Catalogue p. [23]).

<sup>359</sup> However, Butlin's provenance does not allow for T.H. Cromek's ownership of it: Catherine Blake? Frederick Tatham? Sotheby, 29 April 1862, Lot 159 (with others) sold to Smith; B.B. Macgeorge catalogue (1912), sold at Sotheby's 1 July 1924, Lot 123 (with others); ... given to the Huntington in 1946.

<sup>360</sup> T.H. Cromek wrote of a visit he made to the British Museum Print Room about 1863:

I looked over Blake's 'Urizen' [*D*] a very mad work. It is the first part only, and does not contain the subject which I have by him and

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this drawing. It belonged to my father[.] T.H. Cromek". Cunningham, who lived with the Cromeks in 1810, described it in 1830 as Urizen chasing "a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit" (*BR* (2) 638). The mistaken association with *The First Book of Urizen*<sup>361</sup> may explain why Mrs Cromek 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).
- 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*.

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which I was told by Mr. Frost [*William Edward Frost (1810-77)*]

A.R.A. formed one of the illustrations.

<sup>361</sup> See Dr. Elizabeth B. Bentley, "Urizen in New York City", *Blake*, XXXIII (1999), 27-30.

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 (Nov 1805).<sup>362</sup>

T.H. Cromek wrote of the watercolours for *The Grave*:

The original design for the frontispiece, still in my possession, was suppressed, and 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>364</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>365</sup>

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<sup>362</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>364</sup> T.H. Cromek, "Memorials of the Life of R.H. Cromek, Engraver" (?1865), now in Princeton University Library.

<sup>365</sup> Butlin does not connect this title page design with T.H. Cromek. The provenance he gives is ?Mrs Blake, ?Frederick Tatham; ?Sotheby sale of 29 April 1862, Lot 159 (with others) for 7s. T.H. Cromek's "Memoir" of his father suggests that most if not all of these attributions are wrong. The correct provenance is given in Essick, *The Works of William Blake in the Huntington Collections* (1985), 122-

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Part II: Paintings and Drawings

**PAPER SIZES OF THE DRAWINGS**

1 33.2 x 28.5 cm <sup>366</sup>	14 20.3 x 29.8 cm
2 23.0 x 12.4 cm	15 17.5 x 23.5 cm
3 24.0 x 14.0 cm	16 23.75 x 12.85 cm
4 14.7 x 23.5 cm	17 19.6 x 13.35 cm
5 20.4 x 25.5 cm	18 23.6 x 17.6 cm
6 15.8 x 22.7 cm	19 27.3 x 21.7 cm
7 23.5 x 13.5 cm	20 15.4 x 20.8 cm
8 27.4 x 22.2 cm	21 24.0 x 20.5 cm
9 23.3 x 11.7 cm	22 11.4 x 24.7 cm
10 20.2 x 25.87 cm	23 20.6 x 29.7 cm
11 23.8 x 13.7 cm	24 17.9 x 11.6 cm
12 23.9 x 17.45 cm	25 23.8 x 30.2 cm
13 23.9 x 17.6 cm	26 18.8 x 22.9 cm

**HISTORY:** (1) 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

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123.

<sup>366</sup> The size of the mount.

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 Feb 1836, Lot 1835 (“Volume of Drawings by Blake Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey’”<sup>367</sup>) 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>368</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 & 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 &

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<sup>367</sup> This title was not with the designs when they were rediscovered in 2001.

<sup>368</sup> Martin Bailey, “From £1,000 to £10 million in two years for newly discovered Blake watercolours”, *Art Newspaper*, which I have seen only on-line 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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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 £8,800,000 in the Reviewing Committee Report of 16 March 2005 <[http://213.225.138.141:/resources/assets//R/revcom\\_case\\_043\\_note\\_doc\\_6927.doc](http://213.225.138.141:/resources/assets//R/revcom_case_043_note_doc_6927.doc)>; the 19 watercolours were sent to Switzerland<sup>369</sup> for “a family trust registered in the British Virgin Islands”<sup>370</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:

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<sup>369</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>370</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, on-line.

Num-ber	Watercolour	Price	Buyer
1*	Title page	\$ 650,000	Anon. <sup>371</sup>
2*	“The Meeting of a Family in Heaven”	\$ 500,000	Sievable <sup>372</sup>
3*	“Death of the Strong Wicked Man”	\$1,400,000	Anon. <sup>373</sup>
4	“The Grave Personified”	\$ 800,000	Price <sup>374</sup>
5	“While Surfeited upon thy Damask Cheek” – young couple by a grave	\$ 520,000	<b>Bought in</b> <sup>375</sup>
6*	“The Reunion of the Soul and Body”	\$ 900,000	Anon.
7*	“The Soul Hovering over the Body”	\$ 520,000	<b>Bought in</b>
8*	“The Descent of Man into the Vale of Death”	\$ 480,000	<b>Bought in</b>
9*	“The Last Judgment”	\$ 1,100,000	<b>Bought in</b> <sup>376</sup>
10*	“Death’s Door”	\$ 750,000	<b>Bought in</b>
11*	“The “Soul Exploring the	\$ 550,000	Rothmans <sup>377</sup>

<sup>371</sup> Essick, “Marketplace, 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>372</sup> Hinrich Sievable was “probably acting for the Winterstein Collection, Munich”, according to Essick, “Marketplace, 2006”, *Blake*, XL (2007).

<sup>373</sup> For the Louvre; see Melikian below.

<sup>374</sup> H. Charles Price and Jessie Price, of Dallas, Texas.

<sup>375</sup> That is, it did not meet the unpublished reserve price and was not sold.

<sup>376</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>377</sup> Florence and Noel Rothman, who, according to Essick, “Marketplace, 2006”,

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	Recesses of the Grave”		
12	“The Gambols of Ghosts”	\$ 520,000	<b><i>Bought in</i></b>
13*	“The Counsellor, King, Warrior, Mother, & Child in the Tomb”	\$ 500,000	<b><i>Bought in</i></b>
14*	“The Death of the Good Old Man”	\$ 700,000	<b><i>Bought in</i></b>
15	A Father and Two Children Beside an Open Grave”	\$ 280,000	Anon.
16	“Heaven’s Portal Wide Expand to Let Him In”	\$ 280,000	Essick
17	“Our Time Is Fix’d”	\$ 270,000	Anon.
18*	“Christ Descending into the Grave”	\$ 280,000	Parker
19	“Friendship”	\$ 270,000	Parker
20	Portfolio	\$ 4,200	Windle <sup>378</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>379</sup>), presumably meaning that it had been sold to a private customer. Marburg

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*Blake*, XL (2007), “over the last 25 years assembled the finest Blake collection in private hands”.

<sup>378</sup> The portfolio was sold in July 2006 by Windle to “a California private collector”, according to Essick, “Marketplace, 2006”, *Blake*, XL (2007).

<sup>379</sup> R.N. Essick, “Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

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>380</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.

### **EDITION**

*\*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>380</sup> Robert N. Essick, “Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

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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.

***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>381</sup> Only three of these Visionary Heads survive today: Pindar, Corinna, and Lais.<sup>382</sup> The leaves are very

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<sup>381</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>382</sup> A drawing inscribed by Varley "The Egyptian Task master who was killd &

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.

Further, the drawings are on paper bearing the watermark W TURNER & SON,<sup>383</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>384</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>385</sup> and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games".

**HISTORY:** (1) About 1820,<sup>386</sup> Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed

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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.

<sup>383</sup> The watermark is not known for Pindar (#710) which has not been recorded since 1942.

<sup>384</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>385</sup> W.M. Rossetti in Gilchrist (1880), II, 262, #70.

<sup>386</sup> Pindar and Lais is inscribed by Linnell "drawn by Blake Sept 18. 1820".

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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 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>387</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 at Sotheby's, 8 April 1998, \*Lot 151 (ESTIMATE £200,000-£300,000), for £216,000 to **(4)** An anonymous buyer, i.e. Mr *Allan Parker*, who lent "Milton When Young" anonymously to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), No. 257.

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<sup>387</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.

**Blake-Varley Sketchbook**  
**Small**

**EDITION**

*The Blake-Varley Sketchbook of 1819*, ed. **Martin Butlin**, 2 vols. (1969) <**BB**>

**REVIEWS**

§**T. Abercrombie**, *Apollo*, XCII (Oct 1970), 319

**D.V. E[rdman]**, *English Language Notes*, VIII (1970),  
169

§**David Irwin**, *Burlington Magazine*, CXIII (June 1971),  
341-342

**Large**

Lent anonymously by Allan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

**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 Nov 1996, Lot 243 (ESTIMATE £260,000-£340,000), the designs reproduced in colour in various sizes, bought in, and sold to an *Anonymous* British collector,<sup>388</sup> i.e., Mr *Allan 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.

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<sup>388</sup> For behind the scenes details, see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX (1997).

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**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 Nov 2000-11 Feb 2001).

**DANTE**

*Divine Comedy*  
**(1824-1827)**

The Dante drawings at the Fogg and Tate are reproduced on-line through ArtCyclopedia.

**EDITIONS OF DRAWINGS**

*William Blake: Illustrations to THE DIVINE COMEDY of Dante,* 1922) Da Capo Press reprint (1968) <BB>

**REVIEWS**

**Morton D. Paley,** *Blake Newsletter*, III (15 Dec 1969), 62-64 (with another)

§**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 Feb 1981, p. 169

§**Anon.**, *Art Express*, Sept/Oct 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), 134-135

§**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<sup>o</sup>, xviii + 151 pp., 32 well-reproduced colour plates; no ISBN **B**. Second Printing. With Illustrations by William Blake. (London: The Folio Society, 2004) 4<sup>o</sup>, 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<sup>o</sup>, 223 pp.,

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103 colour reproductions; ISBN: 2909808939 (“Edition in english”); 2-909808-94-7 (“Deutsche ausgabe”); 2-909-9808-71-8 (“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

**ENOCH**  
**([1824-27])**

**HISTORY:** Offered in E. Parsons & Sons Catalogue 37 (1921), Lot 22, at £89.5.0

**GRAY, Thomas**  
*Poems*

**EDITIONS OF DRAWINGS**

*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 Jan 1922, pp. 171-172 (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)

\**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 Water-Colours for the Poems of Thomas Gray With Complete Texts.* (Mineola [N.Y.]: Dover Publications, Inc., 2000) 4<sup>o</sup>, 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

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"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 (Dec 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**, "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), 112-120 (a one-page description by the publisher of the Gray facsimile, complete with price ["\$1,378"] and address of the publisher, plus 8 plates in colour) <**BB #A1593**>
- Morton D. Paley**, *Blake Newsletter*, VI, 1 (Summer 1972), 33-34
- §**J. Canaday**, *New York Times Book Review*, III (Dec 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), 155-164 (with 5 others)
- Janet Warner**, *Blake Studies*, VI, 2 (1975), 203-204

Blake's watercolours for Gray are reproduced in colour in the William Blake Archive in 2005.

## **HEADS OF THE POETS (1800-1803)**

Reproduced on-line 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, on-line, by ArtCyclopedia under Whitworth Art Gallery.

Reproductions of the Butts set were added to the William Blake Archive in 2008.

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***Paradise Lost***  
**(1807)**

The Small, Thomas set (Huntington Library and Art Gallery) (1807) is reproduced in J.M.Q. Davies, "Blake's *Paradise Lost* Designs Reconsidered", in Deirdre Coleman & Peter Otto, ed., *Imagining Romanticism* (1992), pp. 143-181, and in the William Blake Archive

*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 & 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 (Nov 2008) gives the same prices, as does an advertisement in the *New York Review of Books*, 18 Dec 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.

### **EDITION OF THE DRAWINGS**

§*Das verlorene Paradies*. Tr. Hans Heinrich Meier. (Stuttgart: Reclam Philipp, 2008) 20 cm.; ISBN: 9783150106709+

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***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 titlepage). 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 Aug 1926

**VIRGIL**

*The Pastorals*

**Drawings**

**1821**

According to R.N. Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998), Blake's designs for Virgil's Eclogues are in the collections of the Beinecke Library (Yale University) (1), Robert N. Essick (2), Fitzwilliam Museum (Cambridge University) (2), Houghton Library (Harvard University) (2), Pierpont Morgan Library (3), Princeton Art Museum (1), Maurice Sendak (1), Arthur Versbow (1), and untraced (7).

Blake's drawings for "Thenot and Colinet Converse Seated Beneath Two Trees" and "For Him our Yearly Wakes and Feasts We Hold" reappeared after seventy years and were sold at Sotheby's, 13 November 1997, Lot 56 (reproduced) to Professor *R.N. Essick*.

**EDITION**

*The Illustrations of William Blake for Thornton's Virgil* ed. Geoffrey Keynes (1937) <BB>

**REVIEW**

§Anon., *Times Literary Supplement*, 25 Dec 1938, p. 976  
(with 2 others)

**NEW ENTRY**

**Mary Wollstonecraft, *Original Stories***

**(1791)**

**DRAWINGS**

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"Every prospect smiled" (Butlin #244 1)

"God sent for him" (Butlin #244 2)

"How delighted the old bird will be" (Butlin #244 3)

"She turned her eyes on her cruel master" (Butlin #244 5)

**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 1926, Lot 65 (with 5 letters from H.H. Gilchrist) [for \$1,000 to (5) A. Edward Newton], who lent them to the exhibitions at the Philadelphia Museum of Art in May 1926 and 1939 (No. 237) and sold them at Parke-Bernet, 16 April 1941, Lot 120 [for \$1,500 to (6) A.S.W. Rosenbach], who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7) THE LIBRARY OF CONGRESS.

In 2009, the 10 monochrome wash drawings reproduced in the William Blake Archive.

**YOUNG, Edward**  
*Night Thoughts*  
(1797)  
**Watercolours**

**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.

**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 ... price” (*BR* (2) 610); “Fuseli understands that Edwards proposes to select ab.<sup>t</sup> 200<sup>389</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

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<sup>389</sup> The prospectus specified “one hundred and fifty engravings” for the whole.

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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 & Co auction (Manchester) of Thomas Edwards, 20 May 1826, Lot 1,076 (bought in below the reserve of £50), and Stewart, Wheatley & 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 Todmorton and thence by **(5)** his widow; in March 1874 H.W. Birtwhistle<sup>390</sup> of Halifax inserted “in some of the London 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>391</sup> who sold them to **(7)** James Bain for £475;<sup>392</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>393</sup> and sold them by 1905 through Scribner’s (New York) to **(8)** Marsden J. Perry, who lent them anonymously to the Grolier Club Blake exhibition of 26 January-25 February 1905, Lot 87 (in 2 vols.) and sold them to **(9)** 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

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<sup>390</sup> Butlin, who is the authority for John Edwards and his widow, says they were sold through “Thomas” Birtwhistle.

<sup>391</sup> Anon., “Notes and News”, *Academy*, 6 June 1874, pp. 645-647.

<sup>392</sup> James S. Bain, *A Bookseller Looks Back: The Story of the Bains* (London: Macmillan, 1870), 72-73.

<sup>393</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.

Blake exhibition of 1919-1920, Lot 40 (in 2 vols.), and gave them to **(10)** his daughter Mrs Frances White Emerson, who gave them in 1928 to **(11)** **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 (Cambridge, Massachusetts) 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.

### EDITIONS OF THE DRAWINGS

*Illustrations to Young's Night Thoughts*, ed. **Geoffrey Keynes** (1927) <**BB**>

#### REVIEW

§**Anon.**, *Times* [London], 1 March 1928

\**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 Oct 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), 312-313

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- §**Andrew Lincoln**, “Images of Solitude”, *Times Literary Supplement*, 5 June 1981, p. 646
- §**Peter Quennell**, *Apollo*, CXIV (Aug 1981), 136-137 (with 3 others)
- §**Karen Mulhallen**, *Wordsworth Circle*, XII, (Summer 1981), 157-161
- §**Dennis Welch & Joseph Viscomi**, *Philological Quarterly*, LX (Fall 1981), 539-542
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1980* (1981), 75-76
- §**Jean H. Hagstrum**, *Eighteenth-Century Studies*, XV, 3 (Spring 1982), 339-344
- §**Joseph Viscomi**, *Fine Print*, VI, 2 (Spring 1982), 49-50  
**B.** Also accessible in his “Collected Essays on Blake and His Times”, q.v.
- §**W.J.T. Mitchell**, *Modern Philology*, LXXX, 2 (Nov 1982), 198-205
- John E. Grant**, “A Re-View of Some Problems in Understanding Blake’s *Night Thoughts*”, *Blake*, XVIII, 2 (Fall 1984), 155-181 (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), 181-183 (“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), 183-184 (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), 185-190 ("Grant's response to his critics" is characterised by "wishful thinking" [p. 185]) <**BBS**, 397>

\***Detlef W. Dörrbecker**, *Blake*, XVI, 2 (Fall 1982), 130-139

§**Josephi Viscomi & Dennis Welch**, *Philological Quarterly* (Fall 1982), 539-540. **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), 674-682

§**Robert Halsband**, *Journal of English and Germanic Philology*, LXXXI (1982), 576-577

§**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-109 (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

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(c. 16½ x 12 7/8") and significantly smaller than the leaves onto which the drawings are mounted (20½ x 15½").

Hamlyn, with a workmanlike critical commentary on each watercolour, notes "how carefully Blake usually followed Edward Young's words" (p. vii).

**REVIEWS**

- \***Karen Mulhallen**, *Blake*, XLI (2007), 84-91 (a major review, with original identifications of portraits in the drawings. "We can actually climb into these drawings for the first time, and it is a profound experience." However, there are "remarkable variations in the accuracy of color in the Folio [*Society*] edition throughout the series ... [*In some reproductions, the*] coloring is almost unrecognizable", particularly with respect to "greenishness", and there are omissions of many significant details. "Hamlyn's commentary is a major contribution to Blake scholarship" [pp. 85, 89, 90])
- Jason Snart**, *Romanticism on the Net*, No. 45 (Feb 2007), 37 paragraphs (it is "incomparable", but the colours are not true, it omits borders and margins ...)

## Section B

### COLLECTIONS AND SELECTIONS

*Blake*. Ed. **G. Keynes**. (London: Faber & Faber [1945]) The Faber Gallery. B. (N.Y. & London: Pitman Publishing, 1949) C. \*(London: Faber & Faber, 1954) <**BB #398A-C**> **D. §(1961)**

\**Blake*. (Barcelona: Ediciones Altayua, 2001) Grandes Maestras de la Pintura [No. 49] 4<sup>o</sup>, 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) 12<sup>o</sup> (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”.

*Blake’s Pencil Drawings*, Second Series, ed. **Geoffrey Keynes** (1956) <**BB**>

### REVIEWS

§**Anon.**, *Times Literary Supplement*, 28 Dec 1956, p. 776

§**Anon.**, *Times* [London], Jan 1957

§**Thomas Parkinson**, *Nation*, 30 Nov 1957, pp. 414-415  
(with another)

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\***Stevans, 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 Nov 2005 (One of the Greatest Reads of 2005)

§*Antiques Magazine*, 14-20 Jan 2006

*The Complete Portraiture of William & Catherine Blake*, with an Essay and an Iconography by **Geoffrey Keynes** Kt (London, 1977) The William Blake Trust <**BBS**>

**REVIEW**

§**Nicholas Barker**, *Times Literary Supplement*, 17 March 1978, p. 320

**David Bindman**, "William Blake – an exhibition and a Book", *Burlington Magazine*, CXX (1978), 418-421 (with another) <**BBS**, 374>

§**Jerrold Ziff**, *Art Bulletin*, VI, 2 (June 1979), 326-328 (with 2 others)

\**Drawings of William Blake: 92 Pencil Studies.* Ed. **Geoffrey Keynes.** (N.Y., 1970) <**BB**> **B.** §(Dover, 2007) ISBN: 9780486223032

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**REVIEWS**

**1970**

§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539  
(with 12 others)

**Robert N. Essick**, *Blake Studies*, IV, 1 (Fall 1971)

**Raymond Lister**, *Blake Newsletter*, V, 3 (Winter 1971-72), 208-209

**D.V. E[rdman]**, *English Language Notes*, X (Sept 1972), 34-35

*\*The Great Artists: Their lives, works and inspiration Blake.* (London: Marshall Cavendish, 1985) Marshall Cavendish Weekly Collection of Great Artists, [No.] 7 4°

Illustrations accompanied by anonymous mini-essays.

*The Paintings of William Blake*, ed. **Darrell Figgis** (1925)  
<**BBS**>

**REVIEWS**

§**Anon.** [probably **Frank Rinder**], “Blake’s ‘Kingdom’”, *Glasgow Herald*, 3 Dec 1925

§**Anon.**, *Times Literary Supplement*, 3 Dec 1925, p. 827

**Geoffrey Keynes**, “Blake Drawings”, *Times Literary Supplement*, 17 Dec 1925, p. 883 <**BB, 847**>

**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**>

**William Blake and His Circle**  
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**REVIEWS**

- §**David Fuller**, *Durham University Journal*, NS XLVIII  
(June 1987), 373-374
- §**Brian Allen**, *Apollo*, CXXV (1987), 150-151
- §**J. Barter**, *Choice*, XXIV (1987), 1388
- Shelley Bennett**, *Blake*, XXII, 1 (Summer 1988), 20-21  
(with another)
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for  
1988* (1989), 113-114
- I[rene] H. C[hayes]**, *Romantic Movement ...  
Bibliography for 1988* (1989), 113-114
- David G. Riede**, *Eighteenth Century ... Bibliography*, NS  
XII (1992), 407-408

*Pencil Drawings by William Blake*, ed. **Geoffrey Keynes**  
(1927) <**BB**>

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 15 Sept 1927  
(with another)

*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 DeAgostini 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 Aug 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.

**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) Stuttgarter 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)

**William Blake and His Circle**

## Part II: Drawings and Paintings: Collections and Selections

- Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (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*, Oct 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), 852-853
- §**Peter Stockham**, *Antiquarian Book Monthly Review*, V, 7 (July 1978) (with 2 others)
- §**Anon.**, *New Yorker*, 14 Aug 1978, p. 100
- §**Anon.**, *Neue Zürcher Zeitung*, 30 Aug 1978, p. 33, in German
- Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)
- §**Anon.**, *Neue Osnabrücker Zeitung*, 28 Nov 1978, in German
- §**Anon.**, *Fuldaer Zeitung*, 4 Dec 1978, in German
- §**Anon.**, *Der Bund*, 23 Dec 1978, in German

- §**Susan Hoyal**, *Connoisseur*, CXCVIII (1978), 330
- \***Robert R. Wark**, *Blake*, XII, 3 (Winter 1978-79), 211-212
- §**Anon.**, *Cuxhavener Nachrichten*, 9 Feb 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 (June 1979), 394
- §**Jerrold Ziff**, *Art Bulletin*, VI, 2 (June 1979), 326-328 (with 2 others)
- §**Anne K. Mellor**, *Studies in Romanticism*, XVIII, 1, 76-78 (Spring 1979) (with another)
- I.H. C[hayes]**, *English Language Notes*, VII (Sept 1979), 70
- §**Anne K. Mellor [bis]**, *Art Journal*, XXXIX, 1 (Fall 1979) (with 3 others)
- §**Raymond Lister**, *Journal of the Royal Society of Arts*, Nov 1979 (with another)
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II, (Winter 1979), 118-122 (with 4 others)
- §**Victor H. Elbern**, *Das Münster*, XXXII (1979), 349-350, in German
- §**Zachary Leader**, *Essays in Criticism*, XXIX (1979), 81-88 (with another)
- Robert Wark**, *Blake*, XII (1979), 211-212
- §**William Vaughan**, *Burlington Magazine*, CXXI (1979), 394
- §**Kenneth Garlick**, *Apollo*, CXV (1982), 510

\**William Blake at The Huntington: An Introduction to the William Blake Collection in The Henry E. Huntington Library*

**William Blake and His Circle**  
Part II: Drawings and Paintings: Collections and Selections

*and Art Gallery, San Marino, California* [by] **Robert N. Essick**. (N.Y. & 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 Oct 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 Klonsky** (1977) <**BBS**>

### REVIEWS

§**John Spurling**, *New Statesman*, XCIV (18 Nov 1977), 698

§**Anatole Broyard**, *New York Times*, 9 Nov 1977, section C, p. 22

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§**Anon.**, *Choice*, XV (1978), 58

§**Kenneth Garlick**, *Apollo*, NS CVII (1978), 439-440

§**Tom Phillips**, *Times Literary Supplement*, 13 Feb 1981, p. 169

\***Gerda S. Norvig**, *Blake*, XV, 4 (Spring 1982), 184-187

\**William Blake: tizenhèt szines és 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 p. 183**> **C.** *William Blake [In the Circle of Art: William Blake]*. (Warszawa: Wydawnictwo Arkady, 1987) W kregu sztuki 72 pp.; ISBN: 8321332994 In Polish

**Part III**  
**COMMERCIAL BOOK ENGRAVINGS**<sup>394</sup>  
*Section A*  
**ILLUSTRATIONS OF INDIVIDUAL**  
**AUTHORS**<sup>395</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**  
*History of England*  
(1798)

**TITLE:** A NEW AND IMPROVED | HISTORY OF ENGLAND, | FROM | THE INVASION OF JULIUS CÆSAR TO THE END OF THE | THIRTY-SEVENTH 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,

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<sup>394</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>395</sup> In 2010 for the first time I record contemporary references to separately issued prints by Blake.

| 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*, 521-522 in (1) the line-end after "parti-", (2) the double-rule before "LONDON", and (3) "1798" rather than "1797".

In some copies (e.g., Victoria University in the University of Toronto) is a leaf with an ad (perhaps set from standing type of the titlepage) 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>396</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 Scotland,

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<sup>396</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.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

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 counterproofed, presumably by Blake, onto the copperplate for engraving.<sup>397</sup>

**ALLEN, Charles**  
*Roman History*  
(1797)

**NEW LOCATIONS:** Boston, British Library, Cambridge, Edinburgh, 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).

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<sup>397</sup> R.N. Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005).

*Archaeologia*

**Vol. II (1773) <BBS>**

**NEW LOCATION:** South Carolina

**ARIOSTO, Lodovico**

*Orlando Furioso*

**(1783, 1785, 1791, 1799)**

**1783 NEW LOCATIONS:** Edinburgh, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1785 NEW LOCATIONS:** Glasgow, National Library of Scotland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)

**1791 NEW LOCATIONS:** Oxford (Taylorian), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)

**1799 NEW LOCATIONS:** Aberdeen, Arkansas (Fayetteville), Augusta State, Bard College, Boston Athenaeum, British Columbia, Bryn Mawr College, California (Los Angeles), Cape Town, Cincinnati, City College (N.Y.), Clark, Colonial Williamsburg Foundation Research Library, Drake, Duke, Florida State, George Mason, Hobart & William Smith College, Illinois, Ireland (Maynooth), Johns Hopkins, Kent State, London, London Library, Louisiana State, Michigan State, Middlebury College, Monroe Community College, National Library of Wales, Nazareth College (Rochester, N.Y.), New Mexico, New York State Library, North Carolina, Northern Illinois, Pratt Institute, Queen's University (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

**William Blake and His Circle**  
Part III: Commercial Book Engravings

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

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.

**BIBLE**

**NEWLY RECORDED 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.]

**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.** §(London: Allan Bell & Co., and Shepherd & Sutton; Edinburgh: Fraser & Co., 1836, 1837)

**C.** §(Glasgow: D.A. Borrenstein, 1840)<sup>398</sup>

**1832-34 LOCATIONS:** British Library (1066.b.7-8 [reported here] and C.150.b.3 [lacks New Testament])

**1836-37 LOCATIONS:** Cambridge, Glasgow, National Library of Scotland, St Andrews

**1840 LOCATIONS:** British Library, Glasgow

**DATE:** An advertisement in *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

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<sup>398</sup> The details for 1836-37 and 1840 come from T.H. Darlow & 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

1834. If the prints appeared in the order in which they are numbered, Blake's Job print was published with the Fifteenth monthly Number in March 1833.

**PLATES:** There are 60 steel-plate illustrations 11.5 x 6.5 cm engraved by W.H. Lizars after Great Masters. No. 30 is Blake's "Job and His Family".

At Vol. I, p. 632 is an engraving with "BLAKE." at the top, "JOB AND HIS FAMILY." below the design within a framing-line and, below the framing-line: "Lizars sc. □ Drawn & Engraved for Allan Bell & 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 was 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. & H. Merriam, 1842).

### REVIEWS, Puffs, &c.

An advertisement<sup>399</sup> for Allan, Bell and Co.'s Books (1833) includes "The Diamond Bible ... each Number comprising 48 pages letterpress, and two beautiful Steel Plates from Drawings of the *Great Masters*." Also a Diamond New Testament and Diamond Book of Common Prayer. They also advertise *The Illustrated Family Bible*, ed. Henry Stebbins with "Plates .. coloured in a very superior manner, by MR LIZARS", folio

*Literary Gazette*, XVIII, 892 (22 Feb 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 (Aug 1834), 70 <Michigan> (under "New Publications, From June 7 to July 15, 1834" is "Stebbing's Diamond Bible, 12mo. 16s. 6d.")

An integral ad in Sir William Jardine, *The Naturalist's*

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<sup>399</sup> At the end of Sir William Jardine, *Naturalist's Library Mammalia I Monkeys* (Edinburgh: W.H. Lizars & Stirling & Kenney; London: Longman & Co.; Dublin: W. Curry Junr, 1833) <Universiteitsbibliotheek Ghent>.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

*Library: Ornithology Vol. III Gallinaceous Birds*  
(London, 1834) <Bodley> recommends *The Diamond Pocket Bible*, ed. 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

**איוב מןך *Illustrations of The Book of Job***  
**(1826, 1874)**

**1826 NEW LOCATIONS:** California Legion of Honor Museum (San Francisco) (“Proofs”), Felsted School (Felsted,

Essex) (reproduced in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 64a-x), Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Leeds, Liverpool, Manchester, National Library of Australia, North Carolina (Greensboro), Santa Barbara Museum, 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

**Dimensions of the Copperplates<sup>400</sup> in Centimetres**

Plate	Width	Height	Thickness
1 Titlepage	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

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<sup>400</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.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

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
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>401</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 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>402</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:

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<sup>401</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.

<sup>402</sup> Not "No 3", as in *BB*, 518.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

Blake's Illustrations  
of the  
Book of Job.

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>403</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.

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<sup>403</sup> The manuscript is with a copy of the 1808 quarto India paper proofs offered in John Windle Catalogue 46 (2009), Lot 8; Mr Windle generously sent me a reproduction of the MS.

T.H. Cromek wrote that about 1863

I lunched at Mr Monckton Milnes'. I had a great treat looking at his fine collection of Blake's 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>404</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

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<sup>404</sup> T.H. Cromek, "Recollections of conversations with Mr. John Pye", 1863-64, Volume Six in the Cromek Archive, quoted in the 2008 Catalogue p. [45].

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in the first edition of 1863.) The only text is the title above on the blue upper cover. The 23 India-paper prints (on rectos of laid paper backing leaves 32.5 x 24.5 cm, much larger than in Gilchrist) are loose in the folder. The only copy known to me is in the collection of Professor Robert N. Essick.

*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 & 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 Feb 1903

*Illustrations of the Book of Job*, ed. Laurence Binyon (1906)  
<BB>

**REVIEW**

§Anon., "William Blake", *Times Literary Supplement*, 11 Jan 1907 (with 3 others)

*Illustrations of The Book of Job Invented & Engraved by William Blake 1825*. (London: Frederick Hollyer, 1923).  
<BB>

According to a prospectus (?1923), 225 copies were produced at £3.3.0.

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*The Book of Job* (1927) <**BB**>

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 15 Sept 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), 328-329

**Jeffry Spencer**, *Blake*, XII, 2 (Fall 1978)

*William Blake's Illustrations to the Book of Job: The Engravings and related material*, ed. **David Bindman** and *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: 0-486-28765-3 **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

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§*Jobs bog*. (2009) ISBN: 9788750524371 In Danish

**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. | - |  
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 & 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])**

**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, 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

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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, Washington (Seattle), Washington State, Wesleyan (Connecticut), Western Ontario, Williams College, Wisconsin (Milwaukee), York (Toronto)

**1808 A-B NEW LOCATIONS:** Aberdeen, Birmingham, Glasgow, 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, | @ 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:** Kwent (Canterbury), Kongelige Bibliotek

(Copenhagen), Mount Holyoke College, Rijksmuseum (Amsterdam), Southampton

**1847 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**1858 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

(1870) Victoria University in the University of Toronto (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”).

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, “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.

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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) 561-572), 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" (Nov 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>405</sup> was (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 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>406</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) 262-263).

#### **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 titlepage lacking the imprint and the "Proof Copy" inscription was sold with all 13 prints with the collection of Joseph Holland & Vincent Newton by John Windle Catalogue 26 (Dec 1995), Lot 7, Price on Enquiry [\$375 to R.N. Essick].

For six lithographs after Schiavonetti's copperplates (via Mora's *Meditaciones Poeticas* [1826]), see *Diario de los niños* (1839-40).

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<sup>405</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 Newsletter*, X [1976], 125.

<sup>406</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.

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### 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) 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 (Nov-Dec 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*

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*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. Wooden sale at Parke-Bernet Galleries, 6-7 January 1942 and in Parke-Bernet, 23-24 November 1943.

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.

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&c.”, *Universal Magazine*, NS, VI (**July 1806**),<sup>407</sup>  
46-52 <California (Berkeley)>:

Mr. Cromek intends to publish in the course of the ensuing winter a series of 12 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 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.**, “Monthly Retrospect of the Fine Arts”, *Monthly Magazine, or British Register*, XXII, Part II (**Aug 1806**), 58-61 <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

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<sup>407</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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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 Aug 1807), p. 6 (announcement) <BB, 528>

Anon., *Monthly Literary Recreations*, III (Sept 1807), 239 (a puff) <BB, 528>

Anon., *Literary Annual Register*, I (Oct 1807), 437 <BB, 527>

Anon., *Monthly Literary Recreations*, III (Oct 1807), 437 (a puff) <BB, 527>

*Literary Panorama* (Nov 1807), column 304 (announcement) <BB, 528>

*Cowdray's Gazette and Public Advertiser* [Manchester], 7 Nov 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>

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>

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*Gazette* [Bristol], **30 June 1808** (announcement) <**BB, 200**>

**Anon.**, “Intelligence. Great-Britain”, *Monthly Anthology, and Boston Review* [Boston, Massachusetts], III, 10 (**Oct 1806**), 559  
<Michigan> (exactly as in the *Monthly Magazine*)

*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 Aug 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 Aug 1808**, pp. 509-510 (mocking) <**BB #1512**>

**Anon.**, “Monthly List of New Publications”, *Athenaeum Magazine*, IV (**Sept 1808**), 253 (listing with price) <**BB #992**>

**Anon.**, “*The Grave, a Poem, illustrated by twelve Etchings, executed by Louis Schiavonetti, from Original Inventions of William Blake.* 4to. Pp. 50. £2. 12s. 6d. 1808, Cromek. Cadell and Davis”, *Antijacobin Review and Magazine*, XXXI (**Nov 1808**), 225-234 (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 (**Nov 1808**), 839-840 (“We do not recollect to have any where seen so much genius united with so much eccentricity”) <**BBS, 345**>

**Anon.**, “The Grave; a Poem by Blair, illustrated by twelve Etchings, executed by Louis Schiavonetti, from the original Inventions of William Blake. 1808”, *Monthly Magazine*, XXVI (**1 Dec 1808**),

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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>408</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.”)

*Edinburgh Review* (Jan 1809), p. 500 (announcement) <**BB, 528**>

**1813**

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<sup>408</sup> See *BB* p. 528 and *BR* (2) 217-218, 280.

**Ackermann** list (1815) (“Blair’s Grave, illustrated ... by W. Blake; with Biographical Accounts of Blair, Schiavonetti, and Cromek [*i.e.*, 1813] *First Edition, with proof Impressions of the Plates, Atlas*. 4to. Boards ... 3 13 6 N.B. *A few Copies only left of this Edition*. Ditto, (Second Edition) Elephant 4to. Boards ... 2 12 6”) <BB, 533>

Prospectus (n.d.) for “SECOND EDITION OF ... BLAIR’S GRAVE, Illustrated by Mr. Blake ... Printed on large Elephant Quarto, price 2l. 12s. 6d. Extra boards.— a few copies on Quarto Atlas, price 3l. 13s. 6d. Boards” <BB, 533>

### 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 Sept 1963

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

**Blair, Robert**, *The Grave* (Wildwood House reprint, 1973) <BB>

### REVIEW

§Anon., “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974 (with 6 others)

*Robert Blair’s THE GRAVE Illustrated by William Blake*, ed. **Robert N. Essick & Morton D. Paley** (1982)

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**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 (Sept-Oct 1982)
- §**Anon.**, *Choice*, XX, 2 (Oct 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 (Nov 1984), 547-548
- §**David Fuller**, *Durham University Journal*, LXXVII  
(Dec 1984), 119-123
- §**Claudia Corti**, *Revista di Letterature Moderne e*  
*Comparate*, XXXVIII, 1 (Feb-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 titlepage or text of Blair, but it includes reproductions of the engravings, "To the Queen" and "Of the Designs".

### NEWLY DISCOVERED 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>409</sup>

**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.*",

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<sup>409</sup> According to the Eighteenth-Century Catalogue on-line, a copy is reproduced on microfiche in *The Eighteenth Century* (Woodbridge, Connecticut: CT Research Publications, 1986), Reel 6996 No. 01.

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"*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>410</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. 242-243), 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 congerie (Ariosto, 1783). However, he had frequently copied Stothard's designs: for Enfield (1780), Bonnycastle (1782), Kimpton (1782), *Lady's New and Polite Pocket Memorandum Book* (1782), *Novelist's Magazine*, VIII-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

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<sup>410</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*.

& 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 & 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>411</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 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].

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<sup>411</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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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>412</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 were blue and beautifully formed; her other features were soft, lively, and engaging. ... [*And*

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<sup>412</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.

*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 (Sept 1785), 233-234 (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 (Nov 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'Eté* (Paris, 1788)

None of these works has an illustration.

**BONNYCASTLE, John**  
*An Introduction to Mensuration*

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**(1782, 1787, 1791, 1798)**

**1782 NEW LOCATION:** British Library, Huntington, Trinity College (Cambridge), Victoria University in the University of Toronto (Bentley Collection)

**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, Northwestern, Wellcome Library

**BRYANT, Jacob**

*A New System, or An Analysis of Ancient Mythology*

**(1774, 1776; 1775, 1776)**

**1774, 1776 NEW LOCATIONS:** 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 & 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, 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 & Mary

**REVIEWS referring to Blake**

**Anon.**, “Translations of Burger’s *Leonora*”, *British Critic*, VIII (Sept 1796), 277 (the critic pauses in the midst of a brief review of four translations of

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*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 (**Nov 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 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), 303-307, (2) §*English Review*, XXVIII (1796), 80-84, (3) *Monthly Magazine & British Register*, III (Jan 1797), 46, (4) *Monthly Mirror*, I (1795-96), 293-295, and (5) *Monthly Review*, NS XX (Aug 1796), 322-325.

**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, & Washington, D.C.: Woodstock Books, 2000) 4<sup>o</sup>, [1-5], xi, 12 pp.; ISBN: 1854772325

### NEWLY DISCOVERED 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>413</sup>] | = |  
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, Yale Center for British Art (2, 1 with 117 engravings printed on rectos, 1 with

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<sup>413</sup> The vignette is assigned to Stothard by A.C. Coxhead, *Thomas Stothard* (1906), 38.

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160 prints on 117 leaves, including duplicates of some portraits)

**SIZE:** 24.5 x17.1 cm, varying slightly (Essick copy)

**PAPER:** Uniform off-white wove paper with watermarks (in the Essick copy) of 1794 | J WHATMAN (fragments on ff. 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 & T. Evans, 1793), *Harrison's British Magazine* (1782-83), Samuel Johnson, *Rasselas* (London: E. & S. Harding, 1796), Thomas

Townshend, *Poems* (London: E. & S. Harding, 1796) (8 Stothard prints), and 1797 (f. 42).

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 & T. Evans, Castildine & Dunn, E. & S. Harding, and Harrison. 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, 117, and

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160 prints. Only four of the seven 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), 158-160, with reproductions of the first title page and the Blake print.

LOCATION	NUMBER OF PRINTS	"F. Revolu- tion"
Bibliothèque Nationale (Paris)	95	No
British Library	94	No
Dartmouth	99	<b>Yes</b>
<i>Essick</i>	64	<b>Yes</b>
Princeton <sup>414</sup>	112	<b>Yes</b>
Yale Center for British Art #1	117 <sup>415</sup>	No
Yale Center for British Art #2	161 <sup>416</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

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<sup>414</sup> The Princeton copy lacks the engraved title page.

<sup>415</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>416</sup> Yale copy 2 ff. 48-84 has 45 plates printed (not pasted) *side-by-side* with *different dates* and *different publishers*.

appear in both copies; 83 images appear only in copy 1 and 127 images appear only in copy 2.

The “F. Revolution” plate engraved by Blake for *Bellamy’s Picturesque Magazine* (1793) appears in only three copies of *The Cabinet of the Arts* (Dartmouth, Essick, Princeton). As only three copies of *Bellamy’s Picturesque Magazine*, I (1793) have been traced (Harvard, Huntington, Pennsylvania), there are as many copies of “F. Revolution” traced in *The Cabinet of the Arts* (1799) as in *Bellamy’s Picturesque Magazine* (1793) in which it originated.

### **Carfax Conduit, Oxford (1810)**

A large print inscribed “*CARFAX CONDUIT, OXFORD.*” and “Blake sc.”, with no sign of the designer or imprint, was discovered, acquired, and described by Robert N. Essick.<sup>417</sup>

The listings below indicate that it was both drawn and engraved by Blake and that it was published at 1s 6d in 1810. Can it have been published by Blake as well?

In some respects, the topographical engraver William Staden Blake seems more plausible for the “Blake” of the Carfax Conduit than the poet-engraver William Blake.

### **REVIEWS, Puffs, Notices**

**Anon.**, “Quarterly List of New Publications From February to May, 1810”, *Edinburgh Review*, XVI, xxxi (**April 1810**), 253-254 <Harvard> (“A View of Carfax Conduits, Oxford. Drawn and engraved by Blake. 1s. 6d.” [p. 253])

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<sup>417</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).

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**Anon.**, “Arts, Fine”, *Quarterly Review*, III (May 1810), 518 (“A View of Carfax Conduits, Oxford, drawn and engraved by Blake. 1s. 6d.”)

**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.”)

**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

**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.

**COMMINS, Thomas**  
*An Elegy Set to Music*  
(1786) February 12, 2009

**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>418</sup>

**CUMBERLAND, George**  
*An Attempt to Describe Hafod*  
(1796)

**NEW LOCATIONS:** British Library, Cambridge, Glasgow, Huntington (495603), National Library of Scotland, Princeton, Sheffield, Southampton, Trinity College (Dublin)

**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

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<sup>418</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX(2006), 181.

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This is a facsimile of the copy in the National Library of Wales, with Jennifer Macve & 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**  
*Outlines from the Antients*  
(1829)

**NEW LOCATIONS:** Birmingham, Brown, California (Santa Barbara), Edinburgh, Cambridge, Edinburgh, Manchester, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

Appendix [?1820] MS (Victoria University in the University of Toronto) <**BB p. 542**> Published by 2009 as an E-book.

**CUMBERLAND, George**  
*Thoughts on Outline*  
(1796)

**NEW LOCATIONS:** Belfast Central Library, Bibliothèque Nationale (Paris), Birmingham Central Libraries, California State Library, Cambridge (2, 1 from Keynes Collection), Chetham's Library (Manchester, England), Clark (Sterling & Francine) Art Institute (Williamstown, Massachusetts), Edinburgh, Exeter, Getty, Harvard, Iowa, Longleat House (England), Manchester, Morgan Library, National Gallery

(London), National Library of Wales, North Texas, Northwestern, Pennsylvania (1 – **BB** gives 1), Oxford (Department of History of Art), Royal Academy (London), State Library of South Australia (Adelaide), Victoria University in the University of Toronto (Bentley Collection)

A copy in “Original blue boards ... inscribed at front ‘From the Author’” was offered in John Windle Catalogue 46 (2009), Lot 64.

## DANTE

### *Blake's Illustrations of Dante* (1838, 1892, 1955, 1968)

**1838 NEW LOCATIONS:** Bibliothèque Nationale, Birmingham Museum and Art Gallery, Fogg Museum (Harvard), 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

Reproductions of Blake’s engravings (Essick set) were added to the William Blake Archive.

### DIMENSIONS OF THE COPPERPLATES<sup>419</sup> IN CENTIMETRES

Plate	Width	Height	Thickness	
1	27.9	35.4	0.146	(0.153)
2	27.8	34.5	0.195	(0.192)

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<sup>419</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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3	28.0	35.3	0.204	(0.205)
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 & 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:** Cambridge, Essex, Queen's University (Belfast – Science Library), 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, 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)

**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 & Rosamond A. Paice, "Newly Uncovered Blake Drawings in the British Museum", *Blake*, XXXVII (2003-4), 84-100.

There were reviews of Part I (1791) in **(1)** *Analytical Review*, XV (1793), 287-293, **(2)** §*Critical Review*, NS VI (1792), 162-171, **(3)** §*English Review*, XX (1792), 161-171, and **(4)** §*Monthly Review*, NS xi (1793), 182-187; of the Third Edition (1795) in §*English Review*, XXVII (1796), 271-273.

**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, McMaster, McGill, Mississippi, Missouri Botanical Gardens, National Library of Ireland, Nebraska (Lincoln), New York Academy of Medicine, Niedersächsische Staats-und-Universität Bibliothek (Germany), North Carolina (Chapel Hill), Notre Dame, Nottingham, Oakland, Ohio Historical Society, Ohio State, Princeton, Queen’s University (Belfast – Science Library), Rochester, San Francisco Public Library, Victoria & Albert Museum, Washington (St Louis), Wellcome Library, Dr Williams's Library (1110 H 9), Wisconsin (Madison), Yale

**EDITION**

§*The Poetical Works of Erasmus Darwin*, 3 vols. (Tokyo: Hon-No-Tomosha, 1997)

**William Blake and His Circle**  
Part III: Commercial Book Engravings

**NEWLY RECORDED 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, 119-120), “La Muerte del Justo” (“The Death of The Good Old Man”)

(II, 167-168), “La Separacion” (“The Soul hovering over the Body reluctantly parting with Life”) (II, 190-192), “El Juicio” (“The Day of Judgment”), and “La Reunion” (“The Reunion of the Soul & the Body”) (II, 415-416). 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), 236-237, 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:** British Library, Cambridge, King's College (London), Leeds, Liverpool

**1796 NEW LOCATIONS:** King's College (London), Wellcome Library

**1803 NEW LOCATIONS:** Edinburgh, Glasgow, Wellcome Library

**EMLYN, Henry**  
***A Proposition for a New Order in Architecture***  
**(1781, 1784, 1797)**

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**1781 NEW LOCATIONS:** Bodley, Royal Academy (London), Yale Center for British Art

**1784 NEW LOCATION:** Royal Academy (London), Victoria & Albert

**1797 NEW LOCATIONS:** Pennsylvania, State University of New York (Stony Brook)

**ENFIELD, William**

*The Speaker*

**(1774 [i.e., 1780]; 1781, 1785, 1795, 1797, 1799, 1800)**

**1774 [i.e., 1780] NEW LOCATIONS:** Aberdeen, National Library of Wales, Tulsa (gift of Roger Easson)

**1781 NEW LOCATION:** 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)

**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)

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>420</sup>

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)

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<sup>420</sup> Quoted, like the other Joseph Johnson correspondence here, from office transcripts in the newly-discovered Joseph Johnson Letter-Book now in the 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.

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**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>421</sup>

**“Evening Amusement”**  
**(Watteau-Blake)**  
**(1782)**

**NOTICES, &c**

**Anon.**, “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der fryen Künste*, XXVII (1782), 123-188, in German <Harvard>  
Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des Hrn A. Maskin [*i.e.*, *Macklin*]; 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”**

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<sup>421</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).

**(Stothard-Blake)**  
**(Macklin, 1 Oct 1783)**  
**REVIEW, &c**

**Anon.**, “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künst*, XXX, 2 (Leipzig: Dyckischer Buchhandlung, 1785), 317-368, in German <Harvard> (“The Fall of Rosamond ... von Blake, in eben der Manier, gleichen Maasse und Preises” [p. 342])

**FLAXMAN, John**  
*Compositions from ... Hesiod*  
**(1817)**

**NEW LOCATIONS:** Birmingham, Detroit Mercy, Edinburgh, Guildhall Library (London – 2 copies), Indianapolis Museum of Art, Kentucky, Melbourne Public Library, Minnesota, Newcastle Literary and Philosophical Society, New York Public Library (2), Northwestern, Pennsylvania State, Rochester, South Carolina, Syracuse, Victoria University in the University of Toronto (Bentley Collection, 3 copies)

**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>422</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>423</sup> in 1970 in the possession of the dealer H.D. Lyon <**BB pp. 556-557**>, were offered at Christie's (London), 7 June 2001, No.

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<sup>422</sup> They are neither the original compositions, which are in the British Museum Print Roo, nor tracings from the prints.

<sup>423</sup> John Windle Catalogue 46 (2009), Lot 1048.

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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 from the estate of H.D. Lyon at \$125,000.<sup>424</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."

Pl. 21 ("Theogony" fly-title) A proof before all letters on paper watermarked 1812 is "now [2004] in a private British collection".<sup>425</sup>

**REVIEWS, Puffs, Advertisements,<sup>426</sup> &c**

**Anon.**, "Literary Intelligence", *Gentleman's Magazine*, LXXXIV, Part 2 (Dec 1814), 550-552 (Hesiod is p. 551)

**Anon.**, "Literary Intelligence", *European Magazine*, LXVIII (Nov 1815), 469-470 (Hesiod is on p. 470)  
<Bodley>

**Anon.**, "Select Literary Information", *Eclectic Review*, N.S., IV (Dec 1815), 622-626 ("Messrs. Longman

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<sup>424</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

<sup>425</sup> According to R.N. Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005).

<sup>426</sup> I report advertisements only when they specify (as most do) that the plates were "Engraved by J. Blake".

- and Co will shortly” publish Flaxman’s Hesiod  
“Engraved by J. Blake” [pp. 623-624])
- “Messrs. Longman and Co. are about to Publish”  
Flaxman’s Hesiod (at the end of *The Remains of  
Hesiod* ... ed. Charles Abraham Elton, Second  
Edition, (London: Baldwin, Cradock, and Joy,  
**1815**) <Harvard>
- “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 **Feb 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 951-960 (notice in Col. 953) <Harvard>
- Anon.**, “New London Publications”, *Asiatic Journal and  
Monthly Miscellany*, III, 16 (**April 1817**), 393-394  
(notice on p. 394)
- Anon.**, “New Publications in February and March, with  
Critical Remarks”, *New Monthly Magazine*, VII,  
39 (**April 1817**), 240 <**BB p. 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-ccccl (notice on p.  
ccccxxxiv)

**FLAXMAN, John**  
*The Iliad of Homer*  
(**1805**)

**NEW LOCATIONS:** American Academy (Rome), Art  
Institute (Chicago), Birmingham, Brazenose College  
(Oxford), Bristol, Brown, California (Berkeley; Davis),  
California State Library, Cambridge, Cleveland Museum,  
Detroit Mercy, Edinburgh, Florida State, Getty, Glasgow,  
Guildhal Library (London), Harvard, Kentucky, Kongelige  
Bibliotek (Copenhagen), Liverpool, Manchester, Melbourne  
Public Library, Metropolitan Museum (N.Y.), Michigan,  
Minnesota (2), Newcastle, Pierpont Morgan, New York Public  
Library, New York University, Pennsylvania State, Queen’s  
College (Oxford), Rijksmuseum (Amsterdam), Rochester, St  
Bride Library (London), Ushaw College (Durham), Victoria

University in the University of Toronto (Bentley Collection, 4 copies)

Pl. 1 ("Homer Invoking the Muse"): A variant drawing with large decorative panels left and right containing heraldic spears and armor 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).

**FLAXMAN, John**

*A Letter to the Committee for Raising the Naval Pillar*  
(1799)

**NEW LOCATIONS:** Cambridge, Royal Academy (London)

**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), 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**

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§“*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])

**A 1793 NEW LOCATIONS:** Carnegie-Mellon, Indiana, Liverpool Public Library, Newcastle Literary and Philosophical Society, Rhode Island, Rochester, 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), 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), Washington (St Louis)<sup>427</sup>

**COPIES OF UNRECORDED DATE: NEW LOCATIONS:** Auckland Public Library, Birmingham,

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<sup>427</sup> *BBS* reported two “Copies of unrecorded date” in Washington (St Louis), but there is only one copy, of [1811].

Detroit Public Library, Durham, Edinburgh, Leeds, London, Nottingham, Sheffield

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 rather than horizontal 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 Dec 1792**, issued with the *Monthly Review*, IX (Dec 1792) (Göttingen University) 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*, 216-217>

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**[GOUGH, Richard]**  
*Sepulchral Monuments in Great Britain,*  
**Part I (1786)**

**NEW LOCATIONS:** Buffalo & Erie County Public Library, Cambridge, Inner Temple (Honourable Society of the), Leicester Academy, London Library, New York Public Library, Newberry, Newcastle, St Mary of the Lake, Tulsa (gift of Roger Easson)

Pl. 9 A proof before letters of Blake's print<sup>428</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

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<sup>428</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.

as it is very clearly wrote with only one 1 – Philippa”<sup>429</sup>. Presumably “Mr Ashley” is the writing engraver, but there is no Ashley in *Stationers’ Company Apprentices 1701-1800*, ed. D.F. McKenzie (1978), or 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 Phillipa from her Monument."  
A proof before letters was sold at Cheffins, Grain,  
& Comins (Cambridge, England), 28 Oct 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 & Erie County Public Library, California (San Diego, Santa Barbara), Cambridge, Delaware, Edinburgh, Fordham, Georgia Institute of Technology, Harvard (Fine Arts Library), Kentucky, Kunsthaus [Zurich], Mississippi, New Hampshire,

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<sup>429</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 Commercial Book Illustration* (1991), 119, who cites this proof and reproduces the final state with printed inscriptions (Pl. 291).

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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), 150-151, 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, Cambridge (2, 1 from 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.

**HAYLEY, William**  
***Ballads***  
**(1805)**

**NEW LOCATIONS:** Bryn Mawr, California (Berkeley), California Legion of Honor Museum (San Francisco), Chicago, Cincinnati, Colorado, Cornell, Fogg Museum (Harvard University), Free Library of Philadelphia, Iowa, Kongelige Bibliotek (Copenhagen), Leeds, Michigan, Michigan State, Missouri, Mount Holyoke College, National Library of Scotland, National Library of Wales, New York Public Library, Northwestern, Ohio State, Phoenix Public Library, Skidmore, Stanford, Temple, Texas, Tulsa, Victoria University in the University of Toronto (Bentley Collection), Washington (St Louis), Wayne State, Yale Center for British Art

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).

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.

The expenses of the volume would have been:

**COSTS OF TEXT**

Copyright -- 30 copies given to Hayley in lieu

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of royalties <sup>430</sup>	£ 7. 2. 6
Setting 216 8° pp. (13 3/4 sheets) of text by Seagrave at £7.12.0 per sheet <sup>431</sup>	£ 104.10. 0
<b>TOTAL COST OF TEXT</b> <sup>432</sup>	<b>£ 111.12. 6</b>

**COSTS OF ENGRAVING**

Engraving 5 designs at £21 each <sup>433</sup>	£ 105. 0. 0
1½ reams of unwatermarked paper at £4.8.0 <sup>434</sup> for 1,000 copies of 5 8° plates	£ 6.12. 0

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<sup>430</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.

<sup>431</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>432</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. & London: Garland Publishing, 1975], 27).

<sup>433</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>434</sup> As in Flaxman's *Iliad* (April 1805) (*BB*, 561). More prints could be pulled as needed.

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Printing 1,000 copies of 5 plates at 6s per 100 <sup>435</sup>	£ 15. 0. 0
<b>TOTAL COST OF ENGRAVINGS</b>	<b>£ 126.12. 0</b>
<b>COST OF DISTRIBUTION</b>	
Advertising <sup>436</sup> including 20 review copies <sup>437</sup>	£ 14.18. 7
10 copies to Blake at cost <sup>438</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>439</sup>) of the publication-costs, and, though he expected to receive half the proceeds from the sales,<sup>440</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

<sup>435</sup> *Ibid.* Note that the cost of printing 8° plates may have been substantially less than for the folio plates in Flaxman's *Iliad*.

<sup>436</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>437</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), 416-426, (4) *Monthly Mirror*, XX (Sept 1805), 184-185, (5) *British Critic*, XXVI (Nov 1805), 563-564, (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), 576-577, (10) Phillips' *Monthly Magazine*, XX Supplement (31 Jan 1806), 614-615, and (11) *Poetical Register* for 1805, V (1807), 489.

<sup>438</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>439</sup> Blake's share was half the total publication cost (£256.0.7) minus the £105 credit for his engravings.

<sup>440</sup> The price given in the *Eclectic Review* I (Dec 1805), 923, was 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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have reduced him to living on a pittance. Perhaps after all Cromek was right that in the autumn of 1805 the Blakes "were 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<sup>441</sup></b>	<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

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<sup>441</sup> Prints could be pulled and copies boarded as they were called for, but the other costs are constant.

## Part III: Commercial Book Engravings

when Phillips happened to send Blake in London a proof of “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>442</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>443</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>444</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).

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<sup>442</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>443</sup> Reproduced in *The Stranger from Paradise* (New Haven & London: Yale University Press, 2001), Illus. 97.

<sup>444</sup> The tempera is described and reproduced in Butlin, #366, Illus. 347.

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There are also some significant differences. The frightened little girl's dress is pink in the engraving, muted 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 (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*.

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**REVIEWS referring to Blake**

*Monthly Magazine* (1April 1805), 261 (advertisement; it is "in the press") <BB, 571>

W. Bent's *Monthly Literary Advertiser* (Aug 1805), 26 (advertisement) <BB, 571>

Phillips Short List (n.d.) (advertisement) <BB, 571>

Anon., *British Critic*, XXVI (Nov 1805), 563-564

<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 Greateed], "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 (Dec 1805), 923 (a brief appreciation of the engravings; Greateed 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) 142-143]) <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

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(London, **1807**) (Blake is mentioned only in the title and not in the 54-word review) <**BB #840**>

**SALE RECORDS**

*Useful and Valuable Books Recently Published or in Course of Publication by Richard Phillips,*<sup>445</sup> p. 11  
*Useful and Valuable Books Recently published, or in course of publication, by Richard Phillips,*<sup>446</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”])

**EDITION**

§**Hayley, William.** *Ballads Founded on Anecdotes of Animals.* ([No place given:] Gardners Books, 2007)

**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 copy), “Union Psce”, Victoria University in

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<sup>445</sup> Appended to Anon. [“An English Gentleman”], *Sketch of the Present State of France* (London: Richard Phillips, **1805**).

<sup>446</sup> Appended to Miss Owenson, *Patriotic Sketches of Ireland*, Vol. II (London: Richard Phillips, **1807**) <New York Public Library>

## Part III: Commercial Book Engravings

the University of Toronto (Bentley Collection Ballads 1-2), Dr Williams's Library (London: 10470 t 1, Ballad 1)

### Weight and Cost of Copperplates

The 14 copperplates for Hayley's *Designs* weighed 2,464.6 g (5½ pounds) and cost £1.1.6. 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 University Library <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)

**Huntington <BB>** (formerly Frank T. Sabin, Frederick R. Halsey [1903], Henry E. Huntington [1915])

**Huntington <BBS>** (formerly Swinburne)<sup>447</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 B.B. Macgeorge, sold 1924; W.E. Moss, sold 1937 to Maggs)

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<sup>447</sup> One of the Huntington copies was reproduced in 2009 in the William Blake Archive.

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**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.

We do not know how many copies of the *Designs* were printed or what Seagrave's charges were for printing and paper, but we may make estimates based upon Blake's statement that he paid Seagrave £30<sup>448</sup> and on contemporary printing prices. On 10 October 1800 Thomas Bensley estimated that the cost of printing 1,000 quarto copies of Thomson's *Seasons* (5 sheets) for F.J. Du Roveray would be

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<sup>448</sup> On 28 Dec 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 Accounts". I take the "part" of Seagrave's account to be £12.12.0 rather than the £30. Hayley said Blake had "paid a Bill of 30£ for paper" (letter of 3 April 1803 [BR (2) 151]) which I take to represent payment to Seagrave for paper **and printing** of the *Designs*.

When Blake wrote on 11 Dec 1805 that he "should be able to Settle with him [Seagrave] Soon what is between us", he was presumably referring to his indebtedness not for the *Designs* (1802) but to the *Ballads* (1805), for which the publisher Richard Phillips "will go equal shares with me in the expense and the profits, and ... Seagrave is to be the printer" (letter of 22 Jan 1805).

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£15.15.0 per sheet (£78.15 in all) for paper, printing, and hotpressing.<sup>449</sup>

At this rate, £29.10.8 would pay for 250 quarto copies of the 7½ sheets of Hayley's first four Ballads. Assuming that Seagrave's provincial rates were lower than those of the metropolitan fine printer Bensley, and that Seagrave did not hotpress the *Designs*, his charges for 250 copies would have been somewhat lower than £29.10.8. On the other hand, the paper on which Blake printed the whole-page plates (the same as for the text, watermarked "1802") are not included in this cost. The 312½ sheets for the five whole-page engravings at £5 per ream of 500 sheets would have come to about £3 more.

Presumably Seagrave printed 250 copies of each Ballad and sent them to Blake; Blake and his wife then printed three designs on text plates plus a frontispiece and a separate print for each Ballad -- but they printed them only as the need arose, not all at once. When there proved to be demand for no more than a few score copies (only 12 copies of the first Ballad have been traced in public collections), Blake was left with perhaps 200 copies (1500 sheets) of the *Designs*. These were of no commercial value, but the paper alone had cost about £15. Blake cannily kept these sheets, even taking them back to London with him in 1803, at considerable trouble, and he drew on them for the rest of his life, including designs for Blair's *Grave* (1805), Malkin's *Memoirs* (1806), Job and Dante (c. 1824).

For reproduction and discussion of sketches on the verso of "The Last Trumpet" (c. 1785), see Martin Butlin, "A Blake

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<sup>449</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.

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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 (**Aug 1802**), 125-126 ("The artist has executed his share of the undertaking much to his credit ....") <**BB #A916**>

**SALES**

*Bibliotheca Reediana*, auction by **King & Lochee, 5 Dec 1807** <Harvard>, Lot 8936 includes Designs "2 No. 1802")

**HAYLEY, William**  
*Essay on Sculpture*  
(1800)

**NEW LOCATIONS:** Birmingham, Boston Athenaeum, Brown, Bryn Mawr College, California (Berkeley, San Diego), Johns Hopkins, Kentucky, McMaster, Minnesota,

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Newcastle Literary and Philosophical Society, Niedersächsische Staats-und-Universität Bibliothek, Pennsylvania, Principia College, Victoria University in the University of Toronto (Bentley Collection), Warburg Institute

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), 679-680, **(2)** §*Critical Review*, NS XXXI (1801), 48-53, **(3)** §*Monthly Mirror*, X (1800), 156-157, **(4)** §*Monthly Review*, XXXVI (1801), 113-121, and **(5)** §*New Annual Register*, XXI, 3 (1800).

**HAYLEY, William***The Life ... of William Cowper, Esqr.***(1803-4)**

**1803-4 NEW LOCATIONS:** Adelphi, Alberta, Allen County Public Library (Indiana), Arizona State, Athenaeum (Philadelphia), Auckland Public Library, Boston, Boston College, Brandeis, Brown, Bryn Athyn College, British Columbia, Bryn Mawr College, California (Berkeley, Irvine, Los Angeles, Santa Barbara, Santa Cruz), Central Connecticut State, Chicago, Clark, Connecticut, Cornell, Cowper and Newton Museum (Olney, Buckinghamshire), Delaware, Edinburgh, Essex, Harvard, Houston, Howard, Illinois (Chicago), Iowa, Johns Hopkins, Houston, Leeds, Lehigh, Leicester, Library of Congress, Louisiana, Loyola (Chicago), Manchester, Marquette, McMaster, Michigan, Michigan State,

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Middle Temple (London), Mills College, Minnesota (Minneapolis), Missouri (Kansas City), Mount Holyoke College, National Gallery (Washington), 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 Eason), 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.

**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

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Congress, Michigan, Mills College, Minnesota, Mount Holyoke College, National Gallery (Washington), 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 Jan 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)*].

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**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)

The wood-engraving in William Hayley, *The Life and Posthumous Writings of William Cowper* (N.Y.: T. & 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.

**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'Archéologie (France), Birmingham, Boston Athenaeum, Bowdoin, Boston College, Boston Museum, British Columbia, Brown, Bryn Mawr College, California (Berkeley [2], Davis, Los Angeles, Riverside, Santa

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Barbara, Santa Cruz), Chicago, Chrysler Museum, Clarke, Columbia, Connecticut College, Cornell, Dartmouth College, Delaware, Edinburgh, Emory, Florida, Folger Library, Getty Museum Library, 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 ad (John Windle Catalogue 46 [2009], Lot 79).

**HAYLEY, William**  
*Little Tom the Sailor*  
 (1800)

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**NEW LOCATION:** The coloured copy in an anonymous collection <**BBS**> was acquired by **Maurice Sendak**, exhibited (p. 27) and reproduced (cover-flap) in Vincent Giroud & 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", 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 Nov 1917).

Joseph Holland had the head-piece and tail-piece of his copy (printed in black) "photographed on [*metal*] plates and printed [*in brown*] on excellent Japanese paper made by Kochi, intended for a Christmas card for special friends" (as he wrote to GEB on 19 June 1969); the result is very persuasive.

*Little Tom the Sailor*, "2 very characteristic coloured engravings, the entire poem likewise composed and engraved by Blake, RARE, £1.2s." was offered in Willis and Sotheran Catalogue (**25 June 1862**), Lot 118, perhaps from the library of John Flaxman. Only three coloured copies of Hayley's *Little Tom the Sailor* (1800) have been traced in public

collections.

### EDITION

*Little Tom the Sailor* (London: Richard C. Jackson, 1917)

<BB>

### REVIEW

§*Times Literary Supplement*, 22 Nov 1917

**John Hodgkin**, "Blake and Hayley", *Times Literary Supplement*, 29 Nov 1917 (pace the review, a reproduction of "Little Tom" 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 University in the University of Toronto (Bentley Collection, 2 copies)

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**1807 NEW LOCATIONS:** Brown, Victoria University in the University of Toronto (Bentley Collection)

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:** Birmingham, Imperial College, Cheshire Libraries Art and Archives, Leeds, McGill (2 – *BB* gives 2), Medical Society of London, National Library of Wales, Royal College of Physicians (London), Science Museum (London), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library, Williams (Dr) Library

**HOARE, Prince**  
*Academic Correspondence*  
(1804)

**NEW LOCATION:** Cambridge

**REVIEW**

**S.Q.**, "*Academic Correspondence ...*", *Literary Journal*, III (1 Feb 1804), 93-95 ("Surely the Royal Academy of England might have offered an

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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:** 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>450</sup>

**HUNTER, William**  
*Historical Journal of the Transactions at Port Jackson,  
and Norfolk Island*  
(1793)

**A & B NEW LOCATIONS:** Aberdeen, Arizona State, Auckland Public Library, Bodley, Boston Athenaeum, British

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<sup>450</sup> As I am told by Caroline Duroselle-Melish, Assistant Curator, Houghton Library, Harvard University.

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Museum (Ethnography), California (Santa Cruz), California State, Detroit Public Library, Essex Museum, Glasgow, Harvard (Botany), Johns Hopkins, London (Corporation of), London Library, Mariner's Museum, Nagoya (Information Center, Aichi-Ken, Japan), Peabody Institute, San Francisco Public Library, School of Oriental and African Studies, Texas Tech, Trinity College (Hartford, Connecticut), Victoria University in the University of Toronto (Bentley Collection), Virginia, Wellcome Library

**B NEW LOCATIONS:** London, National Library of Scotland

**JOSEPHUS, Flavius**

*Genuine and Complete Works*

([1785-1787?] [?1795] [?1799] [?1800])

A cumulation of *BB*, *BBS*, *Blake* (1994ff) and Roger R. Easson & 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>451</sup> and Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII [2005]).

*The Genuine and Complete Works*, ed. George Henry  
Maynard

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<sup>451</sup> Easson & 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.

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**(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)

**REVIEWS &c**

Prospectus issued with the *Universal Magazine* in **Oct 1785** (Johnson Collection [Bodley] No. 313): beginning on Saturday **5 Nov 1785** Maynard's Josephus will be published (like Kimpton's *History of the Bible*) by J. Cooke in 60 [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, 228-229>**

**William Blake and His Circle**  
Part III: Commercial Book Engravings

**NEW EDITION**

THE GENUINE AND COMPLETE | WORKS | OF |  
 FLAVIUS JOSEPHUS, | The celebrated Warlike, Learned  
 and Authentic | JEWISH HISTORIAN. | CONTAINING |  
 [*Two columns separated by two vertical rules; Column 1:*] I.  
 The Antiquities of the Jews in Twenty Books; with | their  
 Wars, memorable Transactions, authentic and | remarkable  
 Occurrences, their various Turns of | Glory and Misery, of  
 Prosperity and Adversity, &c. | from the Creation of the  
 World. | II. The Wars of the Jews with the Romans, from  
 their | Commencement to the final destruction of Jeru- |  
 salem by Titus in the Reign of Vespasian. In Seven | Books.  
 | [*Column 2:*] III. The Book of Josephus against Apion, in  
 Defence | of the Jewish Antiquities. In Two Parts. | IV. The  
 Martyrdoms of the Maccabees. | V. The Embassy of Philo  
 from the Jews of Alex- | andria to the Emperor Caius  
 Caligula. | VI. The Life of Flavius Josephus, written by  
 himself. | VII. The Testimonies of Josephus concerning Our  
 | Blessed Saviour, St. John the Baptist, &c. clearly |  
 vindicated. | [*End of columns.*] The Whole translated from  
 the Original in the Greek Language, and diligently revised and  
 compared with the Writings of | cotemporary Authors of  
 different Nations on the Subject; all tending to prove the

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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*, *Tooke*, *Taylor*, &c. | = |  
 LONDON: Printed for J. COOKE, No. 17, *Pater-noster-Row*  
 [?1785-87].

**LOCATION:** Victoria University in the University of  
 Toronto

**William Blake and His Circle**  
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The New edition title-page differs from that called A in *BB*:

- 1 It is partly in columns;
- 2 It gives "Various Useful INDEXES" for "Various Copious INDEXES"
- 3 It omits the phrase "Together with Marginal References to the various important Occurrences, recorded in the Work. | Also Notes Historical, Biographical, Critical, Geographical and Explanatory; and every other | striking Matter recorded in the Works of the celebrated Josephus", though it adds its substance (see below)
- 4 The line ends after "of the like Kind" (not after "English")
- 5 It adds after "LL.D.": " | Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, | Geographical and Explanatory, | By the Rev. EDWARD KIMPTON, Vicar of *Rogate* in *Sussex*, | And Author of the Compleat UNIVERSAL HISTORY of the HOLY BIBLE. |"
- 6 It does not have the line end after "Misery, of".

The *New* edition should probably come *after* A because it mentions Kimpton, as A does not and all the others do, and the wording and lineation of the rest of the titlepage 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

## Part III: Commercial Book Engravings

(p. 499) for Southwell's *Universal Family Bible* (?1786), the first number of which was advertised for 4 Feb 1786. <BBS>

In this *New* edition are also a print (No. 3, at p. 29) with a previously unremarked imprint of 5 Nov 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])**

**William Blake and His Circle**  
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*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 titlepage 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>452</sup> and (3) 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

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<sup>452</sup> There should be no vertical rule in the "Containing" section I after "Glory and Misery, of".

**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)

***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 & Kimpton**  
**(London: C. Cooke and ... Ireland, n.d.)**

**E <BB> NEW LOCATIONS:** Aberdeen, Bodley (“Date of publication from the Denby Mercury, 1 1792”), Cambridge,

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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*.

**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 University Library) 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. **Feb 1786**) (see Josephus) describes it as

An entire new, elegant and superb Work, printed in Folio, on a new Type and superfine Paper, and

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embellished with upwards of Sixty beautiful Copper-plates designed and engraved by the mostcelebrated 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>

***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 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.

**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



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<Bodley> ("1941 Lavater (J.C.), *Aphorisms on Man*, frontispiece by Blake" (1794), 4s 6d)

**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), 126-128

**LAVATER, J.C.***Essays on Physiognomy*

(1789-98, 1810, "1792" [i.e., 1817])

**1789-98 NEW LOCATIONS:** Aberdeen, Birmingham, Bodley (Arch Antiq A I 23), Cambridge (2, 1 from the Keynes Collection), Glasgow ("1789-1810"), Institute of Germanic Studies, Liverpool Public Library, National Library of Switzerland, National Library of Wales, New York Public Library (YEZA+), Pennsylvania State, Princeton, Toronto, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Welcome Institute (London, with signature and notes of Dawson Turner), Dr Williams' Library (1124 L2 (ILI)), Yale Center for British Art (in Parts), Zentralbibliothek [Zurich]

**1810 NEW LOCATIONS:** Christ Church (Oxford), Edinburgh, Liverpool (Vol. I-II), National Library of Scotland, Newcastle, Princeton, South Carolina, Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Yale Center for British Art, Zentralbibliothek [Lucerne] (853 fol),

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**1792 (i.e., 1817) NEW LOCATIONS:** Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, Princeton, Texas (Austin, with watermarks of 1801, 1804, 1806, 1809, 1817, and LEPARD).

In some sets, the titlepages of Vol. I (1789) and Vol. II (1792) imitate those of the first edition <Toronto>.

The titlepages of several sets of Lavater's *Physiognomy* bear false dates. Sets with the three titlepages 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 titlepages 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 titlepages 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 titlepages dated 1789, 1792, and 1810 (Toronto) on paper watermarked "1804" and "1806" throughout.

The edition with titlepages dated 1789, 1792, and 1810 is probably the same (except for titlepages) as the honestly-titled 1810 edition, and the one with all titlepages dated 1792 cannot have been printed earlier than 1817.

This gives us *three* Volume I titlepages dated 1789 (one honest, one of 1810, and one of 1817), *three* Volume II

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titlepages dated 1792 (one honest, one of 1810, and one of 1817), and *three* Volume III titlepages 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>454</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 Oct 1800), Mr Highly (19 and 31 Dec 1800), Mr Mayne (Star Office, 28 Aug 1801), Gentlemen (5 Sept 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 Sept 1801), and B. Dugdale (Dublin, 19 Nov 1801). These letters deal particularly with monies not yet distributed by Murray to the other Proprietors of the English Lavater<sup>455</sup> and with heavy charges of Thomas

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<sup>454</sup> See "The Physiognomy of Lavater's Essays: False Imprints, '1789' and '1792'", *Blake*, XXIX (1995), 16-23.

<sup>455</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".

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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 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

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And on 28 August 1801 he wrote to Mr Mayne, Star Office:

it appears that a very large proportion of the subscr<sup>s</sup> 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 destroyed totally – and those which were the best 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-- ...

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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>456</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 t following prices for Lavater:

<b>COST OF COPPER</b>	£ 88. 4.--
<b>ENGRAVING TITLES ON PLATES</b>	£ 26.15.--
<b>TOTAL COST OF ENGRAVINGS</b> <sup>457</sup>	£2,558.17.--

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<sup>456</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.

<sup>457</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].

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**COST OF PRINTING AND HOTPRESSING PLAT    £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 titlepages 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 decided that it was safest to conceal the date and to pretend that this was the original edition.

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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.

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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

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*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 (**Dec 1789**), 454-462, VI (**April 1790**), 426-431 <**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 (**Jan 1791**), 110-112, VI (**April 1791**), 471-472 <**BBS, 236**>

**LINTON, W.J.**

*Thirty Pictures by Deceased British Artists*  
(1860)

**NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**MALKIN, Benjamin Heath**

*A Father's Memoirs of His Child*  
(1806)

**NEW LOCATIONS:** Baylor, Birkbeck College (London), Boston College, Brown, California (Irvine, Los Angeles, Santa Cruz), California State (Bernadino), Cambridge (2, 1 from the Keynes Collection), City University of New York, Claremont, Cornell, Davidson College (North Carolina), Delaware, Emory, Essex, Florida State, Georgetown, Georgia, Georgia State, Hong Kong, Johns Hopkins, Kansas City Public Library, Kentucky (Richard C. Jackson's annotated copy), Library of Congress (2), Liverpool, Loyola (Chicago),

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Macalester, McGill, 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 Olaf, Sheffield, Simon Fraser, South Carolina, Southern California, State University of New York (Buffalo), Toronto Public Library (Osborne Collection of Early Children's Books), Tulsa (gift of Roger Easson), Vanderbilt, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Wake Forest, Washington (Seattle), Western Ontario, William & Mary, Wisconsin, Yale Medical Library, York

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).

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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>458</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>

**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 (Sept 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 (Oct 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

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<sup>458</sup> Essick, “Marketplace, 2006”, *Blake*, XL (2007). For reproductions of the 1<sup>st</sup> and published versions, see *BBS* pl. 5-6.

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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 Jan 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**), 379-381 (Blake's "poems are certainly not devoid of merit ...") <**BB #832**>

**EDITION**

**Malkin, Benjamin Heath.** *A Father's Memoirs of His Child 1806*. (Poole & Washington, D.C.: Woodstock Books, 1997)  
ISBN: 1854772104

J[onathan] W[ordsworth], "Introduction" (7 pp.).

*Monthly Magazine*  
(1797)

## Part III: Commercial Book Engravings

**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.

**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**

“Catalogo de Libros Españoles Publicados por los SS. 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*

**William Blake and His Circle**  
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*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 [*i.e.*, *Macklin*];  
Morning Amusement und Evening Amusement  
[1782], von W. Blake in Röthel, Ovale, zu 9 Zoll 4  
inien höhe, und 11 Zoll 3 inien Breite, kosten  
zusammen 15 Schillinge.”)

**NICHOLSON, William**

*Introduction to Natural Philosophy*

(1782, 1787, 1790, 1796)

**1782 NEW LOCATIONS:** Imperial College, Manchester,  
National Library of Scotland, Victoria University in the  
University of Toronto (Bentley Collection)

**1787 NEW LOCATIONS:** Aberdeen, Cambridge, Imperial  
College, King’s College (London), Victoria University in the  
University of Toronto (Bentley Collection), Wellcome Library

*Novelist’s Magazine*

Vol. VIII

(1782, 1784, 1792)

**1782 NEW LOCATIONS:** 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:** 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**

**(1783, 1785, 1793, 1811)**

**1783 NEW LOCATIONS:** 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:** 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)

**William Blake and His Circle**  
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**REES, Abraham**

*Cyclopaedia*

(1802-20)

**NEW LOCATIONS:** Aberdeen, Cambridge, Edinburgh, Imperial College, Leeds, Liverpool, London School of Economics, Manchester, Wellcome Library

**REVIEW**

**Anon.**, *Philosophical Magazine*, LVI (Sept 1820), 218-224 (gives, apparently authoritatively, a list of the authors and fascicle-dates) <**BBS, 245**>

***Remember Me! 1825***

(1824, 1825)

**1824 NEW LOCATIONS:** Huntington <495070>, Victoria University in the University of Toronto (formerly an Essick copy)

**1825 NEW LOCATIONS:** Robert N. Essick, National Library of Wales

[**RITSON, Joseph, ed.**]

*A Select Collection of English Songs*

(1783)

**NEW LOCATIONS:** Aberdeen, Birmingham, Cambridge (2 sets, 1 the from Keynes Collection), Edinburgh, Glasgow,

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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 titlepage indicates, but late in 1784, for it was announced as just published in the *St James Chronicle* (11/14 and 14/16 Sept 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 (Oct 1784), 300-304, *Gentleman's Magazine*, LIV, 2 (Nov 1784), 817-818, and *Monthly Review*, LXXIII (Sept 1785), 234; and Ritson's text is much quoted in the *European Magazine*, VI (Dec 1784), 436; VII (Jan, Feb 1785), 20-23, 93-96,<sup>459</sup> §*New Annual Register*, V, 3 (1784), 271, and §*New Review*, VI (1784), 79.

**“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), 332-349, 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.**

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<sup>459</sup> This information derives from Bertrand H. Bronson, *Joseph Ritson: Scholar-at-Arms* (1938), II, 754.

**William Blake and His Circle**  
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***Elements of Morality*, tr. [Mary Wollstonecraft]**  
**(1791, 1792, 1799, 1805, 1815)**

**1791 NEW LOCATIONS:** Liverpool Public Library, Pforzheimer Library, Toronto Public Library (Osborne Collection of Early Children's Books), Victoria University in the University of Toronto (1 with with Pamela Lister's book-plate, 1 in the Bentley Collection [Vol. III only])

**1792 NEW LOCATIONS:** Pforzheimer 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)

**REVIEW referring to Blake**

**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 (**Jan 1791**), 101-103 (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.

## Part III: Commercial Book Engravings

Mary Wollstonecraft is identified as the translator in a footnote, and Volumes II and III are reviewed in Volume XI [Oct 1791], 217-220 <BB>

**SCOTT, John***Poetical Works*

(1782, 1786, 1795)

**1782 NEW LOCATIONS:** Aberdeen, Cambridge, Edinburgh, Friends House (London), 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)

**REVIEWS**

§*British Magazine & Review*, I (1782), 123-126 <BB>

§*Critical Review*, LIV (1782), 47-50 <BB>

**Anon**, *European Magazine*, II (1782), 193-197 (“the plates ... are designed and executed with skill and elegance”) <BB>

§*Gentleman's Magazine*, LII (1782), 489 <BB>

§*Monthly Review*, LXVI (1782), 183-190 <BB>

§*New Annual Register*, III, 3 (1782), 249 <BB>

**SEALLY, John, & Israel LYONS***A Complete Geographical Dictionary*

(?1784, 1787)

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**NEW LOCATIONS:** Cambridge, Victoria University in the University of Toronto (Bentley Collection)

**1787 NEW LOCATION:** British Library

**SHAKSPEARE, William**

*Dramatic Works*

**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, Manchester

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 (Dec 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**

§*Boydell's Shakespeare Prints: 90 Engravings.* (Mineola, N.Y.: Dover Publications, 2004) 28 cm, i.e., greatly reduced in size

## Part III: Commercial Book Engravings

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, 9 vols., 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, Kuntshaus [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:

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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>460</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 10s. 6d. per vol. or £4.14s.6d. for the set) and 1,000 on “inferior paper” at 7s. per vol. or £3.3s.

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<sup>460</sup> These extracts from the publisher's archive for Chalmer's Shakspeare in Reading University Library are quoted by D.W. Weinglass, *Prints ... After Fuseli* (1994), 358.

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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 Dec 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* (**Dec 1810**) (announcement: 9 volume edition illustrated and unillustrated) <**BB, 620**>

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*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)*

**1796 NEW LOCATIONS:** Aberdeen, All Souls College (Oxford), Auckland Public Library, Cambridge, Detroit Public Library, Edinburgh, Imperial College, Institute of Commonwealth Studies, Liverpool Public Library, London, Newcastle Literary and Philosophical Society, Rhodes House (Oxford), 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),

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Welcome Institute (prints coloured), Yale Center for British Art

**1806 NEW LOCATIONS:** Glasgow,<sup>461</sup> Liverpool, Rhodes House (Oxford), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1813 NEW LOCATIONS:** 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).

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 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

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<sup>461</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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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 ad abbreviates and paraphrases the title; to “*drawings made by the Author*” it adds, after “*made*”, “*on the Spot*”; the engravers are not named on the title page, but they are so listed in the ad in Johnson’s *Analytical Review*, XXIV (Feb 1796). Johnson deposited the statutory nine copies in Stationers’ Hall on 25 July 1796 (*BBS*, 256), and the book was reviewed in the *Analytical Review*, XXIV (Sept 1796), 237, suggesting that it was indeed published within “a few days” of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (*DNB*), too late to alter the engraved title page where he is entitled Captain.

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

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he gives me Satisfaction .... Johnson, the demon of hell, again torments me by altering the dedication to the Prince of Wales &c., &c., he being a d-mn'd eternal [*infernal?*] Jacobin scoundrel.<sup>462</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

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

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<sup>462</sup> BR (2) 69.

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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.n if you do not acquiesce with my statement.

I am &c

Mrs Stedman seems to have put the matter then in the hands of a London agent, for Johnson then wrote to

S Freeman [?Truman] Esqr Clarges St Augt 3.  
1800

I return Mt 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~~

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~~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.

according to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 130.

**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

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were remainders from the 1796 edition.<sup>463</sup>

The “second edition ... 4l. 4s. or with coloured plates, 6l. 6d.” is listed in *Eclectic Review*, N.S., I (May 1807), 460. In 2009 booksellers conventionally assume that the colouring in the second edition is modern.

Blake’s fifth plate of “*The skinning of the Aboma Snake*” is crudely copied in a wood-engraving in Anon., *Travels in South America* (Dublin: John Jones, 1824) in the Essick Collection.

### REVIEWS

**Anon.**, *Analytical Review*, XXIV (Sept 1796), 237  
 (“The numerous plates ... are neatly engraved ...”)  
<**BB, 623**>

**Anon.**, *British Critic*, VIII (Nov 1796), 536-540 (“The plates are very unequal”) <**BB, 623**>

**Anon.**, *Critical Review*, (Jan 1797), 52-60 (the engravings are “in a style of uncommon elegance”)  
<**BB, 623**>

**Anon.**, *London Review* (Jan-April 1797), 20-25, 116-118, 175-180, 253-256 (Blake’s fifth plate is “a very good print” [p. 118]) <**BB p. 623**>

**R.R.**, *European Magazine*, XXXI (Jan, Feb, March, April 1797), 20-25, 116-118, 175-180, 253-256 (the picture of the Aboma snake is “a very good

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<sup>463</sup> According to R.N. Essick, “Blake in the Marketplace 2005”, *Blake*, XXXIX (2006), 162.

print” (Feb, 118)

### EDITION

**Stedman, John Gabriel**, *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*, ed. **Richard Price & 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), 253-259

**M[ark] T. S[mith] & I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1990* (1991), 89

### STUART, James, & 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), King's College (London), New College (Oxford), Newcastle, Northwestern, Royal Academy (London), Sheffield, Trinity College (Oxford), Tulsa (gift of Roger Easson), University College (London)

Copies of Blake's prints on paper watermarked J WHATMAN 1806 are in the collection of Dr D.W. Dörrbecker, but they did not appear in any of the editions known to me of 1808-22 (in French), 1825-30, 1829-33 (in German), 1837, 1849, 1881, 1905.

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A “re-issue” of Stuart & 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>464</sup> and do not know if it included Blake’s 4 prints for The Temple of Theseus.

**Notice, &c**

“Works Recently Published by John Weale”<sup>465</sup> (a re-issue of *Antiquities of Athens* with 384 prints engraved by “Aliamet, Basire, Baxter, Blake ....” will begin on 1 May [p. 13])

**Anon.**, “Literary Intelligence”, *Eclectic Review*, XIV (Sept 1835), 254-256 <Harvard> (a “re-issue” of Stuart & 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)

Another version<sup>466</sup> of Stuart & Revett was advertised as *Grecian Sculpture; a Series of Engravings of the most celebrated Specimens of Ancient Art ... Originally published in*

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<sup>464</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 & 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”.

<sup>465</sup> Bound at the end of James Hakewell, *An Attempt to Determine the Exact Character of Elizabethan Architecture* (London: John Weale, 1835) <Harvard>.

<sup>466</sup> Notice that the “reissue” of Stuart & Revett in folio and the separate publication of *Grecian Sculpture* in quarto are listed discetely (but successively) in *Eclectic Review* (Sept 1835), indicating that they were two distinct publications.

## Part III: Commercial Book Engravings

*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>467</sup>

It was in imperial quarto, issued in Parts, at 2s. 6d. each, with “nearly two Hundred and Fifty Plates” (Nov 1835) or “upwards of two hundred and fifty plates” (10 Feb 1836) “Originally published in Stuart and Revett’s Antiquities of Athens”, “Engraved by Aliamet, Basire, Baxter, Blake ...” (Sept 1835) for, inter alia, “the Temple of Theseus at Athens”. In addition, there were “a small number of Copies on Superfine Paper, in Columbian Quarto, price Four Shillings” (10 Feb 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 (Sept 1835), 255-256 <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 (Nov 1835), 432-434 <Harvard> (Lists engravings in Parts 1-2)

*Bent’s Monthly Literary Advertiser*, No. 372 (10 Feb 1836), 19 (announces the publication of *Grecian Sculpture*, Parts III-V, in Imperial Quarto, at 2s. 6d. per Part)

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<sup>467</sup> This is the title given in the *Eclectic Review*, 3S, XIV (Sept 1835), 254-256.

**William Blake and His Circle**  
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**VARLEY, John**  
*A Treatise on Zodiacal Physiognomy*  
(1828)

**NEW LOCATIONS:** Aberdeen, Bodley, Cambridge, Manchester, Physiology Sherrington Library (Oxford), Victoria University in the University of Toronto,<sup>468</sup> Welcome Institute (London)

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 Oct 1828, <BB #971>, and the first Part was reviewed there on 27 Dec 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 (Feb 1829), 313-314, "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

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<sup>468</sup> Bought from John Windle October 2007.

## Part III: Commercial Book Engravings

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” (Butlin#704, now in the Fitzwilliam Museum).

**REVIEWS referring to Blake**

**Anon.** [W.P. Carey?], “Literary Novelties”, *Literary Gazette*, **11 Oct 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 Dec 1828**, pp. 822-824 (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)

**William Blake and His Circle**  
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**NEW LOCATIONS:** Birmingham, British Library (4), Cambridge, Edinburgh, King's College (London), Lampeter, Liverpool, National Library of Scotland, Newcastle

**VIRGIL**  
*The Pastorals*  
(1821)

**NEW LOCATIONS:** Art Gallery of New South Wales (Sydney, Australia), California Legion of Honor Museum (San Francisco), Cambridge, Tate (1830 reprints), Victoria University in the University of Toronto (3 sets<sup>469</sup>), Yale (Walpole Library)

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 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-</i>	<i>trim-</i>	
<i>ming</i>	<i>ming</i>	
(6) 3.9 x 8.8	3.9 x 7.4	Left, right, top, bottom, plus chip at top left

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<sup>469</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.

## Part III: Commercial Book Engravings

(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>470</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>471</sup>

Three of these re-cut designs were printed on one leaf with the *Virgil* (1821), and a fourth, an unpublished duplicate (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

<sup>470</sup> The dimensions in centimeters 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>471</sup> [Henry Cole], “Fine Arts. *The Vicar of Wakefield* ...,” *Athenaeum*, 21 Jan 1843, p. 65.

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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 copper plate.<sup>472</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 wood blocks 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, "Marketplace, 2006", *Blake*, XL (2007), 134.

When four of the prints on one leaf were sold with "The Rinder Collection" at Christie's 30 Nov 1993, Lot 5, it was claimed with some fanfare and extensive prose that they 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, 258-261**>, 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

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<sup>472</sup> They are reproduced in G.E. Bentley, Jr., *The Stranger from Paradise: A Biography of William Blake* (2001), pl. 127.

## Part III: Commercial Book Engravings

English Juvenile Library, No. 195, (St. Clement's), Strand",<sup>473</sup> and in Vol. II the "15s" price is scratched out (John Windle Catalogue 46 [2009], Lot 39).

For the drawings for Virgil, see above under Art.

**REVIEW**

**Anon.**, *European Magazine*, I (**March 1821**), 342-343 (the prints are "executed in a very superior manner", and the Masters of St Paul's and Mercer's School will adopt it for their students)

**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>474</sup>), Yale (Walpole Library)

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<sup>473</sup> The French and English Juvenile Library was "an imprint of M.J. Godwin & 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>474</sup> The original (Bentley) copy in Victoria had Blake's print of "The Temple of Mirth" in the first version; the new (2009) copy has the second version.

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***The Wit's Magazine***  
**(1784)**

**NEW LOCATIONS:** California State University (Fresno), Cambridge (2, 1 from the Keynes Collection), Free Library of Philadelphia, Morgan (Pierpont) Library (2), National Trust (Swindon, England), Sheffield, Victoria University in the University of Toronto (Bentley Collection)

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 ItalianPuppet 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)**  
***Marie et Caroline***  
**(1799) <BBS>**

**1791**<sup>475</sup> **NEW LOCATIONS:** Birmingham, Bodley (2), California Legion of Honor Museum (San Francisco),

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<sup>475</sup> The Huntington copy of 1791 is reproduced in the William Blake Archive.

## Part III: Commercial Book Engravings

Cambridge, North Carolina (Chapel Hill), Northwestern, Royal Academy (London), Toronto Public Library (Osborne Collection of Early Children's Books), Tulsa (2 copies, gift of Roger Easson), Washington (St Louis – a second copy, lacking pl. 4)

**1796**<sup>476</sup> **NEW LOCATIONS:** Bristol (2), Cambridge (the Keynes Collection), Pforzheimer Library, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1799** The third recorded copy of *Marie et Caroline* (1799) was acquired by R.N. Essick in 1999, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000)

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>477</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 40 (Nov 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

<sup>476</sup> The Essick copy of 1791 is reproduced in the William Blake Archive

<sup>477</sup> See Essick, "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), 443-444.

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with fragments too small to identify, at the bottom half with “r”, “f”, “r”, “t”, “t”, blank, “n”, “E”, two blanks, “ri”, “p”, “d”, two blanks, and “a”. The page and font-size are larger than those for Mary Wollstonecraft. Presumably the blank part of the leaf was the inner margin; Blake himself used the wide inner margins of his quarto *Designs to a Series of Ballads* (1802) for sketches (see *BB* #466) – but not, so far as we know, for printing copperplates.

This use of paper for the engravings with previously-printed text seems extraordinary. Copperplates and letterpress were printed on different presses and by different printers; for instance, the printer of the letterpress for Hayley’s *Designs to a Series of Ballads* (1802) and his life of Cowper (1803) was Joseph Seagrave in Chichester, but the printer of the engravings was Catherine Blake in Felpham. Further, the paper for prints was ordinarily thicker and better than that for letterpress. It was remarkably casual to use paper previously printed with letterpress for the prints for Mary Wollstonecraft’s *Original Stories* (1796).

We do not know the printers of either the letterpress or the engravings for her book, and I have not identified the previously-printed letterpress text on the plate-paper.

**REVIEW, &c**

Advertisement (bound with the Victoria University copy of Enfield’s *Speaker* [1799]) (“Price 2s. 6d. with Cuts bound, or 2s. without Cuts”) <*BB*, 636>

**YOUNG, Edward**

*The Complaint, and the Consolation, or, Night Thoughts*

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(1797)

**NEW LOCATIONS:** Aberdeen, Alberta (3), Bibliothèque Nationale (Paris), Birmingham Museum and Art Gallery, British Library (2 – **BB** reports 1), Bryn Mawr, California Legion of Honor Museum (San Francisco), Cambridge (2), Colgate, Colorado, Colorado College, Dallas Public Library, Delaware, Georgia, Grinnell, \*Houghton Library (Harvard), Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Kansas (3 – **BBS** lists 2), Kongelige Bibliotek (Copenhagen), Library of Congress, Liverpool Public Library, London, Manchester, Miami, Mount Holyoke College, \*Muhlenberg College, National Library of Scotland, Newcastle, North Texas, Pennsylvania State Library, Principia (Elsah, Illinois), Quincy (Quincy, Illinois), Rijksmuseum (Amsterdam), Royala Academy (London), Salem, Skidmore, South Carolina, Stanford, Trinity College (Cambridge), Tulsa (disbound, gift of Roger Easson), University Art Museum (Kyoto City University of Arts), 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, 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 & G.E. Bentley Jr with the rest of their collection to Victoria College in the University of Toronto.

A copy in "original boards with 'printed label on upper cover'" in §Sotheby (London) catalogue (7 May 1998), No. 30, exhibits a label not recorded elsewhere.

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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.

**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*, 557-558) with a surface area of 10,276  $\text{cm}^2$  gives a cost per square centimetre of 0.135d. Applying this cost of 0.135d/ $\text{cm}^2$  to the 43 Young copperplates with 56,472.8  $\text{cm}^2$  gives £31.15.3<sup>3</sup>/<sub>4</sub>.

**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.

**COPY E**

**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

## Part III: Commercial Book Engravings

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>478</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>479</sup>

**COPY H**

**HISTORY:** (4) W.A. Sargent lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>480</sup>

**COPY I**

Copy I was reproduced in the William Blake Archive in 2007.

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<sup>478</sup> J.A. Fuller-Maitland, *A Door-Keeper of Music* (London: Murray, 1929), 38.

<sup>479</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>480</sup> See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, Dec 1929, p. 11; the article does not say that Mr Sargent's copy of *Night Thoughts* is coloured.

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**COPY J** 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.

**COPY K**

**HISTORY:** (2) Perhaps this is the coloured copy in original boards, uncut, offered without price in Rosenbach catalogue 47 (Dec 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>481</sup>

**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 to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 118.

**Copy X**

**HISTORY:** (4) Acquired by two collectors named *Gilbert & George*.

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<sup>481</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.

**COPY Y**

The watercoloured leaves are reproduced in colour by the National Gallery of Victoria on-line.

**NEWLY DISCOVERED 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 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*.

**NEWLY DISCOVERED 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

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page. "Bright atypical coloration [Grey Death type] applied after binding".<sup>482</sup>

**HISTORY:** (1) Acquired by Greville Lindall Winthrop, who added his bookplate and bequeathed it in June 1943 to (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 (**Nov 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,

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<sup>482</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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VIII (**Dec 1796**), 447-450 <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 (**Jan 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**>

### EDITIONS

**Young, Edward**, *Night Thoughts or the Complaint and the Consolation*, ed. **Robert Essick & Jenijoy La Belle** (1975)  
<**BB**>

### REVIEW

\***Karen Mulhallen**, *Blake*, XI, 1 (Summer 1977), 41-42

§**Young, Edward**. *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake*. (Oakland, California: Octavo, March 2004) "digital edition" on CD-ROM

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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 Sept 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), 519-523 (Barker "failed to take advantage of the intellectual progress made in the field over the last century")

**Part III**  
**ENGRAVINGS**  
**Collections and Selections**

*Selected Engravings*, ed. **Carolyn Keay** (1975) <**BB**>

**REVIEWS**

**Gerda Norvig & Myra Glazer Schotz**, *Blake Newsletter*, X, 3 (Winter 1976-77), 90

**Dennis M. Welch**, *Eighteenth Century ... Bibliography*, NS I (1978), 254

*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 Aug 1950, p. 183

§**Anon.**, *Dublin Magazine*, XXV (Oct-Dec 1950), 53-54

**1972**

§**Anon.**, *Choice*, IX (Nov 1973), 1368

§**Robert N. Essick**, *Blake Studies*, VI (Fall 1973), 109

**APPENDIX**  
**BOOKS IMPROBABLY ALLEGED**

**William Blake and His Circle**  
Part III: Commercial Book Engravings

**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>485</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 “Rebekah Ivory | May 3<sup>rd</sup> 1814” (the “rd” is above the “3”).<sup>486</sup>

The simple, competent outline engravings, all in the same style, are unsigned and without imprint. They do not

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<sup>485</sup> An ad 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.

<sup>486</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.

## Part III: Commercial Book Engravings

seem to me (or to Professor Robert N. Essick) to be significantly like the work of William Blake.

**BARBAULD, Mrs [Anna Letitia]**  
*Hymns in Prose for Children*  
 (1781)

Andrew Lincoln, ed., *Songs* (1991), wrote that Blake engraved a plate for Mrs Barbauld's *Hymns* (1781) and then withdrew the claim in *Blake*, XXVII (1993), 45.

*The Conjuror's Magazine*  
 (1792)

THE | Conjuror's Magazine, | OR, | Magical and  
 Physiognomical Mirror. | Including | A SUPERB EDITION  
 | OF | LAVATER's | Essays on Physiognomy. | VOL. I. |  
 - | LONDON: | PRINTED FOR W. LOCKER, NO. 12,  
 RED-LION STREET, | HOLBORN. | 1792. 8°

According to Peter Ackroyd, *Blake* (1995), 194, "*The Conjuror's Magazine* ... printed one of Blake's engravings", but there is no print signed by Blake in either *The Conjuror's Magazine* (Aug 1791-July 1793) or its successor *The Astrologer's Magazine* (Aug 1793-Jan 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

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Part III: Commercial Book Engravings

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)  
**PROSPECTUSES**

*Algemeine Konst-en Letter-bode* (Haarlem: C. Platt & A. Lousjes, 1792), 88, in Dutch <Universitutsbibliotheek Gent> has the prospectus in English naming Blake as an engraver <**BBS p. 278**>; at the end of the volume is *Bericht-Blad*, No. 64 (23 Maart 1792) with the same prospectus

## Part III: Commercial Book Engravings

in English

Anon., “Kunst Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XIV (Leipzig: Dyckischen Buchhandlung, 1792), 317-325 <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).

**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".

**The Wit's Magazine**  
**(1784-1785)**

A print in the London Metropolitan Archives bears the imprint “The ITALIAN PUPPET SHOW.”, “Printed for &

**William Blake and His Circle**

Part IV: Catalogues and Bibliographies

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 labelled “S. Collings” in a Twentieth Century hand, and the catalogue said<sup>487</sup> that it was engraved by William Blake for *The Wit’s Magazine*.

No such print is recorded in the obvious sources,<sup>488</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 & 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 & Carver flourished from 1793 to 1830,

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<sup>487</sup> By May 2010 the catalogue entry had been corrected.

<sup>488</sup> There is no reference to it in *Blake Books* (1977), *Blake Books Supplement* (1995), “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>489</sup> but their imprint has not previously been associated with *The Wit's Magazine* or with any print by Blake. The Bowles & Carver imprint cannot have been added until 1793, long after the demise of *The Wit's Magazine*.

And 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>489</sup> Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (1977), 25.

**William Blake and His Circle**  
Part IV: Catalogues and Bibliographies

**PART IV**  
**CATALOGUES**  
**of Exhibitions<sup>490</sup> and Sales<sup>491</sup> and**  
**Bibliographies**  
**1780**

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<sup>490</sup> Some exhibitions apparently were not accompanied by catalogues and are known only through press-notices of them.

<sup>491</sup> Sale catalogues include only those devoted chiefly to Blake or with Blake in the title or of major collections of Blake's pictures or writings. Minor sales, e.g., of single pictures or books, may be found in the index under the name of the owner or auction house or bookseller.

*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), 345-358 (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>

#### 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>492</sup>

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<sup>492</sup> Pope, "First Satire of Second Book of Horace Imitated" (1734), ll. 25-26.

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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**

*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**>

**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).

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**1809**

**William Blake, *Descriptive Catalogue* (1809)**

**REVIEW**

**[Robert Hunt], “Mr. Blake’s Exhibition”, *Examiner*, 17  
Sept 1808, pp. 605-606 (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>493</sup> including Blake's Chaucer's Pilgrims (Lot 254), "The Spiritual Form of Pitt" (279), "The Spiritual Form of Nelson" (280), and "Detached Specimens of ... *Jerusalem*"<sup>494</sup> (324). Thomas Butts, who apparently owned "Nelson" and Chaucer,<sup>495</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**), 340-346 (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. 279-280) <**BBS, 350**>

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<sup>493</sup> J.L. Rogers, *History of the Old Water Colour Society* (1891), I, 271, noted in *BB* under *Jerusalem* but not under the 1812 catalogue, nor in Butlin (1981), #649, 651, 653, and *BR* (2) (mea culpa).

<sup>494</sup> Probably *Jerusalem* pl. 25, 32, 46 (*BB*, 262-263).

<sup>495</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.

**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).

**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 & 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 & David Worrall [1999]).

**1828 May 24**

Stewart, Wheatley, & 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>499</sup>

**1831 August 3-11**

*Library, Books of Prints, Music, Casts, Pictures.* | A  
CATALOGUE | OF | THE VALUABLE AND  
EXTENSIVE | LIBRARY | OF | THE LATE GEORGE

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<sup>499</sup> Marc Vaubert de Chantilly interprets the Wheatley code ("Norris KBO/e/") for me. *BB* said they "were withdrawn at £52. 10s."

EDWARD GRIFFITHS, ESQ. | *EDITOR OF THE MONTHLY REVIEW.* | TOGETHER WITH THE | BOOKS 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 Aug 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]
- 1746 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]

All these details are from Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library", pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (2001).

### 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>

"1450 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 ff.

*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 No. 552A> **C.** (**1842**) <BB #552B> **D.** Vol. I (Paris, **1860**) <BB No. 552C> In French

Quotes the description of *Songs* (U) in Rivington's catalogue (1824) <**BB #536**>.

### 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>500</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>501</sup>

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<sup>500</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], 103-106; the information here did **not** make its way into *BBS*.

<sup>501</sup> According to Flaxman's letter of 18 Oct 1805 (*BR* (2) 207).

No other drawing or book by Blake has been traced to the collection of Sivright.

### 1843

*Catalogue of English Books, In All Classes of Literature on Sale by John Bohn* (London, 1843). P. 67. <Harvard>

The Blake lots are :

1120 *Visions of the Daughters of Albion* [E],<sup>502</sup> "tinted by the Author himself", folio, £1.11.6

1121-1122 *Job*, £3.3.0 (plain) and £5.0.0 (India proofs)

1123 *Songs of Innocence and of Experience* [?V],<sup>503</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>504</sup>

### 1845

**A.E. Evans & 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>505</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",

<sup>502</sup> It could also be *Visions* (A-D, I-N).

<sup>503</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>504</sup> Geoffrey Keynes & Edwin Wolf II, *William Blake's Illuminated Books: A Census* (N.Y.: The Grolier Club, 1953), cite an 1843 Henry G. Bohn 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 **BB** p. 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>505</sup> Another copy of the catalogue is dated [1860] in the Bodley catalogue.

£7.7.0

- 719 *Visions of the Daughters of Albion* [A], 11 pp.,  
"beautifully coloured by Blake himself", £4.4.0
- 720 "a Stereotype design for Pilgrim's Progress, *presented*  
*by Mrs. Blake to Mrs. Tatham*, 1828, *rare*", 10s 6d<sup>506</sup>
- 721 "a Small Etching by him, representing Sampson  
destroying the Lion", 10s 6d<sup>507</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>508</sup>

### 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

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<sup>506</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>507</sup> No such print is reported in Essick, *Separate Plates*, or **BB**.

<sup>508</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.

Blair's *Grave* (1808), £1.1.0 and £1.4.0 and 18s, and Dante ("1839"), £1.16.0.

### 1852 January 20-21

**Sotheby sale (1852) <BB, 182, 421>**

Sale of *Songs* (T<sup>2</sup>) and *Urizen* (G).

#### REVIEW

**Anon.**, "Notes of the Month", *Gentleman's Magazine*, NS XXXVII (Feb 1852), 165 <BB #1001>

### 1852 June 26

§Sale of Charles Ford and "an Amateur", **Sotheby's, 26 June 1852**

It included 30 Blake drawings, many purchased by Thomas Butts Jr; the sale is not recorded in Butlin.

### 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)

Lots 130 and 130a are Blake's "Oberon and Titania on a Lily" lent by William Russell and "Vision of Queen Catherine" lent by C.W. Dilke.

### 1853 December 19

**Sotheby sale of John Hugh Smith Pigott, 19 Dec 1853**

<BBS pp. 86, 98>

Lots 253, 260 were *Jerusalem* (D) and *Marriage* (I).

#### REVIEW, &c

**Anon.** "Our Weekly Gossip." *Athenaeum*, Part I, No.

1367 (**7 Jan 1854**), 21-22 (At Sotheby's [19 Dec 1853], "the sale of Mr. Pigott's Library" included as Lots 300-301 *Marriage of Heaven and Hell* [I], £4.16.0 and *Jerusalem* [D], £4.16.0)

### 1860 October 8 ff.

*Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the Late William E[van]s] Burton, the Distinguished Comedian, Comprising an Immense Assemblage of Books Relating to the Stage ... To Be Sold at Auction by J. Sabin & Co., New York, On Monday, October 8, 1860, and following days.*

Lot 2717 is 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.

### 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>509</sup>*

116 *America* [S] (1793), "18 engravings"; *Europe* [N]

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<sup>509</sup> Mike Drew of Henry Sotheran Ltd told me on 6 May 20-10 that the Sotheran "archives were blitzed during the war".

(1794), "15 engravings";<sup>510</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>511</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. 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 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].

### 1860

§South Kensington Museum [now the Victoria & Albert] exhibition (1860)

<sup>510</sup> *Europe* ordinarily consists of 18 prints.

<sup>511</sup> *Thel* usually has 8 prints; the one missing may be pl. 1, "Thel's Motto", as in copy E.

### 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>

### 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>

**1876****Burlington Fine Arts Club** *Exhibition of the Works of William Blake* (1876) <**BB**>**REVIEWS**

- Anon.**, "An Exploded Idol", *Saturday Review*, XII (1876), 492-493 (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), 364-365 <**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**>
- 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**>
- [**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (Jan 1906), 161-179 (with 5 others) <**BB**>

**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 (Jan 1906), 161-179 (with 5 others) <**BB**>

**1891 February 7-March 15**

[**Boston**] **Museum of Fine Arts Print Department**  
*Exhibition of Books, Water Colors, Engravings, Etc. by William Blake* (1891) <**BB**>

**REVIEWS**

**Anon.**, "Boston Letter", *Critic*, XVIII (14 Feb 1891), 85 ("admirable") <**BB #900**>

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (Jan 1906), 161-179 (with 5 others) <**BB**>

**1892**

*Catalogue of an Exhibition of Drawings & Sketches by Turner, Gainsborough, Blake, And other contemporary English Masters.* (N.Y.: Frederick Keppel & 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**

**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**>

**1901 November 4**

**Sotheby** sold *Songs* (Y) <**BB, 424**>

**REVIEW**

**Anon.**, "Big Price for a Book", *Times* [London], 11 June 1901 (the Calvert-F.S. *Ellis Songs* was sold for £700 to A. Jackson) <**BB #A841**>

**1903 March 30**

**Sotheby, Wilkinson & 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**>

**REVIEWS**

**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 as Lots 222-229 *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 Jan 1904 <**BB #1029**>

#### 1904 January

**Carfax & 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 Jan 1904  
<**BB #907**>

**Anon.**, "Blake Exhibition and Sale", *Athenaeum*, No.  
3976 (9 Jan 1904) <**BBS, 341**>

**Charles Kennett Burrow**, "Poet, Visionary, and Artist.  
William Blake's Work at the Carfax Gallery",  
*T.P.'s Weekly*, 15 Jan 1904 (admiring) <**BB**  
**#1321**>

**Anon.**, "Exhibition of Works by William Blake", *Daily*  
*Telegraph* [London], 19 Jan 1904 <**BB #935**>

**§B. Kirkman Gray**, "Notes on a Blake Exhibition", *Inquirer*, Feb 1904; reprinted in pp. 201-205 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), 249-251 <**BB #1012**>

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (Jan 1906), 161-179 (with 5 others) <**BB**>

### 1905 January 26-February 25

**Grolier Club** *Catalogue of ... William Blake* (1905) <**BB**>

#### REVIEW

**Anon.**, "The Bibliographer", *Boston Evening Transcript*, 8 Feb 1905 <**BB #841**>

### 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 Dec 14-15

**Sotheby** sale (1906)

Lot 481 was 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 Nov 1906, p. 12

#### 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**>

Lot 446 was "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.] Lot 448 was *Poetical Sketches* (F) [sold to Francis Edwards for £52].

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**>

### 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

### 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 Jan 1913

§**Anon.**, *Morning Post*, 20 March 1913

### 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 Oct 1913, p. 12 <**BB #1065**>

**Anon.**, "The Artist of the Soul", *Nation* [London], XVI (25 Oct 1913), 169-170 <**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 Nov, 6, 13, 20, 27 Dec 1913, 3, 10 Jan, 7 Feb 1914), 256 (Kerr), 359 (Fry), 395 (Kerr), 434 (Jerrold), 496-497 (MacDonald), 537 (Russell), 574 (R.), 612 (MacDonald), 642 (Russell), 791-792 (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 Oct 1913 <**BB #1937**>

**Anon.**, "Blake at the Tate Gallery", *Athenaeum*, No. 4487 (1913), 462 <**BB #851**>

**Anon.**, "The Blake Exhibition", *Spectator*, CXI (1913), 715-716 <**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 Jan 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

§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

**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 10 of the Theosophical Convention") <**BBS**, 636>

**1918 March 15**

**Christie Catalogue of the John Linnell Collection** (1918)  
<**BB #608**>

**REVIEWS &c.**

**Anon.**, "William Blake's Water Colours", *Glasgow Herald*, 22 Dec 1917 (next year the important [Linnell] water-colors will be sold)

**Anon.**, "Water-Colours by William Blake", *Nottingham Gazette*, 27 Dec 1917 (announcement of the [Linnell] sale next year)

**Anon.**, "Wonderful Blake Drawings", *Daily Telegraph* [London], 5 Feb 1918 (announcement of the imminent Linnell sale) <**BB #1082**>

**Anon.**, "Blake Drawings and Prints. The Linnell Collection", *Times* [London], 28 Feb 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**>

**Anon.**, "William Blake triomphe", *Mercure de France*, CXXIX (1918), 575, in French (note concerning purchases) <**BB #1073**>

### 1918

**Scott Fowles Gallery** exhibition (1918)

Apparently there was no catalogue.

#### REVIEW

§**Anon.**, "Drawings, Sculpture and Miniatures", *New York Times*, 24 Nov 1918

### 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**>

#### REVIEWS &c

**Anon.**, "Dante Gabriel Rossetti and William Blake",  
*New York Times Magazine*, 30 Nov 1919, p. 10  
(plans for the Grolier Club exhibition) <**BB #910**>

**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 (Jan  
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 Jan 1920), 2 <**BB #1447**>

\***S. Foster Damon**, "Exhibition of Blake's Books",  
*Harvard Alumni Bulletin*, XXII (1920), 359-361  
(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 &c**

§**Oro Akabane**, [Brief essay on the Japanese Blake exhibition. <**BB**>] *Chijo* [*Earth*], Year 1, No. 3 (Dec 1919), in Japanese

**1920 March 15**

**Anderson Galleries** sale of *The Library of the Late H. Buxton Forman* (1920) <**BB**>

Blake's Genesis Manuscript sold to Rosenbach for £1,350.

**REVIEW, &c**

**Anon.**, "Blake, Browning, and Keats: High Prices at New York Sale", *Times* [London], 17 March 1920, p. 19

**1920**

**National Gallery of Victoria** (Melbourne) Blake exhibition (1920)

No catalogue is known.

**REVIEW**

**Anon.**, "Felton Bequest Pictures", *Argus* [Melbourne], 11 Aug 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 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 (Sept 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 Oct 1921 ("Twenty of these tremendous sketches are now on view at the Scott & Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman's" Dante 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 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 Aug 1922, p. 10 (there were lots of Blakes at yesterday's Sotheby sale)

**1922**

**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<sup>o</sup>

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 & Co** *Particulars of Important Reproductions of Unpublished Works by William Blake* (London [1922])

Hollyer reproductions.

**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 & Smith (22 King Street, St. James', London, S.W.1, 1923)

The sale offers works which are said to have belonged to William Blake (No. 159, 182, 245, 287, 293, 465, 579f, 737, 812, 861), Thomas Carlyle (No. 466, 470), Charles Dickens (No. 966), David Garrick (556, 571), Dr Johnson (No. 538), Charles Lamb (No. 137, 475, 506-507, 509-510, 512-513, 516), Michael Angelo (No. 579), and "The Poet Schiller" (No. 464). Two of the Lamb items are said to have come from the "Moxon sale, 1805" (No. 506-507 – 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.)" [Martin Butlin, *The Paintings and Drawings of William Blake* (1981) 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 this may be the letter 12 Sept 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>512</sup> Jackson was capable of "believing what he wanted to believe";<sup>513</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>514</sup>

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'",<sup>515</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>516</sup>

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<sup>512</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 library.

<sup>513</sup> Anon., "An Eccentric Recluse – Mr Jackson and Walter Pater", *Times* [London], 30 July 1923, p. 8.

<sup>514</sup> Anon., "Richard C. Jackson. Eccentric Camberwell Recluse who Collected Everything. Died as He Lived", *South London Press*, 3 Aug 1923.

<sup>515</sup> G.W. Wrigley, "Jackson of the Red House, Hackney", *Notes and Queries*, CLIII (9 July 1927), 28.

<sup>516</sup> Charles Lamb, "Captain Jackson", *The Last Essays of Elia* (1833).

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, 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; 1886; 1888; 1889). Richard C. Jackson (1851-1923) says that when he was "quite a boy" (c. 1860?), his father, who was born in 1810 and "associated with" Blake's disciples, took him to tea in the house the Blakes had occupied in Hercules Buildings. There they saw Blake's fig tree and "the luxurious vine ... nestling round the open casement", and his father told him that the vine and fig tree were a present to Blake from George Romney, the vine having been "grafted from the great vine at Versailles or Fontainbleau".<sup>517</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.

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<sup>517</sup> R.C. Jackson, "William Blake, An Unlooked for Discovery", *South London Observer*, 22 June 1912.

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 & Co., 1907); Vol. II is largely based on information from R.C. Jackson, information which subsequent Pater scholars have controverted<sup>518</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 Aug 1906 ("in Mr. Wright's study at

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<sup>518</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).

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>519</sup> but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900,<sup>520</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) (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

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<sup>519</sup> Thomas Wright (1907), p. 81.

<sup>520</sup> Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I (Winter 1971), 87.

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>521</sup>

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (No. 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>522</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.

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<sup>521</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 (No. 182), a pen-and-ink drawing (No. 245), a "letter from Blake to Flaxman" (No. 293), Blake's chair (No. 465), his painting table (No. 579f), and 37 volumes from "The Library of William Blake" (No. 812) -- perhaps Jackson acquired these after Pater's death in 1894 or after Wright's book was published in 1907.

<sup>522</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.

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 11

**Sotheby sale (1923) <BB, 130>**

Includes *Thel* (O) and *Milton* (D).

#### REVIEW &c

**Anon.**, "The Sale Room: A Fine Copy of Blake's 'Milton'", *Times* [London], 20 Nov 1923, p. 17 (announcement of sale)

### 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 108-134.

#### REVIEWS &c

**Geoffrey Keynes**, "The MacGeorge Blakes", *Times Literary Supplement*, 26 June 1924, p. 403 (announcement of the Blakes to be sold at Sotheby's) <BB #1031>

**Anon.**, "£4,000 for Books in 10 Minutes", *Daily Mail* [London], 2 July 1924 (*Songs* [A], *Marriage* [D], *Europe* [A], and other Blakes sold for £4,000) <BB #943>

**Anon.**, "Notes on Sales. The MacGeorge Blakes", *Times Literary Supplement*, 10 July 1924 (it was "one of the most important Blake auctions of the present century") <BBS, 347>

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### 1924 November 10

Sotheby catalogue (1924)

#### REVIEW

**Anon.**, "The Sale Room: A Blake Drawing", *Times* [London], 11 Nov 1924, p. 11 (Blake's "Philoctetes and Neoptolemeus at Lemnos" [Butlin #676] was sold for £510 to F. Edwards)

### 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**>

### 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 Lot 40, \**The Gates of Paradise* [*For the Sexes* (H)].

### 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), 162-165, 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 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 Nov 1926, p. 15; 16 Dec 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

**Pennsylvania Museum** exhibition of Works of William Blake (1926)

No catalogue was issued.

**REVIEW**

\***Alfred Edward Newton**, "Works of William Blake",  
*Pennsylvania Museum Bulletin*, May 1926, pp.  
 162-165 (description of the exhibition) <**BB**  
 #2284>

**1926**

**Laurence Binyon**, *The Engraved Designs of William Blake*  
 (1926) <**BB**>

**REVIEWS**

§**L.B.** [**Laurence Binyon?**], *Manchester Guardian*, 8  
 Jan 1926

§**Anon.**, *Glasgow Herald*, 16 Dec 1926

§**Anon.**, *Times Literary Supplement*, 3 Feb 1927, p. 71

**1927 January 11 ff.**

§William Blake Centenary Exhibition (Bognor, 1927)

No catalogue is known.

**REVIEW &c**

**Anon.**, "Blake Exhibition at Bognor", *Times* [London],  
 28 Dec 1927, p. 13 (the exhibition opens 11  
 January, directed by G.P. Baker)

**1927 May**

**Victoria & Albert Museum** Blake centenary exhibition (May  
 1927)

There was apparently no catalogue of the exhibition.

### REVIEW &c

**Anon.**, "Centenary of William Blake", *Daily Telegraph* [London], 9 May 1927 (twenty drawings, plus *Job* and engravings are on exhibition at the Victoria & Albert Museum)

### 1927 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 Nov 1921 (about the prospective Henkel sale of a book with 50 Blake drawings)

**Anon.**, "Philadelphia Book Sale", *Boston Evening Transcript*, 16 Nov 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 authograph [sic] of Blake*", seem to GEB and to Robert Essick to be clearly not the drawing or authograph of William Blake and probably that of George Richmond])

**1927 December 19-1928 January 10**

**Fogg Museum** (Harvard University) exhibition of Young's *Night Thoughts* watercolours (selections) <Butlin #330>

No catalogue is known.

**1927**

**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), 258-261 <**BB #2596**>

### 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 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 Dec 1928 (the *Night Thoughts* water-colours are to be seen, about 180 per month, at the Birmingham Art Gallery 1 Dec 1928-28 Feb 1929)

**Anon.**, "Blake Exhibition at Birmingham", *Times* [London], 5 Dec 1928, p. 17

**Anon.**, "Blake and Birmingham", *Connoisseur*, LXXXIII (1929), 99 <**BB #844**>

**1928**

§\**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 [?1928]) 14 pp.

Butlin records no work belonging to Sylvia Beach or offered at Shakespeare & Co.

**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 July 26**

**Christie** sale by **Sydney Morse** (1929), Lots 15-21, 37

The Blake's were *Europe* pl. 1, *Marriage* pl. 14, and miscellaneous drawings (1929) <**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 March**

**National Gallery of Scotland** exhibition of selections of the Young's *Night Thoughts* watercolours <Butlin#330>.

No catalogue is known.

**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 Jan 1929), 24 <**BB #865**>

**1929 December**

§**Boston Museum** Blake Exhibition (1929)

No catalogue is known.

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**REVIEWS**

\***Anne Webb Karnaghan**, "Blake Manuscripts Shown at Museum", *Boston Evening Transcript*, 11 Dec 1929 <**BB #1986**>

**Anne Webb Karnaghan**, "Blake Exhibition at Boston Museum", *Art News*, XXVIII, 13 (28 Dec 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

**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 Nov 1930), 25 <**BB #993**>

\***Laura Howland Dudley**, "Blake Exhibition", *Fogg Art Museum Notes*, II (1931), 285-304 <**BB #1519**>

## 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 Sept 1931

## 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 pp. 111, 355**>

## NOTICES &c

**Anon.**, "The Sale Room. Blake Relics", *Times* [London], 1 Dec 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.

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**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])

**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 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 Jan 1934

§**Elisabeth Luther Cary**, “Fresh Light on Blake: Morgan Library Exhibition and Lecture by Mr Bimyon [i.e., Binyon]”, *New York Times*, 14 Jan 1934

### 1934

**Pennsylvania Museum** exhibition of **Lessing J. Rosenwald’s** Blakes (1934)

No catalogue is known.

#### REVIEWS

\***Anon.**, “Interest in Blake’s Art Receives Impetus”, *Art Digest*, VIII (15 May 1934), 17 <**BB #962**>

\***Anon.**, “William Blake”, *Pennsylvania Museum Bulletin*, XXIX (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**>

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**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 Oct 1936 <**BB #1019**>

**1936 December 9**

**American Art Association/Anderson Galleries** sale (1936)  
<**BBS, 195**>

Lot 21 is 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 Dec 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 Oct 1936 <**BB**>

**1937 January-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 Jan 1937, p. 1, in French <**BB #819**>
- Anon.**, "L'exposition Blake et Turner", *Beaux-Arts*, 15 Jan 1937, p. 8, in French <**BB #937**>
- \***J[acques] Guenne**, "Blake, Turner à la Bibliothèque Nationale", *Art Vivant*, No. 209 (Feb-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), 665-678, in French <**BB #798**>
- \***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), 183-184, in French <**BB #1474**>
- Paul Jamot**, "Turner et Blake", *Études*, CCXXXIV (1938), 592-603, in French <**BB #1953**>
- Pierre Messiaen**, "William Blake, Poète lyrique", *Revue Bleu Politique et Littéraire*, LXX (1937), 125-127,

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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), 154-156 <**BB #2934**>

**1937 March-April**

*Austellung von Englischen Graphiken und Aquarellen: 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 Blake's included "Accusers" (E), *America* (K and the copperplate of pl. a), *Descriptive Catalogue* (M), "Joseph of Arimathea" (D), Letter (30 Jan 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, 103-104, 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 Feb 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**

**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>

**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 Oct 1938, p. 35 <**BB** #1293>

**Anon.**, "Blake Collection sold for \$66,807", *New York Times*, 3 Nov 1938 <**BB** #857>

**Anon.**, "Works by William Blake: Auction in New York", *Times* [London], 7 Nov 1938, p. 10 (prices

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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].

**REVIEW, &c**

**Anon.** "The Sale Room. Blake Drawing Sold for £630", *Times* [London], 3 Dec 1938, p. 9 ("The Infant Christ" sold to Colnaghi)

**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 120-143, 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 titlepage of Blair's *Grave*. (I am grateful to Mr. N.W. Lott for reproductions from the catalogue.)

**1939 February 10 ff.**

**[Edwin Wolf 2nd & Elizabeth Mongan]**, *William Blake 1757-1827: A Descriptive Catalogue of an Exhibition ... Philadelphia Museum of Art* (1939) <**BB**>

**REVIEWS &c**

**Anon.**, "Genius of William Blake", *Art Digest*, XIII (1 Jan 1939), 11 (seen at the Philadelphia exhibition) <**BB #947**>

**C.H. Bonte**, "Assembling Blake Show: Display Opening At Art Museum", *Philadelphia Enquirer*, 1 Jan 1939 <**BB #1257**>

**Anon.**, "Blake Exhibition Opens Today in Philadelphia", *Philadelphia Transcript*, 10 Feb 1939 <**BB #870**>

**Anon.**, "Blake Exhibition Opens Today in Philadelphia", *Boston Evening Transcript*, 11 Feb 1939 <**BB #869**>

**Howard Devree**, "Blake exhibition in Philadelphia", *New York Times*, 11 Feb 1939 <**BB #1483**>

**Anon.**, "Blake at Philadelphia", *New York Times*, 12 Feb 1939 <**BB #847**>

**C.H. Bonte**, "Blake Exhibit at Museum. Artist and Seer And also Poet", *Philadelphia Inquirer*, 12 Feb 1939 <**BB #1258**>

**\*Dorothy Grafly**, "Blake's Art Exhibition Amazing. Makes U.S. Mecca for His Work", *Philadelphia Record*, 12 Feb 1939 <**BB #1720**>

**Anon.**, "America Pays Homage to Britain's Only Mystic", *Art Digest*, XIII (15 Feb 1939), 12 <**BB #821**>

**\*Richard Powell**, "Phila. Displays 'Exiled' Art of Blake, World's 'First Surrealist' Painter", *Philadelphia Ledger*, 15 Feb 1939 <**BB #2446**>

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- Anon.**, “America Celebrates Blake: All-Native Loans to a Great Philadelphia Show”, *Art News*, XXXVII (18 Feb 1939), 8, 19-20 <**BB #820**>
- \***Walter Friedländer**, “Notes on the Art of William Blake: A Romantic Mystic Completely Exhibited”, *Art News*, XXXVII (18 Feb 1939), 9-10 <**BB #1637**>
- Dorothy Grafly**, “A William Blake Exhibition”, *Christian Science Monitor*, 18 Feb 1939 <**BB #1721**>
- Anon.**, “William Blake à Philadelphia”, *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**>

**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 Nov 1940 (a general account of Blake, heralding the exhibition to open next week) <*BBS*, 429>

**Anon.**, "Seer, Painter and Poet", *Age* [Melbourne], 12 Nov 1940 (announcement of Blake's Dante drawings "which are now on view for the first time at the print section" of the National Gallery of Victoria) <*BBS*, 348>

**John Harcourt**, "Art Exhibitions: Blake Drawings at Gallery", *Argus* [Melbourne], 12 Nov 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 Nov 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*, p. 570>

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**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 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 & 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 Oct 1941

**Anon.**, "Blake Exhibition Scheduled", *Art Digest*, XVI (15 Oct 1941), 7 <BB #871>

**Anon.**, “William Blake Art Will Assist Relief”, *New York Times*, 19 Oct 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 Oct 1941 <**BB #1007**>

**Carlyle Burrows**, “Blake Drawings on View”, *Christian Science Monitor*, 8 Nov 1941 <**BB #1322**>

**Anon.**, “Blake’s Bunyan: A Rediscovery: The Long-Lost ‘Pilgrim’s Progress’ Illustrations Plead the Cause of England’s Homeless Children”, *Art New*, XL (14 Nov 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**>

### 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**>

### 1942 January 14

**Parke-Bernet Galleries**, \**The Splendid Library of Mr and Mrs Anton G. Hardy including The Important Painting in*

**William Blake and His Circle**  
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*Tempera "Faith, Hope, and Charity" By William Blake*  
**(1942) <BB>**

**REVIEW**

**Anon.**, "Blake Art Brings \$1,200. Tempera Painting Sold at Auction of the Hardy Collection", *New York Times*, 15 Feb 1942 <**BB #846**>

**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 Feb 1947 (announcement of the exhibition which opens tomorrow) <**BBS, 568**>

\***Clive Turnbull**, "'Treasure' Out for Airing", *Herald* [Melbourne], 17 Feb 1945 (a general account of Blake, as a herald of the exhibition which opens tomorrow) <**BBS, 665**>

**Anon.**, "National Gallery – Print Section", *Age* [Melbourne], 19 Feb 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 Feb 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)

**1946 December 3**

**Parke-Bernet sale of Fred W. Allsop (N.Y., 1946) <BB, p.  
106>**

**REVIEW**

§**Anon.**, "Blake Book Yields \$6,000! First Issue of  
'America a Prophecy' Is Sold at Auction", *New  
York Times*, 4 Dec 1946, p. 44 (Lot 21 was  
*America* [Q])

**1947 June 7-July 20**

**British Council** exhibition of *William Blake* Paris-Antwerp-  
Zurich (1947) <BB>

**REVIEW, &c**

**Anon.**, "Blake Exhibition on the Continent", *Times*  
[London], 8 May 1947, p. 6 (announcement)

**1947 October 7-December 6**

*Exhibition or Water Colors and Drawings by William Blake*  
[in the] **Fogg Museum of Art** (Harvard University)  
(Cambridge, Massachusetts, 1947) <BB #656>

**REVIEW**

**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>

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**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 Aug 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 Aug 1947, p. 219 <**BB #954**>

**Hedy A. Wyss**, "William Blake Kunsthau, 20. Juni bis 20. Juili 1947", *Werk*, XXXIV, heft 8 (Aug 1947), 90, in German (notice about the Zurich exhibition) <**BB #3020**>

\***Sir Eric Maclagen**, "Drawings and Paintings of William Blake", *Listener*, 2 Oct 1947, pp. 569-570 <**BB #2173**>

\***Maurice Collis**, "A Display of British Genius", *Time and Tide*, XXVII (1947), 932 <**BB #1410**>

**René Guilly**, “Blake, Lopicque, les Fauves”, *Revue Internationale*, III (1947), 358-362, in French <**BB #1761**>

**Perspex [Horace Shipp]**, “Current Shows and Comments. Manners and Modes”, *Apollo*, XLVI (1947), 77-78 <**BB #2383**>

**J. Piper**, “English Panting at the Tate”, *Burlington Magazine*, LXXXIX (1947), 285 <**BB #2410**>

### 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

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Robertson's sale at Christie's for English institutions)

**1949 September**

§**Maggs Bros** Catalogue 117, *Mercurius Britannicus* (Sept 1949)

Sixteen Blake drawings are recorded in R.N. Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999).

**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 ad for "The Remaining Thirty-Eight Sets of Original Impressions" of Blake's Job engravings (1950).

**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 24-26**

*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 by Messrs. Sotheby & Co. ... 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 Sept 1952, p. 270 (with another)

§**Anon.**, *Times Literary Supplement*, 15 Aug 1953, p. 530

§**J.M.**, *Connoisseur*, CXXII (1953), 119

**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>

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**1953**

**Geoffrey Keynes & Edwin Wolf 2nd**, *William Blake's Illuminated Books: A Census* (1953) <BB>

**REVIEWS**

§**John Harthan**, *Library*, 5S, IX (1954), 137-139

§**Anon.**, *Times Literary Supplement*, 19 March 1954, p. 192

§**David G. Williams**, *Library Quarterly*, XXV (1955), 130-131

**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 Feb 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)

The Blake lots are 1-70, 668-670, 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".

**1956**

**Geoffrey Keynes**, *Engravings by William Blake: The Separate Plates* (1956) <BB>

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 28 Feb 1958, p. 116

**1957 April**

**Grolier Club** Exhibition (1957)

No catalogue is known.

**REVIEWS**

**Anon.**, "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>

**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 Sept 1957 (with another) <BB>

§**Anon.**, *Observer*, July 1957 (a notice)

**1957 July 15**

**Christie**, Collection of the late **Col. Gould Weston** (1957)  
<BB #652>

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**REVIEWS**

§**Anon.**, “Drawing Brings \$11,560: U.S. Dealer Buys Blake Work at London Auction”, *New York Times*, 16 July 1957

**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 inm Queen’s Honor”, *New York Times*, 6 Oct 1957

\***Anon.**, “Queen Elizabeth Loans Pictures to Show”, *Washington Post*, 16 Oct 1957 <**BB** #1023>

\***Leslie Judd Portner**, "Queen's Treasures in Blake Show", *Washington Post*, 20 Oct 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), 378-385 (notes the owners of many works) <**BB #3000**>

\***Ulrich Weisstein**, "Blake at the National Gallery", *Arts*, XXXII (Jan 1958), 42-45 <**BB #2942**>

### 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 Sept 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**

*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.

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 13 Dec 1957, p. 572

§**J. Bronowski**, *New Statesman*, LIV (14 Dec 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.* (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. 42-248), most of which are reproduced.

### REVIEWS &c

**Anon.**, "Blake Exhibition at the Tate", *Times* [London],  
30 Nov 1957

§**Anon.**, *Times Literary Supplement*, 14 Feb 1958, p. 89

### 1958 February 10

**Christie sale (1958) <BB, 109>**

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**REVIEWS &c**

**Anon.**, “William Blake Print Sold for 220 Gns”, *Times* [London], 11 Feb 1958, p. 10 (*Europe* pl. 1 [B] sold to Agnew)

**Anon.**, “200 gns. For Rare Blake Print”, *Daily Telegraph* [London], 11 Feb 1958) (“yesterday” Agnew bought “The Ancient of Days” [B] [actually a Muir facsimile, see *BBS*, 109]) <**BBS**, 349>

**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.**, “Works of Blake Sold: Collection Brings \$124,090 at London Gallery”, *New York Times*, 20 May 1958

\***Anon.**, “William Blake Works Bring £44,310: London Contest of Overseas Buyers”, *Times* [London], 11 Feb 1958, p. 7 (prices and buyers)

**1959**

**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 Oct 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 Feb 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 Jan 1960, pp. 69-72  
<BB #1405>

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**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), 172-173

**1961 March 14**

**Sotheby sale** (1961) <BB, 348>

**REVIEW &c**

**Anon.**, "£650 for Second Folio Shakespeare: Blake Poetical Work Fetches £1,300", *Times* [London], 15 March 1961, p. 7 (*Poetical Sketches* [E] sold to Hollings)

**1961 October 27**

**Christie sale** (1961)

**REVIEW, &c**

**Anon.**, “The Sale Room: 3,200 Gns for Blake Miniature: Christie’s £67,638 for Old Masters”, *Times* [London], 28 Oct 1961, p. 10 (Blake’s “miniature” is “The Horse” [Butlin #366] 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)

**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 Aug 1964), 212 <**BBS, 671**>
- Anon.**, "Exhibition of Works by Blake in Capital [Washington]", *New York Times*, 25 Oct 1964 <**BB #934**>
- Anon.**, "William Blake: Poet, Printer, Prophet", *Connoisseur*, CLVI (1964), 199 <**BB #1070**>
- §**John E. Grant**, *Nation*, CC (25 Jan 1965), 91
- §**Werner Helwig**, *Rheinische Post*, 11 Sept 1965, in German (*Dichter, Drucker, Prophet*)
- §**Anthony Blunt**, *New York Review of Books*, 28 Oct 1965 (with 4 others)

- §**Hans A. Halbey**, *Frankfurter Allgemeine Zeitung*, 30 Oct 1965, in German (*Dichter, Drucker, Prophet*)
- §**Anon.**, *Times Literary Supplement*, 2 Dec 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)
- §**John Adlard**, *Werk: Schweizer Monatschrift für Kunst, Architektur, Künstlerisches Gewerbe*, LIII (Oct 1966), sup. 255, in German (*Dichter, Drucker, Prophet*)
- §**Kenneth Garlick**, *Modern Language Review*, LXI (1966), 503-504 (Keynes's *Study*, with another)
- §**Curt Grützmacher**, *Die Kunst und das Schöne Heim*, No. 1 (1966), in German (*Dichter, Drucker, Prophet*)
- §**Laurence Whistler**, *Connoisseur*, CLXI (1966), 503-504
- §**Margaret Willy**, *English*, XVI (1966), 22 (Keynes's *Study*)
- §*Theosophist* [Madras], LXXXIX, 8 (May 1968), 128-129

## 1964

**G.E. Bentley, Jr, & 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

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(1964)", *Blake Newsletter*, II, 4, Part ii (April 1969), 1-29 and **Stuart Curran & 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 Sept 1964)

§*Antiquarian Bookman* (30 Nov 1964)

§**L.W. Griffin**, *Library Journal*, LXXXIX (1964)

**William White**, *American Book Collector*, XV (Jan 1965), 6, with additions in *Bulletin of Bibliography*, XXIV (1965), 155-156

**Cheney, Frances Neal**, "Current Reference Books", *Wilson Library Bulletin*, XXXIX (Feb 1965), 491-494

*Börsenblatt für den Deutschen Buchhandel*, XXII (April 1965), 858-859, in German

**Anon.**, *Times Literary Supplement*, 2 Sept 1965, p. 756 (with others)

§**Anon**, "Blake More or Less", *Times*, 2 Sept 1965, p. 756 (with another)

**Anthony Blunt**, *New York Review of Books*, 28 Oct 1965, 22-23 (with 4 others)

**David V. Erdman**, *Journal of English and Germanic Philology* (Oct 1965), 744-747

§*Book Review Digest* (Nov 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), 250-253  
§**D.G. Lochhead**, *University of Toronto Quarterly*,  
XXXIV (1965), 386-387  
**John E. Grant**, *Modern Philology*, LXIII, 4 (May  
1966), 361-364  
**Donald Weeks**, *Journal of Aesthetics and Art Criticism*,  
XXIV (Spring 1966), 455-456  
**Arnold Goldman**, *Notes and Queries*, CCXII (Jan  
1967), 35-36  
**Peter Ure**, *Review of English Studies*, XVIII (1967), 83-  
86  
§*Deutsch Literaturzeitung*, LXXXVI, in German

**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 Nov 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")

**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*

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*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 Nov 1967, reprinted in **M.D. Paley**, "Blake at Princeton", *Blake Newsletter*, I (1967), 6-7 <**BB #854 and BB #1217-5**>

\***Charles Ryskamp**, "*Songs of Innocence and of Experience* and Miss Caroline Newton's Blake Collection", *Princeton University Library Chronicle*, XXIX (1968), 150-155 (details of the exhibition) <**BB #696**>

**1968 January 9-April 21**

\***Frederick Cummings**, "William Blake 1757-1827", pp. 157-166 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**, "[Jerusalem]. 95: 2-20", *Blake Newsletter*, II, 3 (Dec 1968), 46-49 <**BB** #1217-28>

**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 Dec 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)

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**REVIEW**

\***Anon.**, "From William Blake's sketchbook", *Times* [London], 7 Aug 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 Advertiser* [Trenton], 4 Jan 1970, p. 5 ("really superb") <**BB #1095**>

\***Howard C. Rice, Jr.**, "Lesser Known Examples of Blake's Engraving Skill", *Princeton Alumni Weekly*, LXXIX (29 Sept 1970), 38-44, and in *University: A Princeton Quarterly*, No. 76 (Fall 1970), 12, 26-32 <**BB #2515**>

§**Frederic J. Mosher**, *Library Quarterly*, XL (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 (Aug 1974) (with another)

**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*, n.d. (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**

**David Bindman**, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum* (1970) <BB>

**REVIEWS**

**John Russell**, "Blake for all", *Sunday Times* [London], 7 Feb 1971 (on the exhibition of 13 Jan-27 March 1971)

§**Gunter Metken**, *Frankfurter Rundschau*, 3 April 1971, in German <BBS, 572>

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§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539  
(with 12 others)

\***John Beer**, "Blake at the Fitzwilliam", *Cambridge Review*, XCII (1971), 110-113 <**BB** #1142>

**Duncan Macmillan**, *Blake Newsletter*, V, 3 (Winter 1971-72), 202-206

§**Morchard Bishop**, *Book Collector*, XXI, 1 (Spring 1972), 133-134

**Robert R. Wark**, *Blake Studies*, IV, 2 (Spring 1972), 160-162 (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 & Robertson [?1970]) 4°, 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), 183-184 (prices and buyers for sales of 29 March, 15 June, 19 October, and 9 November 1971)

**1971 Spring**

**Fitzwilliam Museum** Blake exhibition

**REVIEW**

**Günter Metken**, *Franjfurter Rundschau*, 3 April 1971

**1971 June 15**

\***Christie** sale of Important English Drawings and Watercolours (1971) <**BB**>

Lots 141-172 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**>

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\***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), 183-184  
(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 & Neale [1971].*

The Blakes of G.L. Miller (No. 84-114) are dated 1863 ff.

**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 Nov 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), 183-184 (prices and buyers for sales of 19 March, 15 June, 19 October, and 9 November 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 Nov 1971), 19-23, 25-26 <**BBS, 445**>
- Anon.**, “Blake’s illustrations to Gray’s Poems”, *Times* [London], 24 Nov 1971, p. 13
- Guy Brett**, “Blake, Blake, burning bright”, *Times* [London], 8 Dec 1971, p. 18 <**BB #A1278**>
- Anon.**, “Commentary”, *Times Literary Supplement*, 10 Dec 1971, p. 1550
- John Russell**, “Blake the craftsman”, *Sunday Times* [London], 12 Dec 1971, p. 27
- §**Marina Viazey**, “Blake”, *Arts Review*, XXIII (18 Dec 1971), 772-773 <**BBS, 666**>
- \***Arnold Fawcus**, “William Blake’s watercolour designs illustrating Gray’s poems – and Mr. Paul Mellon”, *Connoisseur*, CLXXIX (Jan 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 (Feb 1972), 80 (2 paragraphs) <**BB #C2692**>
- Morton D. Paley**, *Blake*, VI, 1 (Summer 1972), 33-34

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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 Nov 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), 642-643

**Robert N. Essick**, *Blake Newsletter*, VI, 1 (Summer 1972), 26-28 (with 2 others)

**D.V. E[rdman]**, *English Language Notes*, X (Sept 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 Dec 1971, pp. 1537-1539 (with 12 others)

§**Anon.**, *Times* [London], Feb 1968

**Robert R. Wark**, *Blake Studies*, IV, 2 (Spring 1972), 160-162 (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])

### 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

§**Anon.**, "Water-Colors by Blake to Be Shown at Yale", *New York Times*, 14 March 1972

§**Marjorie Bruce-Milne**, "'Lost' Blake Paintings on View", *Christian Science Monitor*, 14 Jan 1972

§**Anon.** "Blake and Gray." *Bookseller*, 15 Jan 1972.

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§**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 (Jan 1972)

**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.

The six Blakes, Lots 74-79, include “Tiriell Supporting  
Myratana”, three watercolours for Gray, and “Prone on the  
Lowly Grave” for Blair’s *Grave*.

**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*, Nov-Dec 1972

**1972, 1979**

**Roger R. Easson & 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), 181-182, for "Appendix: New Information about Blake's Engravings".

**REVIEWS**

**Volume I**

§**Anon.**, *Times Literary Supplement*, 16 Feb 1973, p. 189

§**Douglas Cooper**, *Books & Bookmen*, XVIII (Aug 1973), 40-42

**Deirdre Toomey**, *Blake Newsletter*, VII, 1 (Summer 1973), 19

§**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974) 155-164 (with 5 others)

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1980* (1981), 74-75

**1973 November 20-December 18**

**Fitzwilliam Museum**, §*William Blake Exhibition*. 20 November-18 December 1973 (Cambridge, 1973)

The exhibition is known only through a poster.

**1975 March 6-July 27**

**David Bindman**, *William Blake 1757-1827*, **Hamburger Kunsthalle; Städelsches Kunstitut und Städtische Galerie** (Frankfurt am Main, 1975) <**BB**>

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**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 Jan 1975 <**BBS, 462**>
- §**Anon.**, "Blake-werke im Städel", *Offenbach-Post* [Offenbach/Main], 29 Jan 1975 <**BBS, 342**>
- §**Anon.**, "Frankfurter Städel zeigt Blake-Werke", *Main-Echo* [Aschaffenburg], 29 Jan 1975 <**BBS, 345**>
- §**Anon.**, "Frankfurter Städel-Museum zeigt Blake-Werke", *Giessner Anzeiger*, 30 Jan 1975 <**BBS, 345**>
- §**Anon.**, "Frankfurter Städel zeigt Blake-Werke", *Frankfurter Rundschau*, 30 Jan 1975 <**BBS, 345**>
- §**Anon.**, "Städel zeit Blake-Werke", *Frankfurter Abendpost-nachtausgabe*, 3 Feb 1975 <**BBS, 349**>
- §**Anon.**, "Städel zeit Blake-Werke", *Hanauer Anzeiger* [Hanau/Main]. 3 Feb 1975 <**BBS, 349**>
- §**Anon.**, "William Blake in Film", *Hamburger Abendblatt*, 8 Feb 1975 <**BBS, 352**>
- §**Anon.**, "Blake exhibition for Germany", *Times* [London], 4 March 1975, p. 12
- §**[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**, 446-7>
- §**T[heodor] H[ans] F[lemming]**, “Das Lebenswerk eines Visionärs”, *Die Welt* [Hamburg], 6 March 1975 <**BBS**, 472>
- §**pth [Paul Theodor Hoffmann]**, “Grosser Auftakt zur Entdeckung eines ‘grossen Unbekannten’”, *Hamburger Abendblatt*, 6 March 1975 <**BBS**, 512>
- §**Terence Mullaly**, “Big Blake show in Hamburg”, *Daily Telegraph* [London], 6 March 1975 <**BBS**, 581>
- §**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; §**Karla Eckert**, “Zwischen Schrecken und Lieblichkeit”, *Neue Westfälische* [Bielefeld], 7 March 1975; §”Hamburg gibt William Blake schon die zweite Chance”, *Heilbonner Stimme* [Heilbronner/Neckar], 7 March 1975; §”Erfindungskraft auf kleinsten Format”, *Lübecker Nachrichten*, 7 March 1975; §*Flensburger Tageblatt*, 7 March 1975;

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§*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", *Schwäbische 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 Erfindungskraft", *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**>
- §**Paul Theodor Hoffmann**, “Die Beschwörung von Himmel und Holle”, *Hamburger Abendblatt*, 8 March 1975 <**BBS, 512**>
- §**Andreas Rossmann**, “Dichtermaler, kaum bekannt”, *Deutsches Allgemeines Sonntagsblatt* [Hamburg], 9 March 1975 <**BBS, 627**>
- §**Will Jacobs**, “Ein Nachfolger Füsslis”, *Grafschafter Nachrichten* [Nordhorn], 10 March 1975; §*Neue Osnabrücker Zeitung*, 10 March 1975 <**BBS, 524**>
- §**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**>

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- §**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**>
- §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 Geistersehers", *Frankfurter Neue Press*, 15-16 May 1975 <**BBS, 344**>

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- §**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**>
- §**A.G.**, “Wirklichkeit aus der Eingebung”, *Allgemeine Zeitung* [Mainz], 25 May 1975 <**BBS, 481**>
- §**Christian Lenz**, “William Blake”, Hectograph published by the Städelsches Kunstinstitut (Frankfurt, May 1975) (a five-page abstract of the exhibition catalogue) <**BBS, 548**>
- §**Peter Winter**, “Blake”, *Das Kunstwerk*, XXVIII (May 1975), 46-47 <**BBS, 681**>
- §**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 & 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, Sonderner], 2 zum 16. Evangelischen Kirchentag [June 1975] <**BBS, 349**>
- §**Lilian Schacherlk**, “William Blake. Erneuerer der mittelalterlichen Illuminationskunst”, *Philobiblon*,

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- 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 <**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 Aug 1975 <**BBS, 506**>
- §**Anon.**, *Die Presse* [Vienna, Austria], 9-10 Aug 1975
- §**Diether Rudloff**, “William Blake – ein Maler als  
Seher”, *Die Kommenden*, Summer 1975, published  
in 2 parts <**BBS, 629**>
- §**Anon.**, *Gazette des Beaux Art*, Sept 1975, in French
- §**Angelika Krogmann**, “Die Vermählung von Himmel  
und Hölle”, *Die Christengemeinschaft* [Stuttgart],  
No. 10 (Oct 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), 426-427 <**BBS, 472**>
- §**Christian Lenz**, “Blake im Stadel. Ergebnisse der  
Ausstellung”, *Zeitung-Kunst und Museen in*  
*Frankfurt am Main*, No. 3 (1975) <**BBS, 548**>

§Peter Sager, *Buch und Bibliothek*, No. 3 (1976), 193-193 <**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 (includes an appendix of 108 German reviews and comments on the exhibitions, listed here on his authority) <**BBS**, 382>

#### 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 Feb 1976 <**BBS**, 336>

§Beverley Jackson, "Thoughts about Blake", *Santa Barbara News-Press*, 9 March 1976

§Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-122 (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**>

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**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**

§**Buchsbaum**, *Wiener Zeitung*, 9 May 1976, in German

§**Walter Zeleny**, *Salzburger Volksblatt*, 11 May 1976, in German <**BBS, 695**>

§**Anon.**, *Wochenpresse* [Vienna], 12 May 1976, in German

§**Anon.**, *Die Presse* [Vienna], 8 [?14] May 1976, in German

**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 (Dec 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**

[**Swirbul Library Gallery, Adelphi University**] exhibition of *William Blake* <**BBS**>

### REVIEWS

**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), 112-114

**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<sup>o</sup>, xxxvii, 1117 pp.; ISBN: 157898243X

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See G.E. Bentley, Jr., "A Supplement to BLAKE BOOKS", *Blake*, XI, 3 (Winter 1977-1978), 136-177.

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 Sept 1977

**Joseph Anthony Wittreich, Jr.**, *Wordsworth Circle*, IX (Sept 1978), 290-292 <**BBS**, 367>

For a response, see **G.E. Bentley, Jr.**, "The Disconcerting Riches of *Blake Books*", *Wordsworth Circle*, X (1979), 126-128

**Anon.**, *British Branch of the Friends of the Osborne and Lillian H. Smith Collections Newsletter*, No. 20 (Oct 1977), 3 ("magisterial")

**Anon.**, *Choice*, XIV (Oct 1977), 1021

**Robert N. Essick**, *Blake*, XI, 3 (Winter 1977-78), 178-199 (lists hundreds of important corrections) <**BBS**, 383>

**Adrian Eeles**, *Times Literary Supplement*, 27 Jan 1978, p. 100

**Andrew Lincoln**, *Review of English Studies*, XXXIX (Aug 1978), 347-349 ("indispensable")

- Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others) (an "absolutely essential reference work")
- D.V. E[rdman]**, *English Language Notes*, XVI (Sept 1978), 27-28
- M[artin] D[odsworth]**, *English*, XXVII (1978), 200-201
- 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 (April 1980), 367-370
- Max F. Schulz**, *Eighteenth Century ... Bibliography*, NS 3 for 1977 (1981), 170-171 ("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), 248-259 (with another)

### 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

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**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 Aug 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**>
- 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

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(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), 408-409 <**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 <**BBS, 357**>
- Gertrud Mander**, "Augenmensch und Mystiker", *Stuttgarter Zeitung*, 4 April 1978, p. 23, in German
- \***John McEwen**, "Not Like Some Immortal", *Spectator*, CCXL (8 April 1978 <**BBS, 568**>
- For a comment, see **Désirée Hirst**, "Blake the traditionalist", *Spectator*, CCXL (22 April 1978), 18 <**BBS, 510**>
- \***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**>

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- 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), 159-160, 163-164, 167-168 (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), 418-421 (with another) <**BBS, 374**>
- §**Fenella Crichton**, *Pantheon*, XXXVI (1978), 284
- §**Theodore Crombie**, *Apollo*, CVII (1978), 329
- §**Vivien Lowenstein**, *Arts Review*, XXX (1978), 151-152
- §**Christopher Neve**, *Country Life*, CLXIII (1978), 902-903
- §**Ronald Paulson**, *Georgia Review*, XXXII (1978), 435-443 (with 7 others)
- Martin Butlin**, “Thoughts on the 1978 Tate Gallery Exhibition”, *Blake*, XIII, 1 (Summer 1979), 16-32 (“Blake must be seen as one of the greatest of the visual artists that Britain has produced” [p. 23]) <**BBS, 388**>
- §**Anne K. Mellor**, *Art Journal*, XXXIX (1979), 76-78 (with 3 others)

### 1978 May-June

**Huntington Library and Art Gallery** “Prints by Blake” (1978)

No catalogue is known.

#### REVIEW

**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

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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 (Nov 1988), 4 ("Christie's is proud to offer" *Songs* [BB]) <BBS, 696>

**1979 June 13**

**Christie sale <BBS, 123>**

*Songs* (D) sold for £70,000.

**REVIEW**

**Anon.**, "Blake Book Fetches A Record \$140,000", *New York Times*, 14 June 1979 <BBS, 340>

**1979 November**

§**Woodspurge Books** [Edwin C. Epps, Jr.] Special List 79-2: *William Blake – A Supplement to Catalogue One*. (November 1979) 3 pages

**1979**

**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

§*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 titlepage, this is identical to the Blake section of the Auckland City Art Gallery catalogue of 8 August-2 October 1980.

### 1981 September

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§**Estate Book Sales** [catalogue of] *William Blake*. (Sept 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 Sept 1981, p. 1044

§**Robert H. Getscher**, *ARLIS//INA Newsletter*, Dec 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 Book Review*, 3 Jan 1982, p. 4

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

§**Peter Parker**, *New Statesman*, 29 Jan 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), 445-451
- §**Morris Eaves**, *Studies in Romanticism*, XXV, 1 (Spring 1982), 147-154
- \***Robert N. Essick**, *Blake*, XV, 4 (Spring 1982), 22-65 (an important series of corrections, extensions, and evaluations) <**BBS, 393**>
- §**Jerrold Ziff**, *Art Bulletin*, LXIV, 4 (Dec 1982), 673-675
- §**David Brown**, *Art International*, XXV (1982), 111-112
- §**Michael Ferber**, *Yale Review*, LXXI, 2 (1982), ix-xiii
- §**Kenneth Garlick**, *Notes and Queries*, NS XXIX (1982), 451-454
- §**John Hayes**, *Journal of the Royal Society of Arts*, CXXX (1982), 594-595
- §**Peter Quennell**, *Apollo*, CXV (1982), 295
- §**Irene Tayler**, *Art Journal*, XLII (1982), 66-69
- §**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-109 (with 2 others)
- §**David Bindman**, *Burlington Magazine*, CXXV (June 1983), 370-371
- §**Jonathan Wordsworth**, *Review of English Studies*, XXXV (1984), 92-95
- §**Morris Eaves**, *Studies in Romanticism*, XXV (1986), 147-154

**1982 January 27-March 28**

\***Götz Czymmek**, *Druckgraphik von William Blake aus der Sammlung Neuerberg Ausstellung in der Graphischen*

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*Sammlung des Wallraf-Richartz-Museum vom 27. Januar bis. 28. März 1982* (Cologne, 1982) In German. <**BBS p. 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 [Dec 1981] (the Blakes are *Innocence* [Y] and *Job*), in German <**BBS, 339-340**>

**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 Feb 1982, p. 215

**1982 September 15-1983 February 15**

**David Bindman**, *William Blake His Art and Times* [Catalogue of an Exhibition at the] **The Yale Center for British Art** and the **Art Gallery of Ontario** (1982) <**BBS**> (London: Thames & Hudson, 1988)

**REVIEWS, &c**

- David Bindman**, “Yale/Toronto exhibition”, *Blake*, XIV, 2 (Fall 1980), 108 (proposed for 1982-83) <**BBS, 390**>
- \***Edward Lucie-Smith**, “The fiery vision of William Blake is burning bright”, *Smithsonian*, XIII, 6 (Sept 1982), 50-59 <**BBS, 555**>
- K[aren] M[ulhallen]**, “Blake: His Art and Times”, *Canadian Forum*, LXII, 723 (Sept 1982), 42 <**BBS, 580**>
- \***John Russell**, “Compelling Images Are Blake’s Hallmark”, *New York Times*, 3 Oct 1982, p. H27 <**BBS, 629**>
- §**Kenneth Baker**, *Boston Phoenix*, 28 Oct 1982 <**BBS, 359**>
- \***I.N.**, “Pursuing the Fiery Vision of William Blake – Artist, Poet, Radical Romantic – in a Radiant New Show”, *Vogue*, Oct 1982, p. 82 <**BBS, 582**>
- §**Anon.**, *Allgemeine Zeitung*, 24 Nov 1982, p. 25
- §**Anon.**, “William Blake: His Art and Times”, *Yale Center for British Art: Calendar of Events, Preview of Exhibitions*, Sept-Dec 1982
- \***David Hume**, “Poet, prophet, artist, mystic: AGO exhibition offers rare glimpse into the mind of William Blake”, *Toronto Star*, 4 Dec 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*

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*and Mail* [Toronto], 4 Dec 1982, p. E1 <**BBS, 566**>

§**Gillian MacKay**, *Maclean's*, 13 Dec 1982, p. 52

\***Anthony Bannon**, "Blake's Genius Burns Bright: once-in-a-lifetime exhibition in Toronto", *Buffalo News*, 19 Dec 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 (Dec 1982), 1 (background of the exhibition) <**BBS, 553**>

**Morton D. Paley**, "Toronto and Yale: William Blake: His Art and Times", *Burlington Magazine*, CXXIV (1982), 789-791 ("a Storehouse of Intellectual Riches") <**BBS, 598**>

**Rob Kelly**, "Blake at AGO: A terrible beauty", *Excalibur* [York University, Toronto], 21 Jan 1983 <**BBS, 533**>

\***John Bentley Mays**, "Blake draws 70,000 across AGO threshold", *Globe and Mail* [Toronto], 7 Feb 1983 <**BBS, 566**>

§**Donna Gold**, *Horizon*, Jan-Feb 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**>

\***Ruth E. Fine**, *Blake*, XVI, 4 (Spring 1983), 226-232 <**BBS**>

§**Anon.**, *Choice*, XX (1983), 964

- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1982* (1983), 80-81
- §**Edward Larrissy**, "Horses of Instruction", *Art History*, VI (1983), 478-481 (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), 902-904 (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>
- W. L. Pressly**, "The Art of William Blake", *Art Journal*, XLIII (1983), 77-80 <**BBS**, 609>
- \***Carter Ratcliff**, "William Blake", *Print Collector's Newsletter*, XIII (1983), 209-211 <**BBS**, 618>
- G. E. Bentley, Jr.**, "Blake in Glory", *University of Toronto Quarterly*, LIV, 3 (Spring 1985), 297-299
- Martin Butlin**, *Blake*, XXII (1988-89), 105-110
- §**David Fuller**, *British Journal for Eighteenth-Century Studies* for 1982, pp. 207-208
- §**Martin Butlin**, *Master Drawings*, XXI (1983), 62-64

## 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**>

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**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**

**Almost all are in Italian**

§\***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)

§**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 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 transcendentict: 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**>

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- §\***Stefano Gilbert**, “Centodie 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 Oct 1983), 23 <**BBS, 360, 423 (spelled “Bertolon”)**>
- §**Renato Sigismondi**, “Riflessioni filosofiche sul pensiero di William Blake”, *Abruzziopress*, 3 Oct 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**>
- §**Anon.**, “Castel Gizzi e Tate Gallery un gemellaggio ben riuscito”, *Gazetta*, 21 ottobre 1983 <**BBS, 343**>
- §**Antonella Annedà**, “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**, “Migliaia di visitatori 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 soffitta: Doppo tante riserve e le polemiche degli Anni Sessanta che lo consideravano una ‘lettura inutile’, il poeta della ‘Commedia’ ora è 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 Oct 1983) <**BBS, 481**>

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- §**Anon.**, “Attivita della casa i ‘Dante: A Torre de Passeri”, *l’araldo abruzzese* [?Oct 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* [Oct 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*])
- 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 Nov 1983, p. 5 <**BBS**, 607>
- §**Giuseppe Mariani**, “Blake nella ‘Casa di Dante’”, *Abruzzopress*, III, 39 (14 Nov 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 (Nov 1983) <**BBS**, 555>

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- §\***Anon.**, “William Blake nella casa di Dante col castelli Gizzi”, *Pescara economica*, IV (1983), 291 <**BBS**, 352>
- §**Martin Butlin**, *Blake*, XVII, 4 (Spring 1984), 160-161 <**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. 170-173, No. 160-164) 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), 495-497
- §**Lionel Lamburne**, *Apollo*, CXXX (1989), 50-51
- §**Barry Venning**, *Turner Studies*, IX, 2 (1989), 53-54
- §**Marcus Wood**, *Print Quarterly*, VI (1989), 339-341

**1983**

\***Robert N. Essick**. *The Separate Plates of William Blake: A Catalogue* (1983). <**BBS**>

See **Robert N. Essick**, "A Supplement to *The Separate Plates of William Blake: A Catalogue*", *Blake*, XVII, 4 (Spring 1984), 139-144, 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).

### REVIEWS

§**Anon.**, *Choice*, XXI (1983), 262-263

§**Anon.**, *Gazette des Beaux-Arts*, 6 S, CII, 1378 (1983), 19-20

§**David Fuller**, *Durham University Journal*, NS LXXV, 1 (1983), 141-143

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1983* (1984), 80-81

§**Anthony Payne**, *Book World [Washington Post]*, III, 3 (1984)

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

§**Anon.**, *Choice*, XXI, (Oct 1983)

§**M. Baridon**, *Dix-huitième Siècle*, XVI (1984), 513

**David Scrase**, *Blake*, XX, 2 (Fall 1986), 64-66

§**Joseph Viscomi**, *Wordsworth Circle*, XIX, 4 (Autumn 1988), 212-218 **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**>

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§**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) 20 pp.

**REVIEW**

**G.E. Bentley, Jr,** *Blake*, XXI, 1 (Summer 1987), 33-34

**1984 September-October 28**

**Huntington Library and Art Gallery** Blake exhibition (1984)

Apparently there was no catalogue.

**REVIEW &c**

\***Anon,** "Blake Exhibit", *Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanical Gardens*, September-October 1984, p. 3 (announcement of "An Exhibition of the Drawings and Watercolors by William Blake in the Huntington Collection", chiefly Milton designs, which "will remain until October 28") <**BBS, 341**>

**1984 December 17**

**Sotheby** sale (1984) <**BBS, 293**>

Sale of coloured *Night Thoughts* (X).

**REVIEW**

**Karen Mulhallen**, "The Crying of Lot 318; or, Young's *Night Thoughts* Colored Once More", *Blake*, XIX, 2 (Fall 1985), 71-72 (the Dimsdale copy) <**BBS**, 398>

\***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

**Robert N. Essick**, *The Works of William Blake in the Huntington Collections: A Complete Catalogue* (1985) <**BBS**>

#### REVIEWS

§**Anon.**, *Drawing*, VIII, 3 (Sept-Oct 1986)

I[rene] H. C[hayes], *Romantic Movement ... Bibliography for 1985* (1986), 85

§**Martin Butlin**, *Burlington Magazine*, CXXIX (Feb 1987), 123-124

\***G.E. Bentley, Jr**, *Blake*, XXI, 3 (Winter 1987-88), 114-116

§**P. Malekin**, *Review of English Studies*, XL (Nov 1989), 573-575 (with another)

#### 1985

§**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].

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**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 unnumbered page (announcement of a small Blake exhibition) <**BBS**, p. 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), 429-431 <**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), 305-320 (en passant)

### 1986 September

**Ben Abraham Books** Catalogue 6. *William Blake*. September 1986. (Toronto, 1986) <*BBS*, 303 dates it 1985> 222 items.

### 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 unnumbered page (announcement of a small Blake exhibition) <*BBS*, 352>

### 1987 January

**Ben Abraham Books** Catalogue 7. *William Blake*. January 1987. (Toronto, 1987) <*BBS*, 304, 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.

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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-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**>

**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 Jan 1988, Part 4, pp. 1, 4 <**BBS**, 580>

**M[ark] T. S[mith]** and **D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1987* (1988), 116-117

### 1987

§**William & Victoria Dailey** [catalogue]. *William Blake Poet Printer Prophet*. (Los Angeles, 1987)  
30 items.

### 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*, Sept 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 Oct 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*

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*International Magazine*, VIII, 8 (Oct-Nov 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 (Nov 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])

**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. 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, & 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 & Elizabeth Lee.

### 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**>

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**1989**

**Martin Butlin & Ted Gott**, *William Blake in the Collection of the National Gallery of Victoria* (Melbourne, 1989).  
<BBS>

**REVIEWS &c.**

**David Bindman**, "Melbourne William Blake",  
*Burlington Magazine*, CXXXI (1990), 75 (the  
exhibition and catalogue are "exemplary")

§**Zara Guthrie**, *Ormond Papers*, VI (1989), 153-156

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 20  
(in "William Blake and His Circle")

\***Robert N. Essick**, *Blake*, XXV, 2 (Fall 1991), 94-96

**David B. Brown**, "Blake in Australia", *Print Quarterly*,  
XII (1995), 87-88 (it gives "a rounded introduction  
to Blake's mind and methods")

**[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* <**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**, & **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. 112-133] of *Reflections of Revolution: Images of Romanticism*. Ed. Alison Yarrington & Kelvin Everest [London & 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), 168-170 (with another) (the exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding" [p. 170]).

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**1990 September 1-October 28**

\**William Blake (Yanagi: Blake no deai): William Blake (Great Encounter: Yanagi and Blake)*. 1990.

**REVIEWS**

**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), 168-170 (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**

**Fitch, Donald.** *Blake Set to Music* (1990). <**BBS**>

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

§**William S. Brockman**, *American Reference Books Annual*, XXII (1991), 505-506

§**Brian N.S. Gooch**, *Notes*, XLVIII (1991), 107-108

§*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**

§*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, 371-372**>

§**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.

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**REVIEWS**

- §**David Lee**, “William Blake (and His Followers”, *Arts Review*, XLIII, (4 Oct 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 Aug 1991, p. 28 <**BBS, 509**>
- John McEwen**, “William Blake and His Followers [*at the*] Tate Gallery”, *Sunday Telegraph* [London], 25 Aug 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 Aug 1991, p. 12 **BS, 499**>
- \***John McEwen**, “The genius in the basement: John McEwen on William Blake at the Tate”, *Sunday Telegraph* [London], 8 Sept 1991 <**BBS, 568**>
- §\***Dominique Vergnon**, “William Blake et ses Amies”, *L’Œil* [Lausanne], No. 434 (Sept 1991), 83, in French <**BBS, 668**>
- §**Angus Stewart**, *Spectrum*, Oct 1991 (with 2 others)
- §**Ginger Danto**, “Blake and his Followers”, *Art News*, XCI (Jan 1992), 138
- D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),

**1991 October**

*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).

**REVIEWS**

§**Martin Butlin**, *Burlington Magazine*, CXXXIV (March 1992), 192-193

§**D. Ichiyama**, *Choice*, XXIX (April 1992), 1216-1217

§**Andrew Wilton**, *Print Quarterly*, IX, 2 (June 1992), 211-213

**Jon Mee**, *Book Collector*, XLI, 1 (Spring 1992), 123-124 ("fills a gap")

§**Michael Ferber**, *Word & Image*, VIII, 3 (July-Sept 1992), 283-284

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- Susan Matthews**, *BARS Bulletin & Review*, No. 3 (Oct 1992), 14-15 ("an essential research tool for those working on Blake")
- S.L.M.**, *Gazette des Beaux-Arts* (Oct 1992), 19, in French ("Catalogue extrêmement précis et rigoureux")
- Andrew Wilton**, "William Blake's Commercial Book Illustrations", *Print Quarterly*, IX (1992), 211-213 (the work is "characteristically punctilious", "a remarkably convincing and confidence-inspiring survey" [p. 213])
- \***G.E. Bentley, Jr**, *Wordsworth Circle*, XXIII (1992), 233-235 (a "most impressive contribution of original scholarship" [p. 234])
- D.V. Erdman**, *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 (Jan 1993), 115-119 (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)
- D.W. Dörrbecker**, *Blake*, XXVIII, 3 (Winter 1994-95), 103-110 ("this catalogue raisonné deserves the highest possible praise for its reliability" [p. 107];

an Appendix [pp. 108-110] contains minor corrigenda)

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 332-333 (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 September 5-October 10

§**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 Sept 1992, in German (very brief)

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**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 Dec 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 Aug 1993, Supplement p. 6  
§*Theatreprint*, XCIII, 6 [1993]

**1993 October 2-November 28**

\*[**Robin Hamlyn & 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).

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**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 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*, Nov-Dec 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 Nov 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*, Nov-Dec 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), 103-129

### 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.

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**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" 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*, Sept-Oct 1994, p. 3

**David Weiner**, "Illuminated Blake", *Los Angeles Reader: The Free Weekly City Magazine*, XVI (23 Sept 1994) (a response to the exhibition)

\***Meg Sullivan**, "Huntington has pictures to go with Blake's words", *Daily News*, [San Gabriel Valley, California] 27 Sept 1994, pp. 1, 15 (a herald for the

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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 Oct 1994, p. C26, and doubtless elsewhere.)

\***Janette Williams**, "More than words: Blake exhibit has illustrated poetry", *Pasadena Star-News*, 28 Sept 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 Sept 1994, p. 32

\***William Wilson**, "William Blake's Vision Shines in His Prints at Huntington", *Los Angeles Times*, 4 Oct 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 Oct 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 Nov

1994), B3, 6 (the Huntington Blake exhibition "is a rare collection to be enjoyed by all")

**Robin Hamlym**, "William Blake at the Huntington", *Journal of the Blake Society at St James*, I (Spring 1995), 22-26 (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])

### 1994 October

**§Yerba Buena Books**, *William Blake*. (1994) Typescript, 77 items.

### 1994 November

**Adam Mills Rare Books** *Occasional List* (Cottenham, Cambridge, [Nov 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<sup>o</sup>, 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).

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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), 178-180, 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), 344-346 (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)

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) & Meredith (Davies)**], "Tyger! Tyger! An Interior for William Blake", *Journal of the Blake Society at St James*, No. 1 (Spring 1995), 40-

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41 (an account of the two exhibitions at The House of William Blake, on house-furnishings [Aug 1994] and on The Genitals are Beauty, including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9")

**Keri Davies**, *Blake*, XXIX, 3 (Winter 1995-96), 102-103 (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, as Lots 25-27, *Songs* (o) pl. 24 ("Nurse's Song" from *Innocence*), 18 ("The Divine Image"), and 38 ("Nurse's Song" from *Experience*), at £2,250 each.

**1995 July 2-August 6**

§**Jaume Plensa**, "*One thought fills immensity*", *Städtische Galerie, Göppingen, Germany, 2 July-6 Aug 1995*. In German

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) (Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85])

**1995 July 11-October 15**

\**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 julio 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

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241 entries (No. 1-193 from Holland-Newton, No. 194-236 from Stock, No. 237-241 "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 (Nov 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), 240-242 (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), 344-346 (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])

**David Worrall** (bis), *Year's Work in English Studies*, LXXVI for 1995 (1998), 396-397 ("encyclopaedic and indispensable")

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-339 (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

### 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.

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**Gabriel Sánchez Espinosa, Russell B. Sacks, & Elvira Villena.**] (Madrid: Fundación "la Caixa", 1996) 4°, 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) 4°, 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.

Note: The reviews indicate that 180 works were exhibited in Madrid and 150 in Barcelona.

**Robin Hamlyn** is the Comisaro or Curator of the exhibition. The book (A) consists of

**Luis {Lluis} Monreal** (Director General, Fundación "la Caixa"), "Presentación" {"Presentacio"} (p. 11), "Foreword" (p. 217): A prime reason for organizing the Blake exhibition is "the fact that his work is not present in any Spanish museum or collection".

**Robin Hamlyn**, "William Blake (1757-1827)" (pp. 12-29 in Spanish {and Catalan}; pp. 219-228 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. 229-235): 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. 237-242): "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 & 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. 243-259 in English of all 188 items exhibited.

"Bibliografia" (pp. 211-213); "Literature" (pp. 261-262).

#### REVIEWS &c

**Anon.**, "Un Maldito entre Nosotros", *tiempo* [Madrid], 13 Nov 1995, in Spanish

**Anon.**, "Balthus, Ensor, Blake & Barcello", *ABC* [Madrid], 29 Dec 1995, in Spanish

\***Ramón Mayrata**, "William Blake el Profeta Furtivo", *El Pais* [Barcelona], 27 Jan 1996, in Spanish

\***Felipe Pereda**, "William Blake: Dibujos Grabados y Palmas de un Profeta del Siglo XVIII", *El Mundo* [Barcelona], 28 Jan 1996, in Spanish

\***Alvaro Delgado-Gal**, "William Blake, un visionario", *ABC* [Madrid], 2 Feb 1996, p. 34, in Spanish

\***Anon.**, "Blake reivindica la 'libertad del artista': Se exponen por primera vez en España 180 obras del pintor y poeta", *El Pais* [Barcelona], 2 Feb 1996, in Catalan

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- \***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 Feb 1996, in Spanish
- \***Miguel Angel Trenas**, "'La Caixa' muestra en Madrid la obra gráfica del pintor y poeta William Blake", *La Vanguardia* [Barcelona], 2 Feb 1996, in Spanish
- \***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 Feb 1996 (with a paragraph about "Relación Blake y Goya"), in Spanish
- \***Anon.** (Efe<sup>523</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 Feb 1996, in Spanish
- Anon.** (Efe), "La Fundación la Caixa muestra en Madrid más de 180 obras de William Blake", *El Correo* [Sevilla], 2 Feb 1996, in Spanish

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<sup>523</sup> Efe (or EFE) is a news-agency; the Efe entries often repeat whole paragraphs verbatim.

- \***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 Feb 1996, in Spanish
- Anon.** (Efe), "Las visiones eternas de William Blake se exponen en la Fundación La Caixa", *El Ideal Gallego* [La Coruña], 2 Feb 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 Feb 1996, in Spanish
- \***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 Feb 1996, in Spanish
- 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 Feb 1996, in Spanish
- Anon.** (Efe), "Exponen en Madrid mas de 180 obras del poeta y pintor británico William Blake", *El Correo Español* [Bilbao], 2 Feb 1996, in Catalan
- Anon.**, "Esposicion de Blake", *Diario de Navarra* [Pamplona], 2 Feb 1996 (1 paragraph), in Spanish
- Anon.** (Agencias), "Las visiones eternas de Blake, en Madrid", *Atlántico Diálogo* [Vigo], 2 Feb 1996, in Spanish
- \***Miguel Morán Turina**, "Visiones eternas: Por primera vez puede verse en España la obra de William Blake", *Diario 16* (Madrid), 3 Feb 1996, p. 9, in Spanish

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- Anon.**, "William Blake", *Revista Iberia*, 7 Feb 1996, in English and Spanish
- Anon.**, "Las visiones de William [*sic*] en la fundación La Caixa", *Cordoba*, 8 Feb 1996, in Spanishj
- \***Anon.**, "Mundos Externos", *tiempo* [Madrid], 12 Feb 1996 (one short paragraph), in Spanish
- Anon.**, "La Caixa patrocina una exposición y un catálogo de William Blake", *Gaceta de los Negocios* [Madrid], 14 Feb 1996, in Spanish
- Anon.**, "William Blake", *Comunidad Escolar* [Madrid], 14 Feb 1996 (one short paragraph), in Spanish
- \***Elena Delgado Castro**, "Las visiones interiores de un artista inglés: William Blake, por primera vez en España: Se reúnen en Madrid 180 dibujos acuarelas y grabados del pintor", *Ya* [Madrid], 16 Feb 1996, p. 60, in Spanish
- Anon.**, "Héroes clásicos", *El Mundo* [Barcelona], 17 Feb 1996; April 1996 (almost identical), in Catalan
- \***Anon.**, "William Blake: 'El hijo pródigo'", *semanal antenna* [Madrid], 18 Feb 1996, pp. 32-35, in Spanish
- \***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 Feb 1996, in Spanish

- \***Anon.**, "Los héroes de William Blake", *Guía del Ocio* [Madrid], 19 Feb 1996 (one paragraph), in Spanish
- \***Anon.**, "Visiones de mundos eternos en Fundación La Caixa", *Cinco Días*, 23 Feb 1996, p. 35 (one paragraph), in Spanish
- \***Julián Gállego**, "William Blake: Meditaciones Poéticas", *Bianco Negro* [Madrid], 25 Feb 1996, pp. 30-35, in Spanish
- \***Anon.**, "Entre el paraíso y el infierno: William Blake en la Caixa", *Epoca* [Madrid], 26 Feb 1976, 2 pp., in Spanish
- \***Anon.**, "William Blake, por primavera vez en España", *el nuevo lunes* [Madrid], 26 Feb 1996, in Spanish
- \***Lydia Garrido**, "William Blake", *El Siglo* [Madrid], 26 Feb 1976, p. 53, in Spanish
- \***Juan Giron Roger**, "Más allá de la mirada de un visionario: William Blake, en la Fundación La Caixa", *Dinero* [Madrid], 26 Feb 1996, pp. 96-97, in Spanish
- \***Anon.**, "William Blake: Una Mirada Diferente", *Revista Belles Artes*, Feb 1996, pp. 4-5; *Casa & Jardín* [Madrid], March 1996, pp. 4-5, in Spanish
- Anon.**, "William Blake", *Revista Arte Omega*, Feb-March 1996, p. 59, in Spanish
- \***Marcos-Ricardo Barnatan**, "El tigre de Blake", *El Mundo* [Barcelona], 9 March 1996, in Catalan
- \***Juan Carlos Melagón**, "Los paraísos perdidos de Blake: La obra del poeta y pintor visionario", *Guía del Ocio* [Madrid], 11 March 1996, in Spanish
- Anon.**, "'Los mundos eternos' de William Blake: Salas de la Fundación 'La Caixa', Madrid", *Nueva Alcarria*, 15 March 1996, in Spanish (one paragraph)

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- Anon.**, "Los paraísos perdidas", *El Mundo* [Barcelona], 23 March 1996, in Catalan
- Anon.**, "William Blake, genio y visionario", *Ideal* [Granada], 23 March 1996, in Spanish
- \***Pedro Alfageme Ruano**, "Sublime William Blake", *El Correo* [Sevilla], 24 March 1996, in Spanish
- \***Juan J. Luna**, "Las imagenes de Blake", *Tribuna de Actualidad*, 25 March 1996, pp. 66-67, in Spanish
- \***Alpy**, "Blake, romántico y visionario", *Cordoba*, 28 March 1996, in Spanish
- \***Anon.**, "Poeta y pintor", *Economics* [Madrid], March 1996 (one paragraph), in Spanish
- \***Anon.**, "William Blake", *Ronda Iberia*, March 1996, p. 7 (one paragraph), in Spanish
- \***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, in Spanish
- \***Pilar Gómez**, "William Blake: Artista simbolista", *Reseña* [Madrid], No. 270 (March 1996), p. 41, in Spanish
- \***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, in Spanish
- §\*E. Flórez, "William Blake, visión de mundos eternos", *Goya*, No. 251 (March-April 1996), 309-310, in Spanish
- Anon., "Romanticismo sublime", *El Mundo* [Barcelona], 1 April 1996, in Catalan
- \*Anon., "William Blake", *Tribuna de Actualidad*, 1 April 1996 (one paragraph), in Spanish
- \*Anon., "'Los mundos eternos' de William Blake: Salas de la Fundación 'la Caixa', Madrid", *Nueva Alcarra*, 5 April 1996, in Spanish
- \*Anon., "William Blake", *El País* [Barcelona], 12 April 1996, in Spanish
- \*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, in Spanish
- \*Anon., "Los mundos eternos de William Blake", *Guía del O\_o*, 12-18 April 1996, in Spanish
- \*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
- Anon., "Exposiciones: William Blake", *El Periódico* [Barcelona], 16 April 1996, in Catalan

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- \***Catalina Serra**, "El arte visionario de Blake, en Barcelona: La Fundació La Caixa exhibe mas de 150 obras del creador inglés", *El Pais* [Barcelona], 17 April 1996, in Catalan
- Olga Spiegel**, "Una exposició mostra 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 reune 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
- \***Maria Angela Molina**, "La sicodelia visionara de William Blake, en la Fundació la Caixa", *ABC* [Barcelona], 17 April 1996, in Catalan
- \***Anon.**, "La Fundació 'la Caixa' discubra las profecías y visiones de William Blake", *ABC* [Barcelona], 17 April 1996, in Catalan
- \***Monse Frisch**, "L'obra de l'il·lumant' William Blake arriba per primer cop a Barcelona: La Fundació La Caixa expasa un ampli conjunt de debuixos i gravats de l'innovador artista i poeta britanic", *Avui* [Barcelona], 17 April 1996, in Catalan
- Anon.**, "Muestu sobra las 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, in Spanish
- Anon.**, "S'inaugurarà avui a Barcelona l'exposició de William Blake", *Diari de Girona*, 17 April 1996, in Spanish
- M. Carme Gironès Oms**, "Proposar William Blake", *Avui* [Barcelona], 19 April 1996, in Catalan
- \***Anon.**, "Des del 19 d'abril al Centre Cultural de Barcelona: 'William Blake, visions de mons eterns'", *Panorama* ([Barcelona: Fundació "la Caixa"] Abril 1996), 1, 16, in Catalan (announcement of the exhibition)
- \***Anon.**, "William Blake en la Caixa de Barcelona", *Museos*, April-May 1996, 2 pp., in French
- \***Glòria Bosch**, "Un artiste visionaro: William Blake en el Centre Cultural de la Fundació 'la Caixa'", *Guia del Ocio*, 2 May 1996, in Spanish
- Anon.**, "Barcelona Art: 'William Blake – Visions of Eternal Worlds'", *Wall Street Journal*, 3 May 1996
- \***Toni Días**, "William Blake, un visionari incompès", *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 mons eterns", *Avui* [Barcelona], 9 May 1996, in Spanish
- \***Tina Casademont**, "Les visions eternes del William Blake dibuixant", *Punt Diari* [Girona], 12 May 1996, 2 pp., in Spanish

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- \***Anon.**, "William Blake", *La Vanguardia* [Barcelona], 14 May 1996, in Catalan?
- \***Alan Fleischer**, "La Agenda de Hoy: Dia para propuestas inovadoras: contemplar edificues areque téctonicos naveganda por Internet, asistir a una muestra de coches de jugueta o ver peliculas del siempre conliovertido Alan Fleischer", *El Periodico de Catalunya* [Barcelona], 14 May 1996, in Catalan
- Antoni Morell**, "La Fundació 'la Caixa'", *Opinió* [Andorra], 19 May 1996, p.13, in Spanish
- Anon.**, "William Blake, la Fundació la Caixa", *El Nou* [Osona i Ripolles], 31 May 1996, in Spanish
- \***Anon.**, "William Blake: Hasta el 2 de Juni – Fundació La Caixa Barcelona", *Casa & Jardin* [Madrid], May 1996, p. 28, in Spanish (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 Móller**, "La aventura vitalle William Blake", *Economics* [Madrid], May 1996, pp. 70-71, in Spanish
- \***Anon.**, "Visiones de William Blake", *Regió 7* (Manresa), 1 June 1996; 3 June 1996, in Spanish

- \***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, in Spanish
- §**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)
- \***Flor García**, "William Blake: Agust 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-Aug 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, in Spanish
- \***Shantigarbha**. "Visions of Eternity: Blake in Madrid: Exhibition at Fundacion 'la Caixa', Madrid, February-April 1996", *Urthona*, No. 6 (1996), 83 ("an important event")

### 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

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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*, Nov 1996, 18-19 (a herald of the sale)

**1996 December 4-5**

... *Periodicals, Manuscripts & Ephemera, etc.* [auction sale by **Foncie** Mealy, Dublin, 1996)

The Blakes included Lots 263-264, 297, 302, 303, 331, 385, 564-566, 579-588, 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 & 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 & 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**

\***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")

\***Milton Moore**, "'The Human Form Divine: William Blake': A Man for all Millennia", *The Day*

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[Connecticut], 13 April 1997, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning")

§**Robert Orme**, *Art Book Review*, V, 2 (March 1998), 44-45

§\***Anon.**, "The human form divine: William Blake from the Paul Mellon Collection", *Drawing*, XVIII (Spring 1997), 120-121

\***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

§\***S. Bayliss**, *On Paper*, I (1997), 24-27

**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 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 & 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)

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- \***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**

*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* (1977), *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<sup>o</sup>, [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 23**

**Sotheby** (N.Y.) sale of the Betsy Cushing Whitney estate 23 April 1999

Sale of *Urizen* (E), q.v.

**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**

**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. 219-223 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")

### 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<sup>o</sup>, 188 pp., 55 reproductions; ISBN: 9518965447 In Finnish and Swedish

**Tuula Karjalainen**, "Sipuhe" (p. 6), "Företal" (p. 7).  
"Johdento" (pp. 8-15).

**David Bindman & Simon Baker**, catalogue of 183 lots from the British Museum Print Room in Finnish (tr. Camilla Ahlström Taavitsainen) (pp. 15-126).

"Blaken Elämä ja Aikakausi" (pp. 126-129).

"Inledning" (pp. 132-134).

Catalogue in Swedish (tr. Toni Snellman) (pp. 137-183).

"Blake och Hans Tid" (outline of his life) (pp. 184-187).

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§[**David Bindman & Simon Baker.**] *William Blake 1757-1827*: [Exhibition at the] ***Imperial Stables, Prague Castle 15.9-19.11 2000***. (Prague [Czech Republic]: Gallery, 2000) 31 cm, 127 pp.: ISBN: 8086010325 B. §*Cisa\_ská Konírna Pra\_ský hrad. 15.9.-19.11 2000: Výstava pod Záštitou Prezidenta \_eské Republiky Václava Havla* (Praha: Správa Pra\_ského hradu, 2000) In Czech

**REVIEWS &c**

**Anon.**, "William Blake Helsinki City Art Museum Helsinki Finland", *Art News* <Absolutearts.com> [April 2000] (on the proposed exhibition)

**Bo Ossian Lindberg**, *Blake*, XXXV (2002), 132-135 (the exhibition was "a tremendous success", and the catalogue is "excellent")

**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 (Oct 2000), 73-74

\***John Russell Taylor**, "Around the galleries", *Times* [London], 8 Nov 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 on-line 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 Nov 2000-11 Feb 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

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"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 & Christine Riding.** "Acknowledgements." P. 8.

**Robin Hamlyn & 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., on-line. 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 ([Sept] 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 Aug 2000** ("Glad Day" "is a good example of Blake's blatancy")

\***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 Sept 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], **Sept 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 Oct 2000**

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\*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 Oct 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 Oct 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 Oct 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 Oct 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")

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 Oct 2000**, pp. 35, 37, 39 ("one of my favourite things

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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 Nov 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 Nov 2000**

*William Blake*. [Exhibition] 9 November 2000-11 February 2001 [at the] Tate Britain. ([London: Tate Britain, [Nov] 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 Nov 2000**

- \***Birch**, "Young British Artists", *Private Eye*, **3 Nov 2000** (a cartoon: "Think how much he could have achieved, with a really good agent!")
- \***Sarah Hemming**, *Daily Express* [London], **3 Nov 2000**, p. 56 (a herald of the Blake exhibition and 4 others)
- \***Anon.**, "Blake Addict Ticket offer", *Independent* [London] week-end review, **4 Nov 2000** (tickets for four Blake events organized by the Tate)
- \***Richard Dorment**, "pick of the week: William Blake", *Telegraph* [London], **4 Nov 2000**
- \***Mark Irving**, "Visions, woes and tales of the City: Born and bred in London, poet and artist William Blake became the city's greatest critic. Mark Irving reports on Tate Britain's tribute to a radical reputation", *Financial Times*, **4-5 Nov 2000**
- \***Anon.**, "Eye of the Tyger: the best of Blake at the Tate", *Independent on Sunday* [London], **5 Nov 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 Nov 2000**
- \***John McEwen**, "Opening this week: William Blake", *Sunday Telegraph* [London], **5 Nov 2000**, p. 20
- \***Anon.**, "Opening this week: William Blake", *Sunday Telegraph* [London], **5 Nov 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 Nov 2000, **pp. 16-20**

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- \***Anon.**, "Arts Programme of the Day", *Independent* [London], **6 Nov 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 Nov 2000**, p. 10 (a herald for the Tate exhibition)
- \***Anon.**, "Today's Viewing Choice", *Times* [London], **6 Nov 2000**, p. 32 (announcement of [inter alia] the BBC Omnibus programme on Blake)
- \***Patrick Stoddart**, "Critic's Choice", *Daily Express* [London], **6 Nov 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 Nov, 1-2, 4 Dec 2000** ("X is for Catherine Blake ... Because she was illiterate")
- \***Tom Lubbock**, "Heavenly Bodies: William Blake: The Naked Truth", *Independent* [London], **7 Nov 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 Nov 2000**, p. 20
- \***Richard Dorment**, "Poems for the eyes: The Tate's William Blake show is overloaded with the artist's

- spectacular but dense works", *Daily Telegraph* [London], **8 Nov 2000**, p. 22
- \***Samantha Ellis**, "Mystic realist: Angels, demons and many-headed beasts burst out of William Blake's works, and even in his books poetry plays second fiddle to pictures .... Tate Britain, SW1 from tomorrow ...", *Evening Standard* [London], **8 Nov 2000**
- \***Claire Allfree**, "Art Review: william blake", *Metro* [London], **9 Nov 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 Nov 2000**, p. 12
- \***Anon.**, "Best Documentary: Blake Night, BBC Knowledge, from 8pm", *Daily Express* [London], **10 Nov 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 Nov 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 Nov 2000** (announcements of two BBC programmes: [1] "William Blake

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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 Nov 2000**, pp. 32-33
- \***Gabrielle Starkey**, "Choice", *Times* [London], **10 Nov 2000** (announcement of the BBC Knowledge programme called "William Blake Night")
- \***Anon.**, "The spirit of William Blake – still burning bright today", *Independent* [London], **11 Nov 2000** (an editorial)
- \***Richard Cork**, "Richard Cork's Choice: William Blake", *Times* [London], 11 Nov 2000
- \***Sholto Byrnes**, "V. Old Labour sees the signs of free love", *Independent on Sunday* [London], **12 Nov 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 Nov 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 Nov 2000**, p. 80 (in the pictures, "the unwavering mood of manic exaltation becomes exhausting"; "I don't believe he was a great artist in the absolute sense")

**Waldemar Januszczak**, "First Tate Britain lost its way. Now, by dedicating a huge show to mad old William Blake, it reveals it has lost all reason, says Waldemar Januszczak", *Sunday Times* [London], **12 Nov 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 Nov 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 Nov 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 Nov 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* reallitymagazine [London], **12 Nov 2000** (the "latest collection [*of jewelry by Philippa Kunisch*] was designed especially for the William Blake retrospective")

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- \***Sarah Kent**, "Blake's progress: Saluting the visionary art of William Blake", *Time Out Magazine* [London], **15 Nov 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 Nov 2000**
- \***Anon.**, "Gathering of Blake work at the Tate", *West End Extra* [London], **17 Nov 2000**
- \***Joanna Carey**, "Joanna Carey takes an illuminating journey through the visionary universe of William Blake", *Times Educational Supplement*, **17 Nov 2000**
- \***Charlotte Higgins**, "What to say about ... William Blake at Tate Britain", *Guardian* [London], **17 Nov 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 Nov 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

and used-car guide), **17 Nov 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 Nov 2000** (a pastiche of reviews)
- \***Martin Gayford**, "Moments of true greatness", *Spectator*, **18 Nov 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 Nov 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 Nov 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 Nov 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**

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**Nov 2000** (like Robert Mapplethorpe she "was really into Blake")

\*Dr **Thomas Stuttaford**, "Medical Briefing: Was Blake mad or just bizarre", *Times* [London], **30 Nov 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* (Nov 2000)

\***Anon.**, "Exhibition of the Month: William Blake", *London Magazine*, **Nov 2000**

\***Anon.**, "Poet and prophet", *Artist*, Nov 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*, **Nov 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*, **Nov 2000**, pp. 41-43

\***Stephen Patience**, "Exhibition Diary: William Blake: Tate Britain", *World of Interiors*, XX (**Nov 2000**), 155

§\***M. Kramer**, "William Blake", *Magazine Antiques*, CLVIII, 5 (**Nov 2000**), 636

- §\***J.-L. Gaillemion**, "William Blake: l'imagination c'est la vie", *Connaissance des Arts*, No. 577 (Nov 2000), 96-103, in French
- §\***S. Guégan**, "William Blake: le seigneur des anneaux", *Beaux Art Magazine*, No. 198 (Nov 2000), 88-94, in French
- §\***D. Sausset**, "Blake halluciné", *L'Oeil*, No. 521 ([Lausanne], Nov 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 Dec 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 Dec 2000
- John Aizlewood**, "Performance: Patty Smith St. James's Church, London", *Guardian* [London], 4 Dec 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 Dec 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 Dec 2000 (on what he did for Blake from Saturday to Saturday)
- Frank Kermode**, "At Tate Britain", *London Review of Books*, 14 Dec 2000, on-line

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- \***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 Dec 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*, **Dec 2000**, pp. 40-41 (in interview with Christine Riding)
- \***Anon.**, "Powerful imagination on Millbank", *Artist*, **Dec 2000**
- Tim Marlow**, "A noble dissent", *tate*, No. 23 (**Winter 2000**), 3 (an editorial asserting that Blake's works seem "both opaque and wonderfully clear")
- \***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**), 114-116

\***Anon.**, "William Blake: England's artist prophet", *Lancet*, CCCLVII (**6 Jan 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 Jan 2001**, pp 48-49 ("He was such a one-off")

**Anon.**, "Blake's Big Year", *Globe and Mail* [Toronto], **29 Jan 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 Feb 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 Feb 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

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Feb 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 Feb 2001**

**Anon.**, *Blake vs. Glaxos Smith Kline (11 Feb 2001)* (a leaflet [seen on-line] 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*, **Feb 2001**, on-line

\***Anon.**, "Celebrating Blake, *The Hindu*, Sunday 4 **March 2001** and on-line

§**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**), 172-174 (on the literary focus of the 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")

**David Fuller**, "William Blake", *Apollo*, CLV (**Aug 2001**), 56-57

§**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, & 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**

\***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

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"touching and beautiful if you have a taste for  
Blake's art")

\***Leo Carey**, "Books Current: 'The Author & Printer W Blake'", *New Yorker*, **9 April 2001**, p. 18 (with 2 others) (the Butler essay suggests that "Blake deliberately cultivated eccentricity")

§**M. Stevens**, "Homemade heaven", *New York*, XXXIV (**9 April 2001**), 109

§**Hilton Kramer**, "A Mystery and Genius: Blake is a Conundrum", *New York Observer*, **15 April 2001** (viewers should "acquaint themselves with Blake's poetry before seeing this show")

\***Jerry Salz**, "Wild Thing", *Village Voice*, XLVI, 15 (**17 April 2001**), 40, 43

\***Souren Melikian**, "William Blake: The Image and the Words", *International Herald Tribune*, **21-22 April 2001** ("much of his graphic oeuvre [*is*] difficult to take")

\***Herb Greer**, "Frozen Fire: The Visionary World of William Blake", *World and I*, **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**, "Nietzche'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 (2001), 440-445 (with another) (it is "a very major exhibition" [p. 440])

§**Carter Ratcliff**, *Art in America*, LXXXIX (2001), 116-123

§**Barthélemy Jobert**, *Revue de l'art*, CXXXII (2001), 87, in French (with another)

\***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

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2001, and their Catalogues”, *Blake*, XXXVI (Nov 2002), 64-66 (it was “a major exhibition”, “mounted with enormous éclat and puffery”, and the catalogue is “useful and responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66])

§**Morton D. Paley**, *Studies in Romanticism*, XLI, 2 (Summer 2002), 349-351

§**Jadviga M. Da Costa Nunes**, “Visionaries, Realists, and Reformers: Exploring the Creative Impulse in Nineteenth Century Art”, *Nineteenth Century Studies*, XVI (2002), 157-179

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 on-line 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. 181-193 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* (No. 14, Fitzwilliam), *Songs* (AA and P), with reproductions on the cover and No. 113-118.

**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 (No. 1, Quincy, with a reproduction of the title page), \*separate plates (No. 2-24), \*Writings and Illustrations by Blake (No. 25-150), "Books about Blake" (No. 151-385), "Exhibitions and Sales Catalogues" (No. 386-404), \*"Samuel Palmer" (No. 405-410).

**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 Library, 2001]) 4°, 19 unnumbered pages, 38 colour reproductions; no ISBN

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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**

*\*The Library of Abel E. Berland: Part I: Important English Literature, Science and Philosophy* [to be sold at auction on] Monday, 8 October 2001 [by] **Christie's** (N.Y.: Christie's, 2001) 4°

Lot 6 is *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>524</sup> Clearly this stabbing was intended

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<sup>524</sup> On the same evidence, one might wonder whether *Songs* (I), printed in

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).

### REVIEW &c

**Anon.** (Reuters), "Outrageous fortune needed for Shakespeare Folio", *Chicago Tribune*, 11 Sept 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.]

### 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

There are sections on Blake ("Blake ou le mal(e) absolu"), Fuseli, Goya, and Romney, inter alia.

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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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**2001 December 18**

*\*Old Master, Modern and Contemporary Prints* [to be sold at auction by **Christie's**] *Tuesday, 18 December 2001 The Properties of The Estate of Walter J. Johnson, Mr. Paul Betjeman, The Harry Anna Investment Fund Inc., sold to benefit the Florida Elks Youth Camp Inc. and the Florida Elks Children's Therapy Services Inc [and others]* (London: Christie's, 2001)

The Blake lots, all reproduced, are Cumberland's calling card (Lot 83 [withdrawn at £1,300]), *Urizen* pl. 3 (Lot 84 [£40,000 to Edward Maggs for R.N. Essick]), and *Europe* pl. 13-14 (Lot 85 [£26,000 to Edward Maggs for R.N. Essick]).

**REVIEW &c**

**\*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*, Dec 2001, p. 12

**2000 December 1-2001 March 25**

§*Burning Bright: The Visionary Art of William Blake, 1757-1827*. (Wellington, New Zealand, 2001)

From the collections of the Turnbull Library and the National Library of New Zealand.

**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.

### REVIEWS &c

\***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 Feb 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.

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**REVIEW**

**Wendy Leopold**, “Presenting the Commercial Mr. Blake”, *Northwestern University Observer online*, XVIII, 5 (24 Oct 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<sup>o</sup>, 63 pp., no ISBN

**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.

**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 Jan 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 Jan 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 Jan 2003 (Entirely paraphrased from the captions)

\***Martin S. Gonzalez**, “Experience ‘Vision and Verse’”, *Pasadena Star-News*, 13 Feb 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 Feb 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), 142-143

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**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 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. 144-154, and No. 171-174 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: Louise and Bernard Palitz Gallery, Syracuse University Lubin House, 11 East 61st Street, New York, New York, March 31-May 2, 2003* (Syracuse: Syracuse University Art Collection, 2003)

**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 & 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 & 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 & 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

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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, 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), 109-115 (“The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake’s legacy in Japan” [p. 115])

**2003**

**Jarndyce** Catalogue CLV: *The Romantics: Part One: Byron, Blake, Bowles, Campbell, Clare, & Other Authors A-C*. (London, [autumn 2003]) 8°, 818 lots

The Blakes are No. 1-24.

**2003**

**\*John Windle** *Catalogue Thirty-Six*. (San Francisco: John Windle, [October] 2003) 4°, 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 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 as Lot 5, [Sotheby] Sale 7989, Impressionist & Modern Art (N.Y.: **Sotheby**, 2004) 4<sup>o</sup>, 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>525</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.*

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<sup>525</sup> For details of the sale, see R.N. Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005).

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A flyer for the exhibition of “selections from the Saint Louis Art Museum’s rare proof edition of the *Book of Job*”.

**2004 July 1-August 1**

§[**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<sup>o</sup>, 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* 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”)

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- \***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, 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 Aug 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 Aug 2004, p. 15
- \***Anon.**, “Wordsworth trust: A dozen rare Blake drawings in UK for the first time in nearly a century”, *Lancashire Today*, Aug 2004
- \***Clive Wilmer**, “Prophet of life and Liberty: The Romantics’ sympathy for the Devil, and John Milton”, *Times Literary Supplement*, 17 Sept 2004, pp. 18-19 (with another)
- \***Anon.**, “Paradise Regained”, *Heritage* (Milton Keynes), Sept 2004

## 2004

\**Blake at Work*. Exhibition at the **Tate Gallery** without printed catalogue. <[http://www.tate.org.uk/serlet/Collection Displays?roomid=2780](http://www.tate.org.uk/serlet/CollectionDisplays?roomid=2780)>.

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An admirable, ground-breaking exhibition, using captions from **Joyce H. Townsend & Robin Hamlyn**, ed., *William Blake: The Painter at Work* (2003).

**REVIEW**

Professor Dr **Antoine Capet**, “Blake at Work Exhibition: Tate Britain, London”, On-line 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), 115-119 (“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°, 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 & Carolina Vanegoes.**] (Bogota [Colombia]: **Biblioteca Luis Angel**

**Arango**, Banco de la Republica, 2005) 28 cm, 76 pp.; ISBN: 9586641562 In Spanish

### 2005 May

§*William Blake* list of **Henry Sotheran Ltd** (London, May 2005)

### 2005 August-September 4

\**Cloud & Vision*. Curated by **Danielle Arnaud, Jordan Kaplan & 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, & 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 (Nov 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)”.)

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**\*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 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”).

### REVIEW

**Andrew Lambirth**, “Celebrating William Blake: Andrew Lambirth visits an exhibition in the first museum of garden history”, *Spectator*, 6 Aug 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”)

### 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<sup>o</sup>, 104 pp., 431 lots; no ISBN

An admirable catalogue, including Blake’s receipt of 5 July 1805 (No. 1), the copy of Quincy’s *English Dispensatory* (1733) with “William Blake his Book” on the title page (No. 68), multiple sets of *Job* (No. 11-13), Blair’s *Grave* (No. 20-23), and Young’s *Night Thoughts* (1797) (No. 65-67), plus “Works by Blake’s Circle: John Flaxman, Henry Fuseli, and Thomas Stothard” (No. 405-412), “Blake’s Followers, Including Samuel Palmer, Edward Calvert, and George Richmond” (No. 413-23), and “The Wrong William Blake” (No. 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] On-line

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**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**. [Catalogue of an exhibition 15 February-1 May 2006 at **Tate Britain**.] (London: Tate Publishing, 2006) 4°, 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. 101-121), "Witches and Apparitions" (No. 74-98, pp. 123-145), Martin Myrone & Mervyn Heard, "The Phantasmagoria" (No. 99, pp. 146-149); "Fairies and Fatal Women" (No. 100-123, pp. 151-175), "Revolution, Revelation and Apocalypse" (No. 124-151,

pp. 177-205), Christopher Frayling & Martin Myrone, "The Nightmare in Modern Culture" (No. 152-157, pp. 207-212).

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, Audrew Niffenegger succumbs to the dark seductions of Blake and Fuseli", *Guardian*, 4 Feb 2006 on-line

§**Brian Sewell**, *Evening Standard*, 17 Feb 2006

§**Tom Lubbock**, "The Body Abominable", *Independent* [London], 20 Feb 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 Feb 2006

§**Jackie Wullschlagen**, "Dawn of Our Violent Dreams", *Financial Times*, 27 Feb 2006, p. 11

\***Stéphane Guégan**, "Gothic Nightmares: Sombres rêveries à la Tate Britain", *Beaux Arts Magazine*, No. 260 (Feb 2006), 124, in French

**Brian Dillon**, "Gothic Nightmares: Tomb Raiders", *Modern Painters* (Feb 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

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- Martin Myrone**, “A Taste for Horror: How did the Age of Reason give birth to the Gothic, with its emphasis on the irrational and supernatural? Martin Myrone, curator of a major new exhibition at Tate Britain, argues that the British taste for Gothic art was the product of uncertainty, change and revolution”, *FourteenTimes: 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*, Feb-March 2006, pp. 28-35
- §**David Bindman**, “Fuseli”, *Burlington Magazine*, CXLVIII (2006), 364-365

**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 Titlepage (ESTIMATE \$180,000-260,000 [sold for \$650,000 to Anon.])
- 2 “The Meeting of a Family in Heaven” (ESTIMATE \$280,000-\$360,000 [sold for \$500,000 to Sievking])
- 3 “Death of the Strong Wicked Man” (ESTIMATE \$1,000,000-\$1,500,000 [sold for \$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 [sold for \$800,000 to Price])
- 5 “While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE \$700,000-\$1,000,000 [sold for \$520,000, bought in])
- 6 “The Reunion of the Soul & the Body” (ESTIMATE \$900,000-\$1,200,000 [sold for \$900,000 to Anon.])
- 7 “The Soul Hovering over the Body” (ESTIMATE \$700,000-\$1,000,000 [sold for \$520,000, bought in])
- 8 “The Descent of Man into the Vale of Death” (ESTIMATE \$700,000-\$1,000,000 [sold for \$480,000, bought in])
- 9 “The Day of Judgment” (ESTIMATE \$1,500,000-\$2,000,000 [sold for \$1,100,000, bought in])
- 10 “Death’s Door” (ESTIMATE \$1,000,000 -\$1,500,000 [sold for \$750,000, bought in])
- 11 “The Soul Exploring the Recesses of the Grave” (ESTIMATE \$700,000-\$1,000,000 [sold for \$550,000 to Rothmans])
- 12 “The Gambols of Ghosts” (ESTIMATE \$700,000-\$1,000,000 [sold for \$520,000, bought in])
- 13 “The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE \$700,000-\$1,000,000 [sold for \$500,000, bought in])

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- 14 “The Death of the Good Old Man” (ESTIMATE \$550,000-\$700,000 [sold for \$700,000, bought in])
- 15 “A Father and Two Children Beside an Open Grave” (ESTIMATE \$350,000-\$550,000 [sold for \$280,000 to Anon.])
- 16 “Heaven’s Portals Wide Expand to Let Him In”, Christ floats with attendants towards an angel-crested archway (ESTIMATE \$350,000-\$550,000 [sold for \$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 [sold for \$280,000 to Anon.])
- 18 “Christ Descending into the Grave” (ESTIMATE \$350,000-\$550,000 [sold for \$280,000 to Parker])
- 19 “Friendship”, two men with laced hands walk towards a river and a radiant city (ESTIMATE \$180,000-\$260,000 [sold for \$270,000 to Parker])
- 20 The red morocco portfolio in which the drawings were found, reproduced also as the covers (ESTIMATE [sold for \$4,200 to Windle])

No. 1-3, 6-11, 13-14, 18 were engraved in the 1808 edition.

**REVIEWS &c**

A fold-out sheet (3 leaves) announcing the sale.

“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".

\***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* on-line

\***Colin Cleadell**, "Blake's lost work found 165 years on", *Telegraph* [London], **31 Jan 2002**

\***Colin Blackstock**, "William Blake illustrations are found after 165 years", *Guardian Review* [London], **31 Jan 2002**, on-line

\***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 Feb 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*

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*News*, **19 Feb 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 Feb 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 Feb 2003**, p. 5 (the drawings for Blair’s *Grave* were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [*Libbie Howie*] acting for an anonymous client” bought them for a trifle more)

\***Martin Bailey**, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now expected and Tate would like to acquire it”, *Art Newspaper.Com*

**2003**

<<http://www.theartnewspaper.com/news/article.asp?idart>

=11037> (an account full of original matter about the ownership and sale of Blake's watercolours for Blair's *Grave*)

**Anon.**, "Blake paintings may leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to take them abroad", *BBC News*, **13 March 2003** and <http://news.bbc.co.uk/go/pr/fr/-/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/notice/archive\\_2005/dcms051\\_05.htm](http://www.culture.gov.uk/globalpress/notice/archive_2005/dcms051_05.htm))

**Anon.**, "Beyond the grave: ban saves lost Blake paintings", *Herald* [Glasgow], **30 March 2005**, on-line

**Anon.**, "Britain halts export of rediscovered William Blake watercolours", *Baltimore Sun*, **30 March 2005**, on-line

**Anon.**, "Britain stops export of Blake Paintings", *Kansas City Star*, **30 March 2005**, on-line

**Anon.** [Associated Press], "Britain Stops Export of Blake Paintings", *Newsday*, **30 March 2005**, on-line

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- Sherna Noah**, “Blake Paintings Barred from Leaving U.K.”, *News.Scotsman.com*, **30 March 2005**, on-line
- \***Anon.**, “Bid to save Blake art for nation”, *BBC News*, **31 March 2005**, on-line
- Danielle Demetriou**, “Export Bar placed on Blake paintings”, *Independent* [London], **31 March 2005**, on-line
- \***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**, on-line
- Anon.**, “Export of lost Blake watercolours held up”, *Toronto Star*, **31 March 2005**, p. A31 (“A British buyer now has until May 30 to ante \$16.5 million (U.S.) to keep the works [*drawings for Blair’s GRAVE*] in Britain”)
- \***Maeve Kennedy**, “Export Bar on Blake pictures”, *Guardian* [London], **31 March 2005**, on-line

*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], on-line

**Hastings, Sheena.** “William Blake and the Book Dealer.” *Yorkshire Post*, **1 April 2005**, on-line (about Dr Paul Williams (age 76) of Ilkley who found Blake’s watercolours [which he then thought were coloured engravings] in a Glasgow bookshop)

\***Anon.**, “Export stop to save Blake watercolours”, *Rare Book Review* on-line <[www.rarebookreview.com](http://www.rarebookreview.com)> (**2005**) (Caledonia Books (Glasgow) sold Blake’s 19 Blair watercolours to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a law-suit with Caledonia Books “who said they had not recognized the true significance of the items they had sold”, and sold them for “more than £5 million” to “an anonymous collector living in America”; “their price has now spiralled to £8.8 million”, and “Tate Britain is said to be reviewing its position on the paintings”)

**Anon.**, “Government bans export of William Blake Engravings”, *InTheNews.co.UK*, **1 April 2005**, on-line (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, **on-line**

\***Anon.**, “Arts Minister Defers Export Of William Blake’s Works”, *Artdaily.com*, **19 April 2005**, on-line

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- §**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?”, *FutureModern*, **15 Feb 2006** on-line (about the *New York Times* article [by Vogel])
- Anon.**, “Auction to Split Up Rare Set of Blake Watercolors”, *ArtInfo*, **16 Feb 2006** on-line (Four brief paragraphs from the story by Carol Vogel, “Art Experts Protest Sale ...”, *New York Times*, 16 Feb 2006)
- §**Anon.**, “Selling Out William Blake: Paintings Up for Sale”, *New York Times*, **16 Feb 2006**
- \***Carol Vogel**, “Art Experts Protest Sale Of Rare Set of Blakes”, *New York Times*, **16 Feb 2006**, pp. B1, B7. B. “Blake watercolors land at Sotheby’s after a desperate struggle”, *International Herald Tribune*, 17 Feb 2006, on line (a history of the designs, announcement of their sale at Sotheby’s [N.Y.] on 2 May 2006, and, fairly incidentally, assertion that two “Art Experts [*Martin Butlin and Sir Nicholas Serota, Director of the Tate Gallery are*] Upset Over Auction That May Break Up Rare Set by Blake” (as the heading on p. B7 has it); Butlin says “that selling them individually at auction was [*i.e., would be*] ‘absolutely philistine’”)

**Andrew Dickson**, “Dismay as Blake auction splits collection”, *Guardian* [London], **17 Feb 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 Feb 2006**, p. A18. B. §Anon., “William Blake and ‘The Grave’”, *International Herald Tribune*, 21 Feb 2006 (the argument that, because one of the Blair watercolours is now in Yale, the set is now broken up and can appropriately be sold piecemeal “is nonsense”; “This is an auction that should not take place”)

**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*, **16 March 2006**, 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

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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 that this exceptional group of [*Blake’s Blair*] watercolor illustrations should be broken up”)

**Colin Cleadell**, “Market news: Blake, Phillips auctioneers and Max Ernst: Colin Cleadell rounds up all the latest news from the fine art and antiques market”, *Telegraph* [London], **9 May 2006** (the Blake sale at Sotheby’s on 1 May had “very mixed results”)

- \***Susan Moore**, “Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least \$40m. each in new york, where a dispersal of blake watercolours leaves a sour taste”, *Apollo*, CLXIII (May 2006), 96-98 (“The saga of the [*Blake*] drawings ... is a tale of cupidity and duplicity too depressing to relate”)
- \***Faye Hirsch**, “Blake sale falls flat”, *Art in America*, XCIV, 6 (June-July 2006), 43
- \***Martin Bailey & 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, on-line (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**

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**Cooper Library, University of South Carolina, July 20-September 15, 2006.** 4<sup>o</sup>, 22 leaves; no ISBN

**Patrick Scott**, "Preface." P. 1

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, on-line

**\*Pat Berman**, "Romancing the plate: Blake engravings bring artist's heavenly visions down to Earth", *State* [Columbia, South Carolina], 25 Aug 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) 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 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 *VicReport*, XXXV (2006).

The reproductions include the unique *Marriage* (M) (entire),<sup>526</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), 131-133 ("The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration")

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<sup>526</sup> *Marriage* (M) (the first 2 pp. reproduced), *Songs* pl. 39, and an electrotype of the *Songs* were exhibited in *Extra muros / intra muros: A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto: The Thomas Fisher Rare Book Library, University of Toronto, September 25-December 22, 2006* (Toronto: University of Toronto Library, 2006).

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**Anon.** [?Nicholas Barker], “Exhibitions”, *Book Collector*, LVII (2008), 105-112 (on pp. 107-108 is a factual summary of the catalogue)

**[November] 2006**

**\*John Windle**, *Catalogue Forty-Two: Blake Plates*. (San Francisco: John Windle, [Nov] 2006) 4°, 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]
- 85- *There is No Natural Religion* (G<sup>1</sup>), pl. a4, a6, b3,  
87 “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 Jan 2007, pp. 2-4

Anon., “Notes on a famous Tyger”, *Times* [London], 12 Jan 2007

§Anon., “Following the Trail of the ‘Tyger’ Poet”, *Los Angeles Times*, 12 Jan 2007

§*Rare Book Review*, Feb-March 2007

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**2007 February**

§**Charles Cox** Catalogue 54 (February 2007)

Lot 199 is “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, 115-116.

**Martin Butlin**, “The Pastoral Vision: Blake, Palmer and the Ancients 1805-1850.” Pp. 41-45, 116-117.

**REVIEWS**

§**Anon.**, *Independent* [London], 31 March 2007

\***Andrew Motion**, “Songs of Experience: From William Blake to the Romantics of the 1940s, artists took

- refuge in capturing the idyll of the countryside. Andrew Motion finds little peace but much beauty in their work”, *Guardian* [London], 7 April 2007
- \***Richard Moss**, *Culture/History*, No. 24 (17 April 2007), on-line
- §**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, on line

### 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 & Roger Malbert**, “Foreword.” Pp. 7-9.

**David Bindman**, “Mind-Forged Manacles: William Blake and Slavery.” Pp. 10-21.

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**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.

**REVIEW**

§**C. Pickstone**, “William Blake: Impression Spectacular Bodies”, *Month*, XXXIII, Part 12 (2007), 497-498 (review of the Tate exhibition and of Spectacular Bodies at the Hayward Gallery)

**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 Aug 2007, on-line

\***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*, Nov 2007, on-line (on the exhibitions at the Tate and Hayward Gallery)

**2007 July 11-December**

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§**Matthew Hargraves.** *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art.* Introduction by Scott Wilcox. (New Haven & London: Yale University Press, 2007) 4<sup>o</sup>, 223 pp.; ISBN: 7980300116588

Catalogue of an exhibition at the **Virginia Museum of Fine Arts** (Richmond), 11 July-30 Sept 2007, and at the **State Hermitage Museum** (St Petersburg), October-December 2007. An \*Essay on Blake is on pp. 68-77, and the exhibition includes works by Palmer (pp. 178-181).

**2007 August 7-November 18**

\***David Bindman, Stephen Hebron, Michael O'Neill.** *Dante Rediscovered: From Blake to Rodin.* (Grasmere: The Wordsworth Trust, 2007) 4<sup>o</sup>, 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 &c**

\*[**David Bindman & Stephen Hebron.**] *Dante Rediscovered: From Blake to Rodin.* (Grasmere & London: The Wordsworth Trust, 2007) Oblong 4<sup>o</sup>, 24 unnumbered pages plus covers; no ISBN. (“This booklet accompanies the exhibition *Dante Rediscovered*”)

§**Sue Hubbard,** “Divine inspiration”, *Times* [London], 1 Sept 2007

**A.N. Wilson,** “Dante inspired a wealth of genius”, *Telegraph* [London], 19 Nov 2007, on-line

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**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 Blake Lots, 231-248 from the Yale Center for British Art, include *Songs of Innocence* [F] pl. 2-3, 13, 15, 25, *Urizen* [C], pl. 11, 17, 23, *Jerusalem* (E), pl. 26, 46, 61, 100, Dante water colours, and “The Sea of Time and Space”.

**2007 November 1-2**

***Prints, 1-2 November 2007 (Sotheby, 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 Allan Parker]
- \*20 “The Divine Image” (pl. 18); ESTIMATE \$5,000-\$10,000 [sold for \$121,000 to John Windle for R.N. Essick]

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\*21 “A Cradle Song” (pl. 16-17); ESTIMATE \$10,000-\$15,000  
[sold for \$115,000 to Allan Parker<sup>527</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 Nov 2007, seen on-line (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 Nov 2007, seen on-line

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<sup>527</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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**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 on-line (Manchester: The Whitworth Art Gallery, 2008)

**2008 November 14-2009 February 1**

§*Blake’s Shadow: William Blake and His Artistic Legacy* – Exhibition at **Seoul National University Museum of Art** (2008)

It includes works by Flaxman, Calvert, Palmer, Fuseli, Stothard, Ford Madox Brown, Walter Crane, Frederic Shields, John Everett Millais, Dante Gabriel Rossetti, Simeon

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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., on-line

**Robert Clark**, “Blake’s Shadow, Manchester”, *Guardian* [London], 26 Jan 2008, on-line.

**Seoul**

\***Penelope Thompson**, *Art’n About in Korea*, 6 Dec 2008, on-line

§**Anon.**, *British Council* (2009) on-line

**2008 March 11**

§**Bonhams**, *18th & 19th Century British Watercolours and Drawings*. (London: Bonhams, 2008)

Works by Blake (#27 Blake, “Two studies of a baby’s head ... *Estimate: £10,000-15,000*”), Flaxman, Linnell, Palmer, and Varley.

**2008 March 19-April 19**

\***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

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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), 110-111

**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 on-line

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* [offered for sale] By **John Hart** [bookseller of Binham, Norfolk] & **Chris Johnson**, 2008) 4<sup>o</sup>, [48] pp.

**DESCRIPTION:** The archive is 9 vols., folio, 4<sup>o</sup>, & 8<sup>o</sup>, c. 1,000 pp.

**Volume One:** T.H. Cromek, “Memorials of the Life of R.H. Cromek, Engraver, F.A.S. Edinburgh. Editor of the ‘Reliques

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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>528</sup> includes a list of R.H. Cromek's engravings, fair copy

**Volume Two:** Album of autograph letters collected by T.H. Cromek for the biography of his father, 4<sup>o</sup>, 85 leaves

**Volume Three:** T.H. Cromek, 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. Cromek'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 Sept 1862-1 Aug 1866] to T.H. Cromek relating to R.H. Cromek, [J.M.W.] Turner, Pye, and the History of Engraving, 8<sup>o</sup>, 66 pp.<sup>529</sup>

**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 Nov 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 Oct 1851

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<sup>528</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>529</sup> Tatham's letter of 11 April 1829 about Catherine Blake is quoted in *Blake Records Supplement* (1988), 90-91 and *BR*, 495-496, 871.

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**Volume Nine:** T.H. Cromek, manuscript record of his paintings with dates and purchasers, 31 Dec 1834-Dec 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, at Worsborough Hall, near Barnsley, the granddaughter [1804-1907] of R.H. Cromek”;<sup>530</sup> and thence by 1979 to her grandson (3) Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrogate, Yorkshire;<sup>531</sup> (4) Sold at Sotheby’s (London), 17 July 2008, Lot 9, for £20,000; (4) Offered in the catalogue of John Hart & Chris Johnson (2008), no price printed; sold in Winter 2009 to Princeton University Library.

**2008 October 7--2009 January 4**

§*Angels and Imagination*. New Art Gallery, Walsall (Walsall, 2008) on-line

**REVIEW**

**Freya McClelland**, “William Blake: Angels And Imagination at New Art Gallery, Walsall”, *24 Hour Museum City Heritage Guide*, 29 Oct 2008, on-line

**2008 December 12-2009 March 29**


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<sup>530</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>531</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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§\**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 on-line, 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: Bibliotheca la Solana, 2008]) 869 pp., typescript.

Extraordinarily, indeed uniquely, comprehensive, from original watercolours and books to postcards and posters, meticulously catalogued.

**2009 April 2-28 June**

\**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

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The text is chiefly a collection of very brief essays:

**Bertrand Delanö.** “Préface.” P. 11.

\***Gilles Chazal & 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, 209-210.

\***Martin Butlin.** “L’Art de William Blake.” Pp. 65-73, 210.

\***Mark C. Crosby.** “L’apprentissage de William Blake, 1772-1779.” Pp. 75-77, 210.

\***David Alexander.** “William Blake, graveur d’interprétation.” Pp. 79-81, 210-211. (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>532</sup>)

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<sup>532</sup> No copy of either version is cited or reproduced. My own survey of

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\***Jon Stallworthy.** “Les chant syncopés du poète, une étude linguistique.” Pp. 101-103, 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. 105-107, 211.

**Jon Mee.** “William Blake et Thomas Paine.” Pp. 108-109, 212.

**Bethan Stevens.** “*Visions des filles d’Albion*, féminisme et esclavage?” Pp. 111-112, 212.

**Andrew Lincoln.** “*America et Europe*, la prophétie comme Histoire.” Pp. 115-116, 212-213.

**Jared Richman.** “Blake et Milton.” Pp. 137-144, 213.

\***Morton D. Paley.** “*Jérusalem* et les derniers ouvrages de William Blake.” Pp. 147-149, 213.

\***Martin Myrone.** “Blake et le gothique.” Pp. 153-155, 213.

\***Andrew Loukes.** “Les *Portraits de poètes* pour William Hayley.” Pp. 156-159, 213.

\***Troy Patenaude.** “L’exposition de Blake à Londres en 1809-1810.” Pp. 161-163, 213-214.

\***John Barrell.** “Les relectures de Geoffrey Chaucer par Blake.” Pp. 164-165, 214.

**William L. Pressly.** “Les prédécesseurs de Blake: Mortimer, Fuseli et Barry.” P. 166-167, 214.

**Martin Postle.** “Blake, Reynolds et la Royal Academy.” Pp. 171-172, 214.

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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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\***Anthony Dyson.** “William Blake, graveur au trait.” Pp. 175-178, 214-215.

\***David Fuller.** “Les illustrations de Blake pour *La Divine Comédie*.” Pp. 181-182, 215.

**Suzanne R. Hoover.** “La renommée de Blake en Angleterre et aux États-Unis.” Pp. 187-188.

**Céline Mansanti.** “La réception de l’œuvre de Blake en France de 1868 à 1947.” Pp. 190-191, 215.

**David Steel.** “William Blake et André Gide.” Pp. 194-195, 215.

**Peter France.** “Le poète William Blake traduit en français.” Pp. 200-202.

**Daniel Marchesseau.** “La pérennité de Blake chez trois artistes du XX<sup>e</sup> siècle.” Pp. 205-207. (Francis Bacon, lithograph based on the life mask of Blake; Jean Cortot, “Éloge de William Blake”, acrylic; Louis de Brocgy, oil on canvas, apparently unrelated to Blake.)

\***Catherine de Bourgoing.** “Éléments biographiques.” Pp. 217-221. (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>534</sup>). Pp. 223-250.

Often the reproductions seem unrelated to the essays they accompany.

### REVIEWS &c

\***Anon.** (Agence France-Press), “William Blake au Petit Palais à Paris”, *Arts visuels*, 2 April 2009

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<sup>534</sup> The catalogue strangely omits numbers 1, 17, 24, 89, 97, 118-119, 153-155, 160-162, 164, 172-173 but adds 27 bis, 94 bis and ter.

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- (cyberpresse.ca), in French
- \***Anon.**, “William Blake au Petit Palais”, *Actualité Paris*, 3 April 2009, in French
  - \***Lorène de Bonnay**, “Les Illuminations de William Blake”, Femmes.com, 3 April 2009, in French
  - \***Julie Malaure**, “Exposition – ‘Mad Blake’ au Petit Palais”, *Le Point*, 5 April 2009, in French
  - \***Craig McGinty**, “William Blake at the Petit Palais”, *This French Life*, 7 April 2009, on-line, in French (the notice gives no indication that he has seen the exhibition)
  - \***Anon.**, “William Blake du 1 avril au 28 juin”, *France Inter*, n.d., on-line, in French
  - Anon.** (press release), “Le génie visionnaire de romantisme anglais”, *Evene: Toute la Culture*, 10-12 April 2009, on-line, in French
  - Anon.**, “William Blake, Le Génie Visionnaire”, *paris étudiant*, April 2009, on-line, in French
  - §\***Céline Chicha-Castex**, “William Blake: Graveur et Poète Visionnaire”, *Art & Métiers du Livre*, No. 271 (March-April 2009), 44-57 (with 21 color reproductions), in French
  - \***Grant F. Scott**. *Blake*, XLIII, 2 (Fall 2009), 61-64 (“succeeds admirably”, “a magnificent introduction to Blake’s versatility and range”)
  - §**Anon.?**, “William Blake génie visionnaire”, *Connaissance des Arts*, No. 670 (2009), 16-23, in French
  - §**Jean-Loup Bourget**, “William Blake: Albion – Babylone – Jerusalem”, *Critique* [Paris], LXV, 745/746 (2009), 562-570 (with another), in French
  - Amandine Rabier**, “William Blake: le plus visionnaire des romantiques anglais”, *L’Oeil*, No. 612 (April

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2009), 72-75, in French

§**Georges Raillard**, “Exposition – William Blake”,  
*Quinzaine littéraire*, No. 990 (2009), 17, in French

**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. 103-127. (A modern index, not Blake’s, including headings such as Accident, Cartoons, Pencil.)

**REVIEWS &c**

§**Arifa Akbar**, “Recreated: The exhibition that broke William Blake”, *Independent* [London], 18 Dec 2008 (a puff)

**Charlotte Higgins**, “Blake retrospective: Tate stages 1809 show”, *Guardian* [London], 18 Dec 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*

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- Mail* [Toronto], 21 Dec 2008 (announcement of the partial recreation of Blake's 1809 exhibition)
- Anon.**, *Globe and Mail* [Toronto], 21 Dec 2008 (announcement of the partial recreation of Blake's 1809 exhibition)
- Anon.**, "Blake in Paris", *Blake*, XLII, 3 (Winter 2008-2009), 111
- §\***Peter Ackroyd**, "Genius Spurned: Blake's Doomed Exhibition is Back", *Times* [London], 4 April 2009
- \***Louise Jury**, "Blake's Progress 200 years on; [Canterbury] Pilgrims join re-creation of 1809 show", *Evening Standard* [London], 16 April 2009
- Mona Bobe**, "Pelerini din Canterbury', într-an remake al singurei expoziții solo din viața lui William Blake", *Ultima Ora*, 16 April 2009, on-line, in Romanian
- \***Anon.**, "Blake painting fights old battle", *BBC News*, 17 April 2009, on-line ("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, on-line
- \***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, on-line
- \***Anon.**, "Blake exhibition at Tate Britain", *View*

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*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

§**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

\***Andrew Kirkby**, “Blake – Madman or genius?”  
*PlanetEye Traveler*, 29 April 2009

\***Anon.**, “Blake Exhibition at Tate Britain”,  
viewLondon.co.UK on-line(?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* on-line, 19 May 2009

§**Martin Butlin**, “Blake in London”, *Burlington Magazine*, CLI, 1276 (July 2009), 487-488

**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**

- \***Anon.**, "Poet, Painter, Engraver, Creator of Illuminated Books: New Morgan Exhibition Presents the Genius of William Blake. Show Includes the Seldom Seen Complete Book of Job Watercolour Series – Among Blake's Greatest Works", Pierpont Morgan press release, on-line, 2009 (over 100 works are exhibited)
- \***Anon.**, *The Morgan Calendar of Events*, Fall and Winter 2009, 2 (events included "Blake in Poetry and Song: An Evening with Patti Smith" and her daughter Jesse, 19 Nov, and a lecture by Joseph Viscomi, "Blake's Enlightened Graphics: Illuminated Books and New Technologies", 8 Oct)  
*Pierpont Morgan Library Media Preview*, on-line, 10 Sept 2009 (includes Charles Ryskamp's gifts)
- \***Holland Cotter**, "The Palace of Excess Imagination", *New York Times*, 11 Sept 2009, pp. 23, 25-26 (largely fictitious, about Blake in pubs with the Archangel Gabriel and Socrates)

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\***Barbara Hoffman**, “He’s hellbent on purgatory”, *New York Post*, 11 Sept 2009 (“there’s a helluva lot of hell at the Morgan”)

**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<sup>o</sup>, xii, 164 pp., 48 reproductions (in black-and-white version, in colour in the versions on CD Rom and on-line); no ISBN

A very handsome and rewarding publication; “this may be the largest bookseller’s catalogue of books by and about Blake and his circle ever to have been issued” (p. ix). The 1706 Lots are priced at from \$5.00 to \$89,500 (for Hayley, *Designs* [1802] (Bentley-Essick copy) plus Sold and P.O.A. (Price on Application). (A distressing (to me) number are marked “Not in Bentley”.)

PART V  
BOOKS OWNED BY WILLIAM BLAKE  
of London (1757-1827)

AESCHYLUS  
(1779)

**HISTORY:** (9) Blake's copy was offered in Rosenbach's Catalogue (1947), Lot 105, at \$345.

NEW TITLE  
ANON.

*A Political and Satirical History*  
(1757)

**Anon.** *A Political and Satirical History of the Years 1756 and 1757. In a Series of Seventy-five Humorous and Entertaining Prints, Containing all the most remarkable Transactions, Characters and Caricaturas of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and significant* (London: Printed for E. 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 Nov 2000-11 Feb 2001), No. 105.

This was a new kind of work, and it proved to be very popular, with new issues, eventually extended to cover 1757-1762 with two hundred prints (1759, 1760 [2], 1762, and 1763). The author of the designs was George Townshend (1724-1807), later Fourth Viscount and First Marquis Townshend (as is pointed out in Ken Spelman, *Catalogue Twenty Seven* [March 1994], No. 157).

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**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 Nov 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.

**NEWLY DISCOVERED 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

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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 Antique Statues Basso Relievos &<sup>c</sup> that can be procured" (quoted in his letter to Cumberland of 1 September 1800).

**NEWLY DISCOVERED 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.**

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**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, *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 devourd. O most delicious book".

**NEWLY DISCOVERED 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**

[**Jean Claude**], *An Account of the Persecutions and Oppressions of the French Protestants, to which is added, the Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the Revolting Protestants are to Subscribe and Swear to.* ([London]: Printed by G.M., 1686) Small 8°

**Bound with**

[Anon.] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77.* ([London]: Printed for Randal Taylor, 1692) 12°

**BINDING:** Bound in contemporary full vellum; on the front end-paper are signatures of “William Blake” and, in modern ball-point pen, another owner dated 1955. The Blake signature is in a hand of c. 1800 which is significantly like the poet’s.

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.

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**NEW ENTRY**  
**QUINCY, John**  
*Pharmacopœia*  
(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. | - | *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

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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>535</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 Anon, *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*.

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<sup>535</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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**NEW TITLE**

**RAPHAEL**

*Historia del Testamento Vecchio*

(1698)

HISTORIA DEL TESTAMENTO VECCHIO | DIPINTA IN  
ROMA NEL VATICANO DA RAFFAELLE DI VRBINO |  
*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 titlepage 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

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etching" [though Blake is not known to have etched this transferred image].

**HISTORY:** (1) Acquired by a Continental collector, who had it bound with his crest on the covers; (2) Acquired and signed by Blake in the year he turned sixteen, perhaps from Langford or one of the other auctioneers who knocked down such engraved works to the boy at a friendly price; probably sold by Blake with the rest of his collection of engravings to Colnaghi about 1821; (3) Acquired about 1960 by an anonymous collector, from whom it was inherited by (4) His son, who offered it anonymously at Sotheby's (London), 14 December 1992, Lot \*15 (the cover reproduced but virtually illegible, the pencil inscription and drawing of a leg not mentioned), ESTIMATE £1,000-£1,500; withdrawn [to be more fully catalogued]; offered again at Sotheby's (London), 19 July 1993, Lot \*198 (more fully described, the "coat of arms possibly of Matthew [Argent, on a fesse sable, between three lions rampant gules, as many mullets of the field",] ESTIMATE £10,000-£15,000), not sold; sold privately in December 1993 to (5) Dr *Michael Phillips*, lent (anonymously) to the exhibition of Richard & Maria Cosway (1995 August 11-1996 February 18; see below) and to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), No. 142.

**REYNOLDS, Sir Joshua**  
*The Works, 3 vols.*  
(1798)

**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

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were sold with his immense *Bibliotheca Dramatica* by J. Sabin & 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”.

**NEW TITLE**  
**THOMAS, Joseph**  
*Religious Emblems*  
(1809)

PROPOSALS | FOR PUBLISHING BY SUBSCRIPTION, |  
*A Series of Engravings on Wood,* | FROM | SCRIPTURAL  
SUBJECTS, | IN THE MANNER OF | *QUARLES'S*  
*EMBLEMS,* | AFTER THE | DESIGNS OF J. THURSTON,  
ESQ. | AND EXECUTED BY | THE MOST EMINENT  
ENGRAVERS ON WOOD. | THE SUBJECTS WILL BE  
SELECTED, AND THE DESCRIPTIONS WRITTEN, BY |  
*THE REV. J. THOMAS, A.M.* | **D**ESIROUS that my Friend Mr.  
THURSTON'S Talents, with which the World have long been |  
partially acquainted, should be more fully known, I thought  
*Divine Emblems* particularly suited | to his Genius, the  
Subjects for which might be selected from Quotations of  
Scripture, as in | *QUARLES'S* celebrated Work on the same  
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

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Artists, that it is capable of producing Effects infinitely superior to what | has hitherto been seen, the Object of this Work is to present to the Public the most perfect Spe- | cimen that has ever yet been executed.

J. THOMAS. | - |

CONDITIONS.

1. The Work will consist of Twenty Engravings, with a Head and Tail-piece, and will be printed in Royal | Quarto, on India Paper, by T. BENSLEY, in his best Style.
2. The Price to SUBSCRIBERS will be TWO GUINEAS .... | ... The Price will be considerably advanced to Non-Subscribers.
3. The Work is intended to be published with all due Dispatch. | Subscriptions are received by ROBINSON and SON,. Paternoster Row; MILLER, Albemarle Street; WILLIAMS, | Strand; COLNAGHI, Cockspur Street; DEIGHTON, Cambridge; and COOKE, Oxford; PARISH, Circulating | Library, Epsom; Mr. THURSTON, Twickenham Common; and the Rev. JOSEPH THOMAS, Abele Grove, | near Epsom. | - | [*Printed by Thomas Bensley*] Bolt Court Printing Office, Fleet Street [?1809]. <Glasgow University Library>

The “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

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style is ‘J. THURSTON, ESQ.’ but as a subscription-collector he is plain “Mr. THURSTON”.

The 138 subscribers for 198 copies include Blake’s friends and patrons W.S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A. The subscription list in the work as published has 178 subscribers for 249 copies, so this Proposal apparently elicited 40 new subscribers (including Mr Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R.H. [Robert Hunt] says in *The Examiner* (July 1808), 494, “We have lately seen some specimens” of it (there is no specimen with the Prospectus) in which “Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint”, and *The Repository of Arts*, II (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).

**WATSON, Richard**  
*An Apology for the Bible*  
(1797)

**EDITION**

*Annotations to Richard Watson: An Apology for the Bible*, ed.  
G. Ingham (1984) <**BBS**>

**REVIEWS**

D[avid] V. E[rdman], *Romantic Movement ...*  
*Bibliography for 1984* (1985), 104

Nicholas O. Warner, *Blake*, XIX, 3 (Winter 1985-86)

§Peter Marshall, *Yearbook of English Studies*, XVIII  
(1988), 333-334

**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.**

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**APPENDIX**  
**BOOKS OWNED BY THE WRONG**  
**WILLIAM BLAKE**  
**in the years 1770-1827**

**NEW ENTRY**  
**BARRETT, William**  
*City of Bristol*  
**(1789)**

THE | HISTORY | AND | ANTIQUITIES | OF THE |  
*CITY OF BRISTOL*; | COMPILED FROM | Original  
RECORDS, and authentic MANUSCRIPTS, | In public Offices or  
private Hands; | Illustrated with COPPER-PLATE PRINTS.  
| - | By WILLIAM BARRETT, SURGEON, F.S.A. | - |  
[*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 on-line).

**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,  
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.

**DEVERELL, Mary**  
*Sermons*  
(1776)

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 |

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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  
 SOTHEBY, J. BEW, N. CONANT, W. NICOLL, | J.

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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".

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**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>536</sup>**

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<sup>536</sup> Almost all the information here is from Mark Crosby "William Blake's

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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, 114-115, 130, 131, 143, 146, 153, 157-158, 161, 189, 204, 205, 210, 213, 230, 242, 251, 271, 284-285, 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, 282-283, 354, 363, and index “are similar to Hand D ... but ... may also be by another hand altogether” (Crosby. p. 518 fn).

### **Text of Hand 2**

On p. 355 (Zz2<sup>v</sup>), *Paradise Lost* Book XI, ll. 211-212 (Crosby Figures 3-4), Milton’s text reads:

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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 <sup>^</sup>with<sup>^</sup> 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 <sup>^</sup>forc’d<sup>^</sup>, may be said to mean, “”those new doubts and fears | arisen in his Nature, which was become les spiritual, more gros and carnal | since his transgre[s]ion--” 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. 398-399** (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:

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*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  
*Through Eden took*, with HEAV'NLY COMFORT CHEER'D.

**Hand 2** remarks:

I cannot enough admire the hardnefs of Bentley, who would expunge these | two last lines, as proper and surely as beautiful as any in the whole Poem | and substitute cold expressions foreign to the Author's Judgement probable | ^and natural^ meaning, viz "that they left Paradise with regret," if any one thinks otherwise | I desire no better proof of the state of his feelings

WB [*unnecessarily scrunched up and obscure*]

Resemblances of Hand 2 signed "WB" to that of the poet-engraver William Blake:

Hand 2 regularly uses the long "f" as in "expressions", "grofs", "hardnefs", and "lefs". The poet uses the long "f" in manuscripts, e.g., "Gafs" in *An Island in the Moon* p. 1 (4 times), "hardnefs" as in *Vala* p. 107, l. 4; p. 121, l. 14. However, he 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.

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Hand 2 writes of “Anatomist”, “appositely”, “our Author”, and “hardine[s]”, but the poet does not use them in his writings or conversations.<sup>537</sup>

More significantly, Hand 2 uses the archaic spelling “Critick”, whereas the poet gives “critic” and “critics” (letter of June 1806 [typeset text, perhaps normalised], *Descriptive Catalogue* p. 14 [ibid], “Public Address” [*Notebook* p. 46], “Vision of the Last Judgment” [*Notebook* p. 68]), “classic”, “fanatic”, and “public” (60 examples). This seems to me quite significant.

The extravagant amount of underlining is not characteristic of the poet, and I do not remember a place where he uses double underlining.

Blake rarely offers alternative words or phrases without deleting the earlier reading, but Hand 2 does.

Most significant, it seems to me, is the conventionality of the response of Hand 2. Blake was often wilful, perverse, gnomic, and outrageous, but he was rarely conventional.

The archaic spelling and the conventional attitudes of the Hand D critick WB seem to me the features most clearly distinguishing him from the poet-engraver William Blake.

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<sup>537</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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Those supporting the attribution of Hand 2 to the poet-engraver William Blake include *BBS*, 322 (“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 Milton’s *Paradise Lost*?”, *European Romantic Review*, XVI (2005), 90 and his *The Torn Book* (2007), 169-171; 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. 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”

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**HISTORY:** (1) Apparently acquired by William Cowper<sup>538</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>539</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 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 Nov 2000-11 Feb 2001), No. 143.

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<sup>538</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>539</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.

**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,  
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**>

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**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 (Sept 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)

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

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BOOKSELLER, FLEET STREET, | AND J. COOKE,  
ORMOND QUAY, DUBLIN. | 1808. <Victoria University  
in the University of Toronto>

On the titlepage 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)

## PART VI

### CRITICISM, BIOGRAPHY, AND SCHOLARLY STUDIES

#### A

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

An account stressing the visionary sittings silently paraphrased and quoted from Cunningham, including his errors (e.g., “Green-street” for Queen Street, Cunningham ¶2). Blake was “an artist of powerful but eccentric imagination” whose “meaning was most sublimely obscure if not absolutely unfathomable” except for the *Songs* and the Canterbury Pilgrims design.

§**Abercrombie, John**, *Inquiries Concerning the Intellectual Powers* (1831)

Blake is not referred to in the text.

## REVIEW

**Anon.**, “Abercrombie’s Inquiries”, *Edinburgh Evening Post, and Scottish Literary Gazette*, 7 May 1831, pp. 150-151 (reprinted in David Groves, “Blake and the *Edinburgh Evening Post*”, *Blake*, XXVI, 2 [Fall 1992], 51) (draws a parallel between Abercrombie’s patient who saw “visual phantasm[s]” and “Blake, the eminent artist, who had such visions” according to Cunningham) <*BBS*, 339>

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

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

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

**Ackroyd, Peter**, *Blake* (London: Sinclair-Stevenson, 1995) 8°, 399 pp., 136 reproductions; ISBN: 1856192784 **B**. (London: Minerva, 1996) 8°, xv, 442 pp., 64 reproductions; ISBN: 0749391766 **C**. (N.Y.: Ballantine Books, July 1997) 8°, 398 pp., 121 reproductions; ISBN: 345376110 **D**. *William Blake, Dichter, Maler, Visionär*. Tr. Thomas Eichorn. (München: Albrecht Knaus, 2001) 8°, 475 pp., 58 reproductions; ISBN: 3813501027 In German **E**. \**Blake den [The Life of Blake]* Tr. Masayuki Ikeda, Hachisu Izumi, Shigeru Ito, & Masayuki Takakura. (Tokyo: Misuzu Shobo,

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2002) 468 pp., 105 reproductions; ISBN: 462047187 In Japanese **F.** §*William Blake: Dichter, Maler, Visionär*. Tr. Thomas Eichhorn. (München: Albrecht Knaus, 2004) In German **G.** §(London: The Folio Society, 2008) xiii, 455 pp. No ISBN

The 1996 paperback edition is reset without acknowledged change on paper about 1" x 1" smaller; all the reproductions on the 1995 text-pages are omitted in the 1996 edition, and the other reproductions are reduced in size.

The 1997 hard cover edition seems to be reproduced from the 1995 edition.

“The text of this [Folio Society] edition follows that of the first edition [1995], with minor emendations”, but the 52 colour illustrations are revised.

An elaborately detailed biography of Blake as a "Cockney visionary", an "urban genius" (pp. 92, 229), with a good deal of analysis of Blake's words (conventional) and designs (often ambitious and interesting).

An extract appears in his "The Doors of Perception", *Independent on Sunday*, 27 Aug 1995, and an excerpt from Chapter 5 was reprinted in *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (Jan 1996), 12-13.

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

The German edition apparently contains no new matter.

**REVIEWS &c**

\***Jonathan Bate**, "William Blake in the new Jerusalem: Jonathan Bate admires Peter Ackroyd's biography of the great London visionary", *Sunday Telegraph*

[London], **3 Sept 1995** ("a biography of Blake which is lucid and measured, but also intuitive and empathetic. The scholarship is impeccable, yet at the same time the novelist has got under his man's skin")

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

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

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

\***John Carey**, "Heaven on earth: John Cary is inspired by a sensuous and glowing portrayal of the celestial world of William Blake", *Sunday Times* [London], **10 Sept 1995** ("Ackroyd's biography will send many readers back to the poems enriched and newly attentive")

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

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

§*Spectator*, CCLXXV (**23 Sept 1995**), 36+

\***Malcolm Bull**, "Liberty Boy-Genius: The politics, religion and sexuality of a counter-Enlightenment eccentric", *Times Literary Supplement*, **20 Oct 1995**, pp. 3-4 ("This is, without doubt, the best

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available biography of Blake", but it reduces "his imaginative world to the wholly uninformative category of the 'Cockney visionary'" and omits serious consideration of his "politics, religion and sexuality")

**Leonee Ormond**, *Country Life* (26 Oct 1995), 74 ("a remarkably human biography")

§**John Bemrose**, "Burning bright", *Macleans*, CVIII (6 Nov 1995), 80. B. Reprinted in *Lonsdale: The International Quarterly of The Romantic Six*, II, 1 (Jan 1996), 7-8 ("Ackroyd has given the artist a more palpable, detailed presence than he has enjoyed at any time since his death")

**Anon.**, "Anti-Enlightenment visionary", *Economist Review*, 11 Nov 1995, pp. 4-5 (Ackroyd "sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did", but he is "badly served by the book's designer" and editor for tolerating muddy plates and prolix "displays of erudition")

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

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

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

\***Andrew Motion**, "A passionate dissent", *Guardian Weekly* [London], 17 Dec 1995, p. 28 ("its

treatment of this central issue -- the business of the madness -- is disappointingly under-developed")

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

**Iain Sinclair**, "Customising Biography", *London Review of Books*, **22 Feb 1996**, 16-19 (with 5 others) (an enormous, and enormously self-indulgent, meander through what he thinks are current intellectual avant-garde matters, commenting incidentally that Ackroyd's "*Blake* is decently crafted fiction overwhelmed by an excess of tyrannical facts" "with perhaps a little too much fondness for local colour" [p. 18])

§*Publishers Weekly*, CCXLIII (**26 Feb 1996**), 90 (combines "meticulous scholarship with uncanny psychological insight")

§*Library Journal* [Merion, Ohio], CXXI (**1 April 1996**), 80+

§*New York Times Book Review*, CI (**14 April 1996**), 5 ("a brilliant guide and interpreter")

§**Robert M. Adams**, *Wall Street Journal* [Mid-West Edition], LXXVII (**9 April 1996**), A17 ("Superb ... makes Blake live")

**Paul Cantor**, "William Blake, Capitalist", *Weekly Standard*, **22 April 1996**, pp. 29-32 (Ackroyd's "*new* biography of Blake" stresses insufficiently that Blake shows "the dogged spirit of the English small businessman" but that Blake "constantly *misreads* the market; he didn't ignore or abjure it" [pp. 31, 30])

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- George Gurley** (*Kansas City Star*), "Illuminating the visions of William Blake", *Chicago Tribune*, **23 April 1996**, Section 2, p. 3 (Ackroyd's "stylish writing [*is*] lyrical and illuminating without being intrusive" -- and Mr Gurley has discovered that Blake "could swear in nine languages")
- §**Colin Steel**, *Australian Book Collector* (**April 1996**) (with another)
- Anon.**, *Lonsdale: The International Quarterly of The Romantic Six*, II, ii (**April 1996**), 11-[15] (review of Chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [p. 12])
- §*Book World* [*Washington Post*], XXVI (12 May 1996), 1+
- §**John Banville**, *Los Angeles Times Book Review*, **19 May 1996**, p. 4
- Michael Dirda**, *International Herald Tribune*, **21 May 1996**, p. 10 ("Peter Ackroyd makes Blake live for the modern reader")
- \***Kennedy Fraser**, "Piper Pipe that Song Again: Peter Ackroyd finds a William Blake for our time", *New Yorker*, **27 May 1996**, pp. 126-131 ("This is a book with bounce and push" about a man whose "work just glows, somehow")
- §*Bookwatch* [Oregon, Wisconsin], XVII (**May 1996**), 8
- Vincent Stanley**, "Dirty Blake", *Independent* [Santa Barbara, California], 3 July 1996
- §*World & I* [Washington, D.C.], XI (**Aug 1996**), 260+

§*Wilson Quarterly* [Palm Coast, Florida], XX (Summer 1996), 96+

§*Publishers Weekly*, CCXLIII (4 Nov 1996), 42

§*New York Times Book Review*, CI (8 Dec 1996), 85

§*Antioch Review*, LIV (Fall 1996), 487+

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

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

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

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

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

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

§*Booklist*, XCIII (Jan 1997), 359

§*Choice*, XXXIV (May 1997), 1493

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

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- Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) (Ackroyd and Gilchrist "marvellously recreate the atmosphere of each location" where Blake lived in London)
- §**Helen Pike Bauer**, *Cross Currents*, XLVII (1997), 114-117
- Aileen Ward**, "Scrutinizing Blake", *Partizan Review*, LXIV (1997), 473-481 ("the reader looking for a new understanding of Blake's work, or of ... [his] imagination ... may well be disappointed", but, despite inaccuracies and "slipshod" documentation, Ackroyd's "lively and ambitious portrait should win new admiration with many readers" [pp. 474, 481])
- §**Aston Nichols** in *Southern Humanities Review*, XXXI (1997), 284-289
- David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 398 ("a careful assemblage of the narrative from his highly eclectic sources")
- §**Alfred Nemecek**, *Art: Das Kunstmagazin* (Jan 2001), 114, in German (review of the German edition)
- §*Baltimore Sun* ("Fascinating") @
- §*Chicago Tribune* ("lyrical and illuminating") @
- §*Daily News* [N.Y.?] ("always absorbing ... admirable") @
- §*Miami Herald* ("The events of Blake's life are radiantly resurrected here") @
- §*St. Louis Post-Dispatch* ("Splendid ... Peter Ackroyd humanizes Blake") @

§*San Francisco Chronicle* ("Ackroyd ... plays with the oddities of time and reality") @

§*Sunday Oregonian* ("Refreshing ... stylish narrative") @

§*Virginian-Pilot* ("Readers almost feel what Blake felt when he saw the visions") @

@ = quoted from the puffs on the Ballantine edition

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

"I want ... to describe those London luminaries and Cockneys [chiefly "that Cockney visionary William Blake", Dickens and J.M.W. Turner] who in their art have expressed the true nature and spirit of" London. "Cockney" here appears to mean someone who epitomizes London.

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

When he was young, "Blake and all his friends were committed political radicals", and "In fact he had worked within a radical milieu all his life. His parents were of old city stock characterised by its republican attitudes ...."

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

About Blake's 250th anniversary.

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

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

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

"Blake is a much better poet than people think"; "There has never been a substantial biography of Blake"; "in fiction you have to tell the truth. In biography you can make things up."

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

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

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

**REVIEWS**

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

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

§**Anon.**, *Yale Review*, XLV (1956), vi-viii

- §**Calvin D. Linton**, *American Scholar*, XXXV (1956), 378
- §**William Van O'Connor**, *College English*, XVIII (1956), 127
- D.V. E[rdman]**, *Philological Quarterly*, XXXV (1956), 107
- §**P.F. Fisher**, *Queen's Quarterly*, LXIV (1957), 155-157
- §**Kenneth O. Hanson**, *Journal of Aesthetics and Art Criticism*, XV (1957), 372
- §**T.R. Henn**, *Modern Language Review*, LII (1957), 263-265
- §**V.G. Kiernan**, *Science and Society*, XXI (1957), 185-187
- §**Thomas Parkinson**, *Modern Philology*, LIV (1957), 281-284

§**Adams, Hazard**. *Blake's Margins: An Interpretive Study of the Annotations*. (Jefferson, North Carolina: McFarland & Co., 2009)

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

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- Jeffrey D. Parker**, *Blake*, XXVI, 2 (Fall 1992), 60-61 (mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61])
- D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 86 (in "William Blake and His Circle")
- Brian Wilkie**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 239-330

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

"In *Jerusalem* Blake sets contraries to the task of building an order in disorder and disorder in order at the same time – and in the same place" -- "an introduction to a reading" (p. 627), with a survey of *Jerusalem* criticism (pp. 651-654).

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

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

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

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

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

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

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

## REVIEWS

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

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

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

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§**Remi G. Dubuque**, *Thought*, XXXIX (1964), 618-619  
**D.V. E[rdman]**, *Philological Quarterly*, XLIII (1964),  
 447-448

§**Robert F. Gleckner**, *Journal of English and Germanic  
 Philology*, LXIII (1964), 802-805 (with others)

§**Hugh J. Luke**, *College English*, XXV (1964), 635-636

§**E.J. Rose**, *Dalhousie Review*, XLIV (1964), 351-353

**Michael J. Tolley**, *English Language Notes*, II (1964),  
 140-144

§**F.W. Bateson**, *Review of English Studies*, NS XVI  
 (1965), 226-227

§**T.R. Henn**, *Modern Language Review*, LX (1965), 97-  
 99

§**Martin K. Nurmi**, *Criticism*, VII (1965), 110-111

§**Donald Weeks**, *Journal of Aesthetics and Art  
 Criticism*, XXIII (1965), 394-395

§**Henri Lemaître**, “A propos de William Blake”, *Etudes  
 anglaises*, XX (July-Sept 1967), 289-296, in  
 French (with 4 others)

§**Erich Zauner**, *Erasmus—speculum scientiarum*, XXII  
 (1970), cols. 455-456

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

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

“Blake’s work and life are read in light of Winnicott’s

theory of developmental psychotherapy”.

\***Adamson, Joseph.** *Northrop Frye: A Visionary Life.* (Toronto: ECW Press, 1993) 8<sup>o</sup>; ISBN: 1550221841

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

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

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

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

§**Irene H. Chayes,** *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-164 (with 5 others)

§**F.W. Bateson,** *Notes and Queries*, NS XXII (1975), 83-84 (with 2 others)

**Mary Lynn Johnson,** *Blake Studies*, VII, 1 (1975), 186-188

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

\***Ahearn, Edward J.** "An Anatomy of the Visionary: Blake's *Marriage of Heaven and Hell*." Chapter I (pp. 13-33, 175-178) of his *Visionary Fictions: Apocalyptic Writing from Blake to the Modern Age.* (New Haven & London: Yale University Press, 1996) Also passim.

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

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

Charles Lamb admired "The Tyger".

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.

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

Without the help of any suggestion whatever from any external object on which he might be gazing, that sweet, strange enthusiast, the painter Blake, had the power, sometimes voluntary and sometimes involuntary, of calling up a face, and seeing with with his bodily eyes projected in palpable semblance on the air or the wall before him ....

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

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

Announcement of "a three-month ban to enable a British institution to raise about £650,000 to buy *God Blessing the Seventh Day*". (By the summer of 2001 it was in the United States, according to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV [2002], 111.)

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

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

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

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

Blake's ideas are said to be similar to those in the 13th-Century Muslim "Wisdom of Illumination, *Hikmat al-Israaq*" in which "Man is a fallen angel whose soul belongs to a cosmos of light while his body ... belongs to a world of darkness" (pp. 37, 57), though no direct source for Blake is suggested.

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

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

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

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

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

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

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

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

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

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

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

Chiefly an interview with William Bolcom about a performance on 17 November 1996 at South Bank of his setting of *Songs of Innocence and of Experience*.

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

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

According to Altizer's new "Afterword" (pp. 201-209 of the 2000 edition), the chief changes needed in the book are taking into account (1) the "proliferating" Blake scholarship and criticism, (2) the integral relationship of "Blake's vision and the Christian epic tradition", and (3) the "extraordinarily complex" nature of "Blake's relationship to Gnosticism" (pp. 201, 204).

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**REVIEWS**

**1969**

§**M.S. Hall**, *Christian Century*, LXXXIV (23 Aug 1967), 1070

§**Francis G. Wilson**, *Modern Age*, XI (1967), 419-421  
(with others)

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

**Thomas Merton**, “Blake and the New Theology.”

*Sewanee Review*, LXXVI (1968), 673-682 (while it is “helpful in understanding the theology”, “there is much more left in Blake that this key has failed to open” [pp. 681-682] <**BBS**, p. 572>) **B.** Pp. 3-11 in his *Literary Essays of Thomas Merton*. Ed. Brother Patrick Hart. (N.Y.: New Directions, 1984) <**Blake (1997)**> Published by 2009 as an E-book.

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

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

**2000**

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

§**Alves, Hélio Osvaldo**. “Um Desenho da Vida: Tradução e Traduções.” Pp. 113-128 of *Lusitanica et Romanica*. Ed.

Martin Hummel. (Hamburg: Buske, 1998) Romanistik in Geschichte und Gegenwart Beiheft 1 In Portuguese  
On translations of Blake into Portuguese.

§**Alves, Rubem.** *O infinito na palma dasao m\_o I sonho divino ao nosso alcance.* (Campinas, Brazil: Verus Editore, 2007) 119 pp. In Portuguese  
Apparently about poems inspired by Blake.

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

Blake was an antinomian; "the final three chapters recontextualize woman".

*Among Friends of Jackson Library*  
[University of North Carolina, Greensboro]  
Volume I, Issue 3  
(Fall 2001)

\*Dr **William K. Finley** (Special Collections Librarian). "Dreamer of Dreams: William Blake, Poet and Artist." Pp. 2-4. (A summary of his life and works.)

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

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

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

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

Concerns Blake (especially *Milton*), Mary Wollstonecraft, Percy Bysshe Shelley, and Mary Shelley.

**Andersen, Hans Christian, *Works***

The book is unrelated to Blake.

**REVIEW**

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

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

Review of the Birmingham Royal Ballet performance of Ninette de Valois' "Job" (1931) based on Blake "that had not been staged for 20 years".

§**Ando, Eiko.** "Blake no A Vision of the Last Judgment ni tsuite [On Blake's A Vision of the Last Judgment]." *Muroran Kogyo Daigaku Kiyo* [*Memoirs of the Muroran Institute of Technology*], LVIII (2009), 79-87. In Japanese

**Ando, Eiko.** "Blake no Yottsu no Zoas ni tsuite -- Jesus kan o chushin ni: Blake's *The Four Zoas*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English*

*Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 39-47. In Japanese

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

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

**Ando, Kiyoshi.** "Blake, Wordsworth Coleridge to 1790 nen dai eikoku no France kakumei ronso [Blake, Wordsworth, Coleridge and Arguments on the French Revolution in the 1790s in England]." Nanzan Daikagu [University] Ph.D., 19 February 2001 In Japanese

Presumably this is the basis of Ando's *Igirisu Romanha to Furansu Kakumei – Blake, Wordsworth, Coleridge to 1790 nendai no kakumei ronso* [*English Romanticism and the French Revolution – Blake, Wordsworth, Coleridge, and the Revolutionary Arguments in the 1790s*] (2003).

**Ando, Kiyoshi.** "Daiei Hakubutsukan zo William Blake no Illuminated Printings Kenkyu: A Study of William Blake's Illuminated Printings in the British Museum." *Jinmon*

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*Kagaku Ronshu, Nagoya Keizai Daigaku, Ichimura Gakuen Tankidaigaku, Jinmon Kagaku Kenkyukai: Jinmonkagaku-Ronshu, The Journal of Science of Culture and Humanities, Nagoya Economics University, Ichimura Gakuen Junior College, No. 48 (1991), 119-145. In Japanese <BBS§; BSJ>*  
A record of research there in 1990.

§**Ando, Kiyoshi.** *Igirisu Romanha to Furansu Kakumei – Blake, Wordsworth, Coleridge to 1790 nendai no kakumei ronso [English Romanticism and the French Revolution – Blake, Wordsworth, Coleridge, and the Revolutionary Arguments in the 1790s]* (Tokyo: Kirihara Shoten, 203) ISBN: 4342627019 In Japanese

**REVIEW**

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

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

**Ando, Kiyoshi.** "Reception of Blake in Japan." *Tokai Eibeibungaku, Tokai Eibeibungakkai, Gifu Joshi Daigaku Bungakubu Eibunka Kenkyushitsu: Tokai English Review,*

Tokai *English Literary Society, Gifu Women's University*, No. 3 (1991), 1-22.

**Ankarsjö, Magnus.** *Bring Me My Arrows of Desire: Gender Utopia in Blake's THE FOUR ZOAS.* (Göteborg, Sweden: Acta Universitatis Gothoburgensis, 2004) Gothenburg Studies in English 87 4<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] & London: McFarland & 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. 60-121), *Milton* (pp. 122-157), and *Jerusalem* (pp. 158-190).

#### REVIEWS

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

\***Eugenie Freed**, *Blake Journal*, No. 10 (2007), 88-95 (his “careful and sensitive ... readings are consistently compromised ... by Ankarsjö's neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter work – and by the lamentable absence of Catherine Blake from these pages” [p. 94])

**G.A. Rosso**, *Blake*, XLI (2007-8), 133-135 (a “well-meaning book”, though “Ankarsjö ... tends to misread and take things out of context”; “his study

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

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

About Blake and the Moravians.

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

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

**REVIEW**

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

**\*Anon.** Untitled. *Dancing Times*, Dec 2000.

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

**Anon.** [No title] *Lancet*, II, 1941 (**10 Nov 1860**), 467.  
<Boston Medical Library>

Theories, if they are to be of value, must be

founded upon facts .... This truth, however, appears to be ignored in some of the papers and discussions which form the staple of some of the Medical Societies. ... So it is recorded of a dreamy and enthusiastic painter, that he once saw the ghost of a flea, and sketched it ....

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

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

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

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

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

A description of the discovery of the New Zealand *Job* watercolours, saying "there is every reason for the assumption that Linnell gave the Blake paintings to his young friend before the latter set out for New Zealand".

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

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

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

Three drawings from the Graham Robertson bequest.

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§\***Anon.** “Acquisitions to the Glass Collection, Jan.1988-Dec. 1988.” *Corning Museum of Glass Annual Report 1988*. (Corning, N.Y.: Corning Museum of Glass, 1988)  
About the Felpham Rummer.

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

Professor David Worrall is alleged to believe that Blake “may have been inspired by fields by the River Trent near Gainsborough” to write his “Jerusalem” hymn in *Milton* when he “visited the area to see his mother”.

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

“as developed in Blake’s Illustrations of the Night Thoughts, the last scene becomes grotesquely sublime.” (208)  
The “last scene” is apparently about the vale of Death in Night III, but I do not find a design which is especially apt.

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

"'Fine madness' outmeasured Blake's sanity."

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

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

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

The drawings are for *Job* [the New Zealand Job copies] and "The Wise and Foolish Virgins" owned by "Mrs E.J. Hickson and her sister Miss Martin, daughters of the late Mr. Albin Martin".

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

Reflections on the relationship of Linnell and Blake, on the occasion of the impending sale of the Linnell Blakes at Christie's.

**Anon.** "At the annual meeting of the Blake Society ...." *Times* [London], 29 May 1936, p. 17.

About appointments of officers in the Society.

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

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

**Anon.** *Bibliographie Étrangère Année 1811* (Paris: Treuttel et 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].

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

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

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

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

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

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

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

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

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

From Graham Robertson bequest of 3 Blakes.

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

A summary.

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

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

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

*Europe* [B] and *Visions of the Daughters of Albion* [C], valued at £20,118, were accepted from the estate of the late Rolf, Baron Cunliffe for the Hunterian Library of Glasgow University.

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

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

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

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

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

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Held at Christ Church, Westminster Bridge Road, Lambeth.

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

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

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

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

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

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

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

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

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

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

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

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

\***Anon.** "Blake (Guillermo)." *Encyclopedia Universal Ilustrada Europe-Americana*, VIII (Barcelona: Hijos de España, [c. 1960]), 1058-1059. In Spanish

**Anon.** "Blake House." *Daily Telegraph* [London], Wednesday 7 Oct 19[ ].

About Blake's South Molton Street residence which is for sale to "William Blake enthusiasts" for £1,500,000.

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

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

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

On the Epstein bust of Blake unveiled in Westminster Abbey.

**Anon.** "Blake, John." Vol. I (1835), p. 522 of *Neues allgemeines | Künstler-Lexicon | oder | Nachrichten | von*

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dem | Leben und den Werken | der | Maler, Bildhauer,  
Baumeister, Kupferstecher, | Formschneider, Lithographen,  
Zeichner, Me- | dailleure, Elfenbeinarbeiter, etc. | = |  
Bearbeitet | von | Dr. G.K. Nagler. | - | *Erster Band.* | A --  
Boe. | - | München, **1835.** | Verlag von E.A. Fleischmann.  
<Getty Library, Malibu>

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

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

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

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

**Anon.** "Blake, Katherine." P. 111 of *A Cyclopædia of Female Biography: Consisting of Sketches of All Women Who Have*

*Been Distinguished by Great Talents, Strength of Character, Piety, Benevolence, or Moral Virtue of Any Kind; Forming a Complete Record of Womanly Excellence or Ability.* Ed. **H[enry] G[ardiner] Adams.** (London: Groombridge and Sons, **1857**).

Quotes Cunningham about her.

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

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

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

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

§**Anon.** "Blake Notebook Given to Britain: Manuscript Includes Poems, Sketches and Prose Drafts by Literary Mystic." *New York Times*, 16 April 1957.

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

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

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

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

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

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

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

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

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

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

Mentions "Songs of Innocence", Romey's essay, Cunningham, *Thel*, *Milton*, *Jerusalem*, Blair'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), on-line

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

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

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

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

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

He was an “extraordinary artist” whose books are “replete with beauties of the highest order” but who suffered from “a species of chronic insanity”.

The account from Cunningham, complete with “replete with beauties of the highest order”, is silently adapted in *The National Cyclopædia* (1847) <**BBS p. 342**>, *The English*

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*Cyclopædia* (1856). <BB #884>; in S. Spooner, *A Biographical History of the Fine Arts* (1873) <BBS p. 645E>, and doubtless elsewhere.

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

My only evidence comes from the Index in Vol. VII which indicates that there are extracts from *Poetical Sketches*. The account was later revised by Robert Carruthers (1876, 1892) <BB #1347>, and James Douglas (1901-1903) <BB #1513>.

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

1860). <Bodley>

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

The Arlington Court Picture on loan to the Tate..

\***Anon.** "Blake's Cottage to be allowed to retire." *Evening News*, 12 Oct 1965, p. 15.

Because tourists invaded the Felpham Cottage when a plaque was put on it, the Council has agreed to remove the plaque.

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

The home is at 17 South Molton Street.

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

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

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

On their provenance.

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

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

The account from Cunningham comes via "Das Ausland.

April 1830. Nro. 101”.

**REVIEW Referring to Blake**

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

§**Anon.** “Blurring Blake.” [?*Times Literary Supplement*], 21  
Nov 1958.

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

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

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

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

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

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

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

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

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

Quotes Cunningham about Blake and the Archangel Gabriel.

**Anon.** “Charles Dickens.” *Ainsworth’s Magazine*, V (1844), 84-88. <Stanford>

Discusses Dickens’s “Prose Christmas Carol”: “It is easy to say what this ghost-story is not. It is not a matter of fact, like the Cock-lane Ghost; it is not super-imaginative, like Blake’s famous Ghost of a Flea. It is a Ghost full of solidities.” (P. 86)

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

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

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

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betting shop", the betting firm could not get the lease, and instead "the property ... is about to fall to a couturier."

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

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

The plaque on Blake's Felpham cottage seemed to invite unwanted invasions of tourists.

**Anon.** "Death of Blake, the Painter." *Arthur's Home Magazine* [Philadelphia], III (**March 1854**), 220. <Princeton>  
<**BB #912**> **B.** *New American Magazine* [Cleveland], II, 10 (**April 1854**), 304-305. <Indiana>

Silent quotations from Cunningham.

**Anon.** "Discovery of William Blake's Grave." *Morning Post* [London], 29 June 1911

Summary of the essay by Herbert Jenkins.

**Anon.** "Deaths ... Mr. William Blake, an excellent but eccentric artist." *Annual Register*, LXIX [for 1827] (**1828**), 253-254. <**BB**>

This obituary, silently reprinted from the *Gentleman's Magazine* (1827), is largely extracted in J. Gorton, *General Biographical Dictionary* (1841).

**Anon.** "Din Meets Blake." *Times* [London], 1 July 1965, p. 15.

Review of Ali Mirdrekvande Gunga Din, *No Heaven for Gunga Din*; it "is as if the authoress of *The Young Visitors* had set out to write one of Blake's prophetic books."

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

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

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

Holy Thursday "was commemorated in the following simple lines by Blake, an eccentric but powerful artist, who published them in a curious little volume, entitled 'Songs of Innocence'" (p. 424). A vignette represents "Cheapside – Children from the Parochial and Ward Schools going to St. Paul's" (p. 424).

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

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

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

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"To bring his [*Blake's*] diversity into one re-publication ... is impossible", but the Blake Trust will try, beginning with *Jerusalem*.

**Anon.** "'English Blake'." *Glasgow Herald*, 26 Jan 1918.  
Ruminations on Blake.

\***Anon.** "Epstein Bust of Blake: Westminster Abbey Ceremony." *Times* [London], 25 Nov 1957, p. 3.  
It was unveiled yesterday by Sir Geoffrey Keynes.

§**Anon.** "Erwerbungen 1988." *Idea: Jahrbuch der Hamburger Kunsthalle*, VIII (1989). In German  
On the acquisition of *America* pl. 1, 7.

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

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

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

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

A review of the Royal Academy exhibition: "Portrait of the Rev. A. Sedgwicke ... Phillips, R.A." "We are willing to

imagine that we see in it all that charmed us in the almost divine head of Blake, painted five and twenty years ago [1807] by the same artist” (p. 340).

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

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

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

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

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

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

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

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

“In a late London paper, we found the following particulars of a well know[n], fanatic, who, we believe, avowed himself a disciple of Baron Swedenbourg. Mr. Blake, (observes the writer) in our hearing ...”. The “late London paper” is the *Literary Chronicle* for 1 September 1827 (**BB #1050**; printed in *BR* (2) 468-470), quoted with minor misprints and changes.

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

§**Anon.** “Felpham set to raise a toast to famous resident.” *Bognor Observer*, 22 Nov 2007.

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

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

**Anon.** “Fine Arts. Wilkie’s Blind Man’s Buff.” *Manchester Iris*, I, 22 (**29 Jan 1822**), 170.

Schiavonetti’s “portraits of Vandyke and Blake ... entitle him to a high rank”.

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

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

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

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

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

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

The Victoria and Albert Museum bought four Blakes, including "The Fall of Man" from William Stirling of Keir, and "The Virgin and Child in Egypt" was the gift of an anonymous American benefactor.

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

At the Royal Academy, Flaxman "joined with Blake and Stothard, both artists of original talent; but, like their more eminent companion, less favoured by fortune than many not so deserving of patronage and applause" (p. 336).

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

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Society>

About Blake's engravings for Hesiod, adapted from Cunningham: "William Blake, a man of real genius ... an engraver of rare ability, a man of transcendent imagination ... Flaxman and Blake resembled one another personally" (pp. 96-98).

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

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

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

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

About the recently "unearthed" Blake-Varley sketchbook.

§**Anon.** (An American Artist) *Hand-book of Young Artists and Amateurs in Oil-Painting*. (N.Y., 1845)

**REVIEW**

**Anon.**, *Methodist Quarterly Review* [N.Y.], XXX (3S, VIII) (April 1848), 242 <California (Davis)>:  
Cites Cunningham:

The selfishness of the president [*Sir Joshua Reynolds*] was not less destructive to the interests

of arts than the madness of Blake, whose “method of coloring was a secret which he kept to himself, or confided only to his wife, believing that it was revealed to him in a vision, and that he was bound in honor to conceal it from the world.”

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

A record of deaths in 1820. The list of Hayley’s works includes *Ballads* (1805) which “furent composées pour accompagner une collection de dessins, de l’ingénieux et bizarre William Blake.” (P. 362)

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

Anecdotes from Cunningham, including:

When Blake, a man in finitely more wild in conception than Fuseli himself, showed him one of his strange productions, he said, “Now some one has told you this is very fine.”—“Yes,” said Blake, “the Virgin Mary appeared to me, and told me it was very fine: what can you say to that?”—“Say,” exclaimed Fuseli, “why nothing—only her ladyship has not an immaculate taste.” Family Library [see *BR* (2) 631 footnote.]

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

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"This poem [*from the NOTEBOOK*] is a Song of Innocence because there are not questions that are not answered, nor is there any resistance, nor anger on the part of the speaker to indicate displeasure."

**Anon.** "Illustrious Corner in Soho: The House where Blake was Born 200 years ago." *Times* [London], 14 Nov 1957, p. 3.

A detailed description and picture of the house in Broad Street. A sign-writer is on the ground-floor, and a "waistcoat tailor" is on the next floor up a "very narrow stairway".

**Anon.** "Intelligence in Literature and the Arts and Sciences." *New Monthly Magazine*, II, 12 (1 Jan 1815), 537. <Toronto>

"Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. [*sic*] Blake, and printed in folio, to correspond with the outlines from Homer by the same eminent professor."<sup>540</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).

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

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

The find is Blake's designs for Gray.

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

An advertisement for this issue with contents including "on the Writings of Blake" appeared in the *London Literary Gazette*, No. 684 (27 Feb 1830), 144.

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

About the connection of Blake's mother with Walkeringham "Courtesy of [Anon., "And did Blake's feet ..."] *Gainsborough Target*", with additional, and this time accurate information about Blake himself.

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

"in early life, he was in the habit of frequently passing the evenings in drawing and designing in the company of that excellent painter, Mr. Stothard, Mr. Blake the engraver (lately deceased, so remarkable for the eccentricity of his opinions and designs), Mr. George Cumberland, and Mr. Sharp." (P. 486)

**Anon.** "John Flaxman." *Morgenblatt für gebildete Stände*<sup>541</sup> [Stuttgart und Tübingen], XXX, 66 (18 Aug 1831), 261-264.

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<sup>541</sup> The individual issues are called *Kunst-Blatt*.

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In German <California (Davis)>

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

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

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

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

Four paragraphs about their relationship.

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

"This poem [from the *Pickering Manuscript*] is definitely a Song of Experience because it is taken into the fold of guilt, unanswered questions, protest, and resistance."

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

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

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

“Now we have seen sundry Satanmsin our day -- Fuseli, Lawrence, Stothard and Blake tried their talents on the great apostate, and all, in our opinion, more or less failed” (p. 459). (The only publicly visible illustration by Blake for Milton had been in his 1809 exhibition.)

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

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

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

About its provenance.

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

Mostly about Joan of Arc. The visionary Heads of “the English artist William Blake, who died in 1812” are used to explain Joan’s voices.

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

It includes a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Philips’s [*sic*] picture; are wonders in the style he adopted.” (p. 577)

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

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

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

An obituary.

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

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

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

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

Blake's Notebook given to the British Library.

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

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

**Anon.** (“A Parent”). “Mysterious Stories. For the Christian Observer.” *Christian Observer*, Conducted by Members of the Established Church, XXX, No. 11 (**Nov 1833**), 651-656. <California (Berkeley)>

It concerns a story about Mozart’s “Requiem” in the *Saturday Magazine* (No. 77). Mozart was commissioned to compose his “Requiem” by a mysterious stranger, and he died while writing it.

Works of extraordinary genius have been often undertaken with a fervid impulse which the artist considered inspiration, and have been hurried on “day and night,” like Mozart’s Requiem, till exhaustion of mind and body left the gifted enthusiast a prey to every melancholy feeling and awful foreboding. ... But the case of that extraordinary artist, the late William Blake, is still more in point. Before undertaking any work of extraordinary effort, he was stimulated by supposed mysterious communications; he thought that he beheld and conversed with the shades of the mighty dead; he was told what he must paint; and the objects to be described were placed, as he imagined, in glowing vision before his eyes; his aërial visitants watched the progress of his work; and his wife, fully believing all her husband’s marvellous stories, viewed him as a being whose pictorial genius was heavenly inspiration, and who was excited to the exercise of his art, not by the ordinary inducements of wealth or celebrity, or even by the inner dictates of genius, but by supernatural messages and suggestions, as

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inexplicable as the request of Mozart's mysterious stranger.

... It is most probable, if the circumstance really happened [*to Mozart*], and was not a mere hallucination, that it could have been explained at the time, had sufficient attention been given for that purpose ... such stories should not be protruded unexplained, upon the credulous reader ... [*p. 655*].

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

"Robert Blake, the painter, used to see apparitions so distinctly as to paint them ..." (p. 4).

\***Anon.** "A New Name Among the Abbey's Immortals." *Times* [London], 24 Nov 1957.

Photographs of "A Bronze Bust of ... William Blake, by Sir Jacob Epstein ... at Westminster Abbey".

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

On nine new Blake books.

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

"This is a Song of Innocence because night seems to be the logical and rational time to present and also illustrate the

belief that all creatures are equal in God's eyes and all creatures are protected accordingly."

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

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

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

About Blake's connection with Thomas Hayley.

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

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

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

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

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

Swedenborg "had a tendency to *spiritualize* material objects, and *materialize* spiritual entities." "We may also cite

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a more recent instance – that of Blake, the artist, well known as having illustrated ‘Blair’s Grave’ and ‘Young’s Night Thoughts.’” Of the Visionary Heads he writes:

We ask what were these *ideal* sitters but actual apparitions – the beings of his vivid ideality, revived by strong and vivid reminiscences of works in which they had been delineated, and which he had reproduced in his waking-dream, and through the influence of his powerful organ of marvellousness he had regarded them as living personages? [*P.* 307]

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

The India ink and watercolour drawing for *America* pl. 7 on blue (really greenish-grey) paper, 16.8 x 27.3 cm, was (1) Offered in American Art Association Gallery Old Master catalogue ("1901"), Lot 783; (2) Acquired by Professor Charles Edwin West; (3) Acquired in 1945 by The Old Print Shop of Harry Shaw Newman and offered in \*Anon., "An Original Drawing by William Blake", *Portfolio* [Old Print Shop, N.Y.], IV (1945), 148-152, for \$400 (the source of all the information above); (4) Acquired by a gentleman; (5) Offered by his grand-daughter in the Spring of 1999 to Sotheby's (N.Y.), identified by Professor Robert N. Essick (confirmed by GEB) as a Camden Hotten copy of the falling-man at the bottom left of pl. 7, and withdrawn.

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

"Blake ... was an example of the indiscretion of attempting to lead the public taste by efforts unintelligible to the public eye. But Blake's originalities were near allied to madness, and probably often not intelligible to himself." (P. 498)

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

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

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

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

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

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

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

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

"We are glad of a pretext [the publication of Sampson's *Poems of William Blake*] to write about them". "There are no words in our language so unalterable as his."

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

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

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

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

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

An obituary.

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

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

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

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

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

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

LXXXII (Oct 1817), 368-369. **B.** “BEAN, (Richard, 1792-June 24, 1817,) a painter and engraver.” *A New General Biographical Dictionary ... In Twelve Volumes.* Ed. **Rev Hugh James Rose** Vol. III (London: B. Fellows ..., 1848) P;. 414. <Bodley>

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

**Anon.** “Richard Cosway. *Fraser’s Magazine*, No. cxxxii. November, 1840.” *Mirror of Literature, Amusement, and Instruction* (14 Nov 1840), 316-317 <California (Berkeley)>

Cosway “pretended to raise up ‘the dead of the earth’ ... Blake the painter did the same ...” (p. 316).

\***Anon.** "Roof of Rusted Gold." *The Post* [Bognor Regis], 20 April 1957, p. 5.

The thatching on Blake's Felpham cottage is being replaced.

**Anon.** “Rudolf Steiner Hall: Plays by Picasso and William Blake.” *Times* [London], 17 Feb 1950, p. 10.

**Anon.** "The Saleroom. Blake's Virgil Woodcuts. The Rare State I. Uncut Eight." No periodical named, [c. 1921]

On the probable sale of the Palmer proofs of Virgil.

**Anon.** “A Satire on Rationalism: Blake’s Island in the Moon’.” *Times* [London], 7 Oct 1950, p. 8.

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

Chiefly a photograph of Blake's Cottage at Felpham.

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

Under Schiavonetti it lists "une suite d'eaux-fortes, d'après Blake, pour ... le Tombeau de Blair". The account in *Biographie universelle* is very similar.

**Anon.** "Schiavonetti, Luigi, Louis." *Penny Cyclopaedia of the Society for the Diffusion of Useful Knowledge*, XXI (London: Charles Knight & Co., 1841), 27.

"the free etching of Blake's illustrations to Blair's 'Grave,' and the beautiful head of Blake prefixed to that work, are deservedly much admired."

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

In *Arcana*, "Mr. William Blake, an eminent engraver" is

under 1827; in *El Propagador* is “Mr. William Blake, grabador distinguido” along with “Beethoven, compositor tan celebrado en todo el universo.”

**Anon.** “The Sculptor’s Career.” *Eliza Cook’s Journal* [London], VIII, 205-206 (2, 9 April 1853), 356-360, 371-373. <Stanford> **B.** *Anglo-American Magazine* [Toronto], III, 1 (July 1853), 44-50. <Michigan> **C.** *Pen and Pencil* [Cincinnati], I, 123-124 (4, 11 June 1853), 719-724, 755-758. <Indiana>

Casual references to Blake.

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

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

**Anon.** “Sketch of Blake, the Painter.” *Spirit of the English Magazines*<sup>542</sup> [Boston], 3 S, IV, 1 (1 April 1830), 25-30 <New York Public Library>

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

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

"This poem [*Love and harmony combine*], from *POETICAL SKETCHES*] is a Song of Innocence because just as the innocent are able to understand only the present so too does this poem understand only the present."

§**Anon.** “Stehen wir in verkehr mit der Geisterwelt?” *Blätter*

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

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*aus Prevorst: Originalien und Lesefrüchte für Freunde des inner Lebens*, VII (1835), 168. <University of Lausanne>  
About dreams and “Blake’schen Visionen”.

§**Anon.** “The story behind the hymn.” *Telegraph* [London], 27 Sept 2007, on-line.  
About the “Jerusalem” hymn from *Milton*.

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

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

**Anon.** “Sympathy and its Eccentricities.” *Chambers’s Edinburgh Journal*, I, 238 (22 July 1848), 59-61.  
<Michigan>

In part about Blake’s Visionary Heads.

**Anon.** “Tate Gallery Acquisitions: Colour Printed Drawings by Blake.” *Times* [London], 7 Jan 1949, p. 7.  
Colour prints from Graham Robertson.

\***Anon.** “The things a Rambling Reporter learns. Felpham has a stamp Bible, tobacco, and a poet’s cottage.” *Southern Weekly News*, 20 Dec 1952, p. 15.

Partly about Blake's Cottage at Felpham.

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

“Blake’s house” is the one at 17 South Molton Street.

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

The late ingenious and unfortunate Blake, it will be remembered, considered himself endowed with the power of calling up from the dead any individual whose portrait he might be desirous of painting, and used frequently to point out to his friends the forms of the departed prince and philosopher as being actually present in his studio. A portion of this enthusiasm is inseparable from an expansive and poetical imagination [p. 22].

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

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

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

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**Anon.** "The Tournament at the Alhambra." *Household Words*, ed. **Charles Dickens**, XIX, 474 (23 April 1859), 484-489. <California (Santa Cruz)>

About a visit to "Lopez de Mallara, a mad painter" in the madhouse in the Street of the Five Wounds; "It was vanity and success drove Mallarma mad. He is always trying to paint a landscape of chaos, and the ghost of a flea ..." (p. 486).

The same passage is given in Walter Thornbury, *Life in Spain* (1860), 287.

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

Seven reproductions, four of them by or of Blake.

**Anon.** "£12,000 Find of Art Treasures. Blake's Illustrations for "Book of Job'." *Express*, 24 March 1918.

About the "New Zealand" set of Job drawings.

\***Anon.** "The Trial of William Blake." *Listener*, 3 May 1962.

On the radio-play "tonight" of Ian Rodger.

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

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

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

"The Bean Trust" at the University of Essex.

**\*Anon.** *The University of York The Centre for Eighteenth Century Studies presents An Evening with William Blake with Tracy Chevalier (author of Girl with a Pearl Earring) and A Musical performance of Blake's works 8:00 pm, Tuesday 31st July 2007 Venue: Bootham School York (York, 2007) 8°, 28 pp.*

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

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

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

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

A review of a performance.

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

Reproductions of five heads from the Blake-Varley sketchbook.

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

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Quotation of the first three sentences of Cunningham's life of Blake, ¶37, about Blake's Visionary Heads of William Wallace and Edward I.<sup>543</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 Jan 1830), 3; *Casket* [Philadelphia], V (May 1830), 231-232 <BB #1045> which quotes Cunningham ¶36-39, 41; or *New-England Weekly Review* [Hartford, Connecticut], 3 May 1830, p. 1, which quotes ¶36-37 <BB #1046>.

**Anon.** "Von der Londoner Industrieausstellung ... II", *Deutsches Museum* [Leipzig], XII, 36 (4 Sept 1862), 368-375. <Harvard>

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

**Anon.** "Von der Simulation." *Blätter für gerichtliche Anthropologie. Für Aertz und Juristen. Dreizehnten Jahrgang*, 1862. Ed. Friedrich, J[ohannes] B[aptista] Friedreich. (Nürnberg: Friedr. Korn'schen Buchhandlung, 1862) Pp. 162-187. In German <Bayerisches Staatsbibliothek,

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<sup>543</sup> The account was first reported by Angus Whitehead, "'Visions of Blake, the Artist': An Early Reference to William Blake in the *Times*", *Blake*, XLI (2007), 46-47.

Munchen>

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

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

“Schon der berühmte Englische Dichter Blake besang prophetisch vor einem Decennium in seinem temple of Cove [?love] Griechenlands in Amerika wieder aufblühende Cultur.” (p. 886) I know of no reference in Blake to a Temple of Cove or Love (though “loves temple” is in his “Everlasting Gospel” [Notebook p. 50, l. 65]) or to Greece in America.

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

“William Blake is the greatest English lyric poet ....”

**Anon.** “William Blake.” *Free Press* [Leicester], 13 Oct 1900.

About Mr Gould’s lecture on “Blake’s career and achievements” at the Leicester Secular Hall, followed by pictures “on the lantern-sheet” from photographs by Mr A.J. Essex.

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

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Stanford> [Vol. I is 1832, Vol. II is 1833, and Vol. III is 1834.]

The painters include Barry, Blake, Cosway, Fuseli, and Stothard; the sculptors include Flaxman (p. 172 ff.); and the Engravers include Bartolozzi, Basire, Ryland, Sharp, and John Thomas Smith.

The Blake account is silently paraphrased from Cunningham's *Lives* (1830); in particular the error of "about seventy designs" in the *Songs*. The error about "The Canterbury Pilgrimage," consisting of sixteen designs" presumably derives from ¶28-29: "his Canterbury Pilgrimage made its appearance in an exhibition ... [*which*] contained sixteen" designs.

The Georgian Era is attributed to "Clarke" in the British Library catalogue.

§**Anon.** "William Blake." *New York Times*, 12 June 1881.

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

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

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

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

Centenary observations.

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

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

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

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

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

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

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

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

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

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Cunningham (1830) but with information about Catherine Blake in 1831.

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

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

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

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

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

Bicentennial summary: Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, was once asked if he did not think Blake was 'cracked.' 'Yes, ... but his is a crack that lets in the Light.'"

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

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

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

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

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

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

**Anon.** "William Blake's Homes in Lambeth and Sussex." *Spectator*, 6 May 1916.

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Description of 23 Hercules Buildings, "blackened, untentanted, glassless ... [*waiting*] for the coming of the housebreakers", and of Blake's Felpham cottage.

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

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

Degale bought it at Christie's.

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

Caption for a photograph.

§**Anon.** "William Blake's Water-Color Drawings of Milton's 'Paradise Lost'." *Huntington 'Calendar*, July-August-September 1940.

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

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

Ruminations about Blake with quotations of "The Chimney Sweeper", "The Little Black Boy", and "The Lamb", stimulated by his picture by Blake of "The Entrance".

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

A description of Holy Thursday in St Paul's Cathedral in June, with "five thousand boys and girls" who "passed out by two and two, led by parish beadles who walked before with staves"; Blake's poem is quoted.

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

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

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

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

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**Anon.** "The Wonders of Human Folly." Chambers's Papers for the People. VIII, 63 (Edinburgh: William and Robert Chambers, 1851), 1-32 [each section is numbered separately]. <California (Berkeley)>

Quotes [from Cunningham] about the Fairy Funeral (pp. 13-14).

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

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

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

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

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

"The Triple Hecate" was found by Mr Robert Steele "in the board room of the [*unidentified Edinburgh*] library" and is now on exhibition with other Blake prints in Bury Street.

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

**REVIEWS**

§*Calcutta Review*, NS, I, 2 (Oct-Dec 1965), 362-364

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

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

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

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

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

A poem-by-poem analysis; the “insistent and continuous eagerness to be acclimatised to the lost region of Eternity as an anticipatory gesture is very much in evidence in the *Songs*” (p. 84).

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

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

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

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

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

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

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Kathleen Raine, "Foreword" (pp. ix-xii). The "Prophecies" dealt with are *The French Revolution, Marriage, Visions, America, Europe, Urizen*, and "The Mental Traveller", with Appendices on "Double Perspective of Songs of Experience" (pp. 85-110) and "Blake and the Kabbalah" (pp. 111-130); the latter speaks of "the innumerable translations of the *Zohar* ... in the eighteenth century" (pp. 111-112).

**REVIEW**

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

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

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

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

§**Anzai, Keiko**. "Blake, Lambeth Shohon ni okeru 'Namida' to 'Kozui': Tears and Deluge in Blake's Lambeth Books."

*Showagakuin Tankidaigaku Kiyo: Bulletin of Showagakuin Junior College*, No. 22 (1990). In Japanese

**Anzai, Keiko.** "Blake no Bijon to Jenda--'Awaremi' no Henso: Blake's Vision and Gender: Aspects of 'Pity' (1[-3])." *Showagakuin Tankidaigaku Kiyo, Showagakuin Tankidaigaku: Bulletin of Showagakuin Junior College, Showagakuin Junior College*, No. 33 (1996), 82-95; No. 35 (1998), 88-103; No. 36 (1999), 90-104. In Japanese

A penetrating feminist approach to Blake and the gender problem, focusing on his picture of "Pity"; Part I concentrates on *The First Book of Urizen*, Parts 2-3 on *The Four Zoas*.

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

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

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

\***Anzai, Keiko.** "Yokuatsu no Katachi -- William Blake *Newton* no Shinborizumu: A Depraved Form – The

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

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

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

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

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

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

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

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

**Aoyama, Keiko.** "Nihon ni okeru William Blake Juyo no Ichi Danmen (1) -- Oe Kenzaburo soshite Meiji, Taisho ki no Blake Inyu: Some Phases in the History of the Reception of Blake in Japan (1) -- Kenzaburo Oe and Creative Writings in the Meiji and Taisho Era." *Gakushuin Joshi Tankidaigaku Kiyo: Bulletin of Gakushuin Women's Junior College*, No. 32 (1994), 189-209. In Japanese

It deals with (1) Blake's influence on Kenzaburo Oe; (2) "Meiji-ki ni okeru Blake no Shi no Hoyaku [Several Blake

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Poems Translated into Japanese in the Meiji Era]"; (3) "Eibungakusha to Blake (Lafcadio Hearn to Natsume Soseki) [Japanese Scholars of English Literature in the Meiji Era and Blake (Lafcadio Hearn and Soseki Natsume)]"; (4) "Blake no 'Hai' [Blake's 'The Fly']" (translations of "The Fly" in Seika Mayama's novel *Hai [The Fly]* [1907] and by Ariake Kanbara as "Aobae [The Blue Fly]" [1906]); (5) "'Yameru Bara' ['The Sick Rose'" (its relevance to Rofu Miki's poem "Yameru Bara [The Sick Rose]" [1980] and Haruo Sato's novel *Denen no Yuutsu [Pastoral Melancholy]* [1919]); (6) Conclusion.

**Aoyama, Keiko.** "Tasha no Koe o kiku to iu koto -- Blake no Milton ni okeru: Hearing the Other's Voice: In Blake's Milton." Pp. 77-95 of *Shikaku to Shokkaku: Kodama Hisao Kyoju Gotaishoku o kinenshite: Eigo Eibeibungaku Ronshu [Viewing and Touching: Essays on English and American Language and Literature in Honour of Professor Hisao Kodama at His Retirement]*. (Tokyo: Kodama Hisao Kyoju Gotaishoku Kinen Ronbunshu Kikakubu, 1994). In Japanese; an English abstract is on p. 95

"Blake's 'self-annihilation' is not a step toward achieving absolute self-identity but a moment of the radically changing relationship between the self and the other", like Milton's "redemption of the others such as his Emanation and Satan".

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

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

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

§**Arakawa, Mitsu.** "Bungaku no naka no Toshi -- William Blake to William Wordsworth no Baai [Cities in Literature -- In the Cases of William Blake and William Wordsworth]." *Tohoku Gakuin Daigaku Ronshu, Ningen Gengo, Joho, Tohoku Gakuin Daigaku Gakujutsu Kenkyukai: The Tohoku Gakuin University Review, Human, Linguistics, and Information Sciences, The Research Association, Tohoku Gakuin University*, No. 110 (1995), 73-91. In Japanese

**Arakawa, Mitsu.** "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), 101-121. In Japanese

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

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

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

About how to teach about children's books; "*Songs of Innocence* is a landmark in English literature as well as in children's literature" (p. 66). See also "Woodcuts and Engravings Before 1800" (pp. 55-56) and "William Blake 1757-1827" (p. 55).

**Ariel.**<sup>544</sup> “Blake, Dichter, Schwärmer, und Mahler Zugleich.” *Morgenblatt für gebildete Stände* [Tübingen], No. 86 (10 April 1811), 341-343. <Harvard>

It gives “Der Tiger” in English and German as in [H.C. Robinson’s essay in] *Vaterländisches Museum* (Jan 1811) <**BB #2358**>, which it cites.

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

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

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

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

Does The British Library really "wish to associate itself with Blake's graceful ridicule of Newton" exhibited in the "twelve-foot high [bronze] figure of Sir Isaac Newton, sculpted by Sir Eduardo Paolozzi, after ... William Blake" which is to be "install[ed] in their entrance next year"? The issue was pursued by John Beer; Colin St John Wilson; Patricia Fara, "William Blake and Paolozzi's Newton", *Times Literary Supplement*, 26 March 1993, p. 15; 9 April 1993, p. 15.

§**Arvine, Kazlitt.** "Blake, the Poet, Painter, and Engraver." *Cyclopaedia of Anecdotes of Literature and the Fine Arts*. (Boston, 1851) B. (Boston, 1852) <**BB #1091A-B**> C. §(Boston: Gould and Lincoln, 1853) D. §(Gale Research, 1967)

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

**Asakawa, Yaushi.** "William Blake *Job-ki Sashie* no Seiritsu Katei ni tsuite [On a Process of Forming Blake's *Illustrations*

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*to the Book of Job*]." *Kashima Bijutsu Kenkyu* [*Kashima Fine Arts Study*], Nenpo Dai 11-go Bessatsu [Extra Issue of Annual Reports No. 11] (1994), 390-396. In Japanese

The paper consists of: (1) "Hajimeni [Introduction]" ; (2) "Keynes no Kenkyu [Keynes' Study (of *The Book of Job*)]"; (3) "Daie Hakubutsukan to Fitzwilliam Bijutsukan no *Job-ki* [Two Sets of *The Book of Job* in the British Museum and the Fitzwilliam Museum]"; (4) "Blake Shinwa to *Job-ki* [Blake's Mythology and *The Book of Job*]"; (5) "Sinmetori no Kozo [Symmetrical Composition of the Work]"; (6) "Owari ni [Conclusion]".

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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**D.W. Dörrbecker**, *Blake*, XXII, 2 (Fall 1988), 42

\***Paul Mann**, *Blake*, XXIII, 2 (Fall 1989), 80-87

§**S[tuart] P[eterfreund]**, *Nineteenth-Century Contexts*, XIII (1989), 245-248

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

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

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

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

**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, XCI (1992), 567-571 ("a massive

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scholarly resource of great subtlety and originality"  
[p. 568])

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

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

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

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

§**Stuart Curran**, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 639-640 (with 4 others)

§**Dewey R. Faulkner**, "Starry Wheels and Living Forms", *Yale Review*, LXIV (Winter 1974), 271-274 (with another)

\***David V. Erdman**, *Blake Newsletter*, VIII, 4 (Spring 1975), 128-129

§**G.S. Rousseau**, *Times Literary Supplement*, 20 June 1975

**I.H. C[hayes]**, *English Language Notes*, XIII (Sept 1975), 28-29

§**Florence Sandler**, *Western Humanities Review*, XXIX (1975), 301-303 (with another)

- §**John M. Hill**, *Clio*, V (1976), 385-388  
§**J.D. North**, *Review of English Studies*, XXVII (1976),  
517  
§**Dennis M. Welch**, *Philological Quarterly*, LIV (1976)  
§**P.M. Heimann**, *British Journal for the History of*  
*Science*, X (1977), 177  
§**David Wagenknecht**, *Modern Philology*, LXXIV, 4  
(May 1977), 429-431  
§**Susan Skelton**, *Southern Humanities Review*, XII  
(1978), 389-390  
§**A.A. Ansari**, *Aligarh Journal of English Studies*, VII  
(1982), 92-100

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

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

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

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

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

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“We must take rather a disproportionate space for Blake, the water-color painter, who affords a curious instance of an imagination too strong for the government of a less exercised judgment.” (P. 37) The example is about “imaginary sitters”.

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

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

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

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

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

**Baillarger, [Jules].** “Pathologie Maladie Mentale. De l’Influence de l’État intermédiaire a la Veille et au Sommeil sur la Production et le Maerche des Hallucinations.” *Annales Médico-psychologiques* .... [Paris], VI (1845), 168-195. In French <Boston Public Library>

Mentions “un halluciné de Bedlam, nommé Blake, dont l’histoire, publiée dans la *Revue Britannique*,<sup>545</sup> a été reproduite par M. Brierre de Boismont.” “Blake, en effet,

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<sup>545</sup> **Anon.**, “Hôpital des fous à Londres”, *Revue Britaannique*, 3S, IV (July 1833), 179-187 <**BB**>.

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

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

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

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

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

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

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1986* (1987), 112

§**Andrew Lincoln**, *Review of English Studies*, NS XXXIX (1988), 117-118

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

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

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

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

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

Blake's design of "War Unchained by an Angel, Fire, Pestilence and Famine Following" was said to outdo "most of

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the strange flights in our memory" in an anonymous review in the *Morning Chronicle*, 27 May 1784.

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

"Interactive" narratives for children of what Blake saw, derived from his poems and his biography, each concluding: "You can [*see the same things*], if you only imagine!"

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

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

About Blake's cottage at Felpham.

**Balfour, Ian.** "The Mediated Vision: Blake, *Milton*, and the Lines of Prophetic Tradition." Chapter 6 (pp. 127-172, 307-317) of his *The Rhetoric of Romantic Prophecy.* (Stanford: Stanford University Press, 2002)

An impressive and learned essay arguing that "Blake engages the Hebraic, Christian, and English prophetic traditions in a spectacular and highly self-conscious way" (p. 128).

§**Balmont, K.** "Praotets sovremennich simvolistov (Vil'yam Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)]." Part I, pp. 43-48 of his *Gornie Vershini* [*Mountain Peaks*]. (Moscow, 1904) In Russian <**BB**>

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

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

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

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

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

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

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

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

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

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

§**Barfoot, C.C.** "'Jerusalem' as City and Emanation: Places and People in Blake's Poetry." Pp. 59-75 of *Babylon or New Jerusalem? Perceptions of the City in Literature*. Ed. Valeria

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

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

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

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

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

An 111-page effort in 55 poems and four essays "on contemporary visionary poetics, its theoretical and artistic roots in William Blake, and the forms it is taking in present day expression".

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

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

On Blake's grave.

§**Barnes, Jonathan.** *The Somnambulist.* (London: Orion, 2007) ISBN: 05757941

Fantasy fiction; "Named Person: William Blake".

**Barr, Mark Lyle.** "In Search of Justice: Blake, Coleridge, and the Romantic Conflict Between Legal and Literary Discourse." *DAI* on-line. Vanderbilt Ph.D., 2004. 205 pp.

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

"Concerned with an expansive definition of treason in 1794, Blake utilized the cultural conflation of prophet with madman and encoded his prophetic books with a form of internal contradiction analogous to legal conceptions of insanity – an internally divided subject was deemed incompetent to stand trial or instigate legal proceedings" (p. 977).

**Barrell, John.** "A Blake Dictionary." Chapter III (pp. 22-57, 353-354) of his *The Political Theory of Painting From Reynolds To Hazlitt: "The Body of the Public"* (1986). <**BBS**>

Reprinted in *William Blake*, ed. John Lucas (1998), 101-116, omitting the section on "Public".

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

**Barry, Kevin.** "Autonomous song: [Michel-Paul Guy de] Chabanon and Blake." Pp. 65-78 of Chapter 2: "William Blake and William Cowper" (pp. 56-93, 198-203) of his *Language, music, and the sign: A study in aesthetics, poetics*

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

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

**Barry, Robert Adrian, III.** "Songs of innocence and experience: Annie Dillard's and Denise Levertov's discovery of the silken twine of joy that runs through creation." *DAI*, LVII (1996), 688-689A. Saint Louis University Ph.D., 1995.

Chapter Four focuses on "the belief, shared by Dillard, Levertov, and William Blake, that the imagination connects the individual with the world and God", and Chapter Five is on Blake and Jung.

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

Pace Beynon, in Wales Blake's "Jerusalem" lyric from *Milton* is sung enthusiastically in Welsh, with "England" translated as "Cymru".

**Baseggio, G.B.** "Schiavonetti (Luigi)." Vol. IV, pp. 425-427, of *Biografia degli Italiani Illustri nelle Scienze, Lettere ed Arti*, ed. Emilio di Tiplado. (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.** *"\*Blakeclipsescapeffigy."* *LSAmagazine*, XVIII, 2 ([University of Michigan] Spring 1995), 16-21

A "collective essay" emanating from English 428 and other activities at the University of Michigan, apparently written in Cyber-Speak (a reproduction here of "Aged Ignorance" "clips emblem from Blake's 5/93 \*Gates\* re. Maternity"), the events presided over by "a life-sized effigy of William Blake in *ne plus ultra* period dress, with a cerulean blue head".

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

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

"Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself ... reincarnates, in a radically Christian sense, the dead" (p. 118).

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

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Deals particularly with Golgonooza, Burke, and Kant.

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

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

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

Though "Blake and Kant had little or no knowledge of each other's work, there is much to be gained from a comparison of their thought" (p. 204).

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

"When Blake writes [*in MILTON*] about 'the Sublime of the Bible,' it is not the Bible itself that functions as a sublime object: instead, the Bible becomes the site of the sublime experience for a Redeemed or Reprobate reader".

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

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

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

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

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

\***Bedard, Michael.** *William Blake: The Gates of Paradise.* (Toronto & Plattsburgh [N.Y.]: Tundra Books [12 Sept] 2006) 4<sup>o</sup>, 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 Dec 2006, p. D22 ("a rich, engrossing, and sympathetic biography" for "ages 14 and up")

**Anon.**, *Star Phoenix* [Saskatoon, Saskatchewan], 16 Dec 2006) (a paragraph)

**Renee Steinberg**, *School Library Journal* (Dec 2006) (one paragraph: a "rich biography ... handsome and meticulously documented")

**D.F.B.**, *Horn Book Magazine* (Jan-Feb 2007), 81 (one paragraph: a "valiant biography")

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

**Elizabeth B. Bentley**, *Blake*, XLI (2007), 91 ("I recommend this book to adolescents and to anyone teaching them")

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§*Book List* (“A fine biography”)

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

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

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

About "the insensibility of Mr. Churton Collins to the peculiar qualities of Blake's ... writing".

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902.

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

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

\***Beer, John.** "Blake's energy and vision." Volume 6: Romantics to Early Victorians, pp. 62-68 of *The Cambridge Guide to the Arts in Britain*. Ed. Boris Ford. (Cambridge,

N.Y., Port Chester, Melbourne, Sydney: Cambridge University Press, 1990) Also passim.

"No English writer has so completely demanded to be taken on his own terms; no writer more fully rewards those who are prepared to do so" (p. 68).

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

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

#### REVIEW

§**Kai Merten**, *European Romantic Review*, XVIII (2007), 663-668

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

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

#### REVIEWS

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

§**Peter Dickinson**, *Punch*, 6 March 1968

§**Désirée Hirst**, *Blake Studies*, I, 1 (Fall 1968), 98-101 (with another)

§**Gilbert Thomas**, *English*, XVII (1968), 102-103 (with others)

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

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

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

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- §**Leonard M. Trawick**, *Studies in Burke and His Times*, XI (1970), 1509-1513  
 §**Désirée Hirst**, *Modern Language Review*, LXVI (1971), 179-180

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

**REVIEWS**

- §**Anon.**, *Economist* [London], 17 Jan 1970, p. 50  
 §**R.E. Scott**, *Library Journal*, 1 April 1970, p. 1370  
**Gilbert Thomas**, *English*, XIX (Summer 1970), 66 (with another)  
 §**Margaret Bottrall**, *Critical Quarterly*, XII (Autumn 1970), 286  
 `§**W.H. Stevenson**, *Durham University Journal*, LXIII [NS XXXII] (Dec 1970), 74-75  
 §**Rodney M. Baine**, *Georgia Review*, XXV (Summer 1971), 238-241 (with 4 others)  
**Brian John**, *Blake Studies*, IV, 1 (Fall 1971), 107-110  
**Irene H. Chayes**, *Blake Newsletter*, IV, 3 (Winter 1971), 87-88  
     **John Beer**, "A Reply to Irene Chayes", *Blake Newsletter*, IV, 4 (Spring 1971), 144-147  
 §**Michael J. Tolley**, "A Superficial Vision", *Southern Review: An Australian Journal of Literary Studies*, IV (1971), 242-246  
     Rejoinder by **Beer**, pp. 247-255  
 §**Désirée Hirst**, *Yearbook of English Studies*, II (1972), 294-295  
 §**R.B. Kennedy**, *Notes and Queries*, NS XXII (Feb 1975), 79-82 (with 3 others)

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

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

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

Especially about Blake, Coleridge, and Wordsworth.

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

#### REVIEWS

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

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

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

\***Beer, John.** *William Blake: A Literary Life*. (Basingstoke & N.Y.: palgrave macmillan, 2005) 8<sup>o</sup>, xi, 250 pp., 23 reproductions; ISBN: 9781403939548

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

#### REVIEW

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

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

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History.” In his *Romanticism, Revolution and Language: The Fate of the Word from Samuel Johnson to George Eliot*. (Cambridge & N.Y.: Cambridge University Press, 2009)

**Beer, John; Colin St John Wilson; Patricia Fara.** "William Blake and Paolozzi's Newton." *Times Literary Supplement*, 26 March 1993, p. 15; 9 April 1993, p. 15.

Beer says Blake believed that Newton was "a great genius" but of limited vision (26 March); Wilson claims Blake was ambivalent about Newton (9 April); Fara says the subject was a good choice for the entry to the new British Library (9 April). The correspondence was initiated by a letter from Christopher & Meriel Armstrong.

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

About the millenarian contexts of the poems.

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

**REVIEWS**

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

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

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

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

- §**Stephen D. Cox**, "Recent Work on Blake",  
*Eighteenth-Century Studies*, XVIII (Spring 1985),  
391-405 (with 7 others)
- Karl Kroeber**, *Blake*, XIX, 2 (Fall 1985), 151-152 (with  
another)
- §**Dennis M. Welch**, *Philological Quarterly*, LXIV  
(1985), 424-426
- §**Nelson Hilton**, "The Moment of Implosion",  
*Eighteenth Century: Theory and Interpretation*,  
XXVII (1986), 106-112
- §**David W. Lindsay**, *Yearbook of English Studies*, XVII  
(1987), 304-305
- David G. Riede**, *Eighteenth Century ... Bibliography*,  
NS IX for 1983 (1988), 521-522
- §**Dennis M. Welch**, *Philological Quarterly*, LXIV  
(1985), 424-426

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

#### REVIEWS

- D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 87
- Dennis M. Welch**, *Blake*, XXVII, 3 (Winter 1993-94),  
91-94 (despite some "quibbles", Welch concludes  
that this is "a splendid advanced introduction to  
Blake")
- Philip Cox**, *British Journal of Eighteenth Century  
Studies*, XVII, 1 (Spring 1994), 103-105
- James O. Allsup**, *Wordsworth Circle*, XXV (1994),  
219-221 ("his readings of Blake [are] bold yet  
measured, plucky yet urbane, venturesome yet  
steady")
- Philip Cox**, *British Journal for Eighteenth Century  
Studies*, XVI (1994), 103-105 (with another)

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(Behrendt's book "can be very rewarding ... but there are problems")

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

**Behrendt, Stephen C.** "The Soul of Sweet Delight'." *European Romantic Review*, XV (2004), 419-423.

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

She describes Blake "constructing the body as the landscape to be traversed" (p. 455), 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., & Darrell Tuhl** in conjunction with **George F. Dole, Tom Kieffer, & Nancy Crompton**, ed. *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts In the Writings of Emanuel Swedenborg: An Anthology* With an introduction by George F. Dole (N.Y., 1985) <**BBS**>

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, & 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).

### REVIEW

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

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

In sections called "Coleridge and Blake: The contrariety principle" (pp. 172-173), "Machado and Blake: The egg and the eye" (pp. 178-180), "Blake: The eye and the lie" (pp. 180-183), and "The bird and the airy way" (pp. 183-185), Blake illustrates "the *Uncertainty Principle*, calling all interpretation into doubt" (p. 172).

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

### REVIEWS

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

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

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

\***Bentley, G.E., Jr.** "Bibliomania: The Felicitous Infection and the Comforting Cure." *Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada*, XLV, 1 (Spring [28 May] 2007), 7-41.

"For fifty-six years ... I acquired books, prints, and drawings by William Blake and his friends" (p. 7), an infection which was cured by giving them to the library of Victoria University in the University of Toronto.

**Bentley, G.E., Jr.** "Blake and God in the Garden: The Life of a Myth." *Descant*, XXXIV, 4 (Winter 2003), 112-123.

Evidence that "the story of Blake and his wife naked in the garden is not true" (p. 118).

\***Bentley, G.E., Jr.** "A Blake Letter Found." *Yale University Library Gazette*, LXVIII (1993), 60-64.

Blake's letter of ?Autumn 1800, untraced by Blake scholars since 1890, has been in Yale since 1973; it is here reproduced and transcribed litteratim for the first time.

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

The essay is divided into "Blake's Influence on Frye: 'Read Blake or Go To Hell'" (pp. 177-181), "Frye's Influence on Blake Studies: The Age of Frye, 1947-1992" (pp. 181-183), and a checklist of "Frye's Writings on Blake" 1947-1991 (pp. 183-185).

**Bentley, G.E., Jr.** "Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake." On-line at <http://www.blakequarterly.org/bentleyxenoglots.html> (2004)

Blake scholarship and criticism 1811-2004 is in 37 non-English languages (2,490 essays in all), including French (267), German (254), Italian (155), and Spanish and Catalan (221), but 48% are in Japanese (1,196); "let us admit that we are all more extensively ignorant than we had thought".

**Bentley, G.E., Jr.** *Blake Records* (1969) <BB> **B.** *Blake Records Second Edition: Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and his Family, Incorporating BLAKE RECORDS (1969), BLAKE RECORDS SUPPLEMENT (1988), and Extensive Discoveries since 1988.* (New Haven & London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2004) 8°, xxxiv, 943 pp., 103 reproductions; ISBN: 0300096852

The Second Edition adds to *Blake Records* and *Blake Records Supplement* "New References to Blake" (pp. xxiii-xxiv), "Seven Red Herrings" (pp. xxv-xxix, 847-848), "Genealogies of Blake, Armitage, Boutcher-Butcher" (pp. xxx-xxxiv, 848), Appendix I G: "John Clark Strange MS Journal" (1859-61)" (pp. 707-732), Appendix V: "Blake's Poems Reprinted 1806-1849" (pp. 825-828, 878-879), and Appendix VI: "'My Name is Legion: for we are many': 'William Blake' in London 1740-1830" (pp. 829-846, 879). It omits the Introduction: "Blake the Man: The Public and the

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Buried Life”and Appendix II: “Blake’s Library” from *Blake Records Supplement* (1988), xxii-xli, 124-129.

Pp. 346-363 incorporate “Blake’s Visionary Heads: Lost Drawings and a Lost Book”, Chapter 12 (pp. 183-105) of *Romanticism and Millenarianism*, ed. Tim Fulford (2002).

**ADDENDA AND CORRIGENDA**

For “Corrigenda and Addenda” to *Blake Records* Second Edition (2004), see Bentley, “William Blake and His Circle”, *Blake*, XXXVIII (2004), 151; XXXIX (2005), 32-33; XL (2006), 34-39; XLI (2007), 39-41; XLII (2008); XLIII (2009), 44-45; and Appendix: *Blake Records* Second Edition (2004) Addenda below.

**REVIEWS**

**1969**

**Thomas J. Galvin**, *Library Journal*, XCV (1 April 1970), 1370, and *Library Journal Book Review* (1970), 342

**M.D. P[aley]**, *Blake Newsletter*, III, 4 (May 1970), 90-91  
**J[ohn] P[eter]**, *Malahat Review*, No. 15 (July 1970), 121-122

**Gilbert Thomas**, *English*, XIX (Summer 1970), 66 (with another)

**Kenneth Garlick**, *Apollo*, XCII (Nov 1970), 398

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

§**Mary Webster**, *Arts Review* (Nov 1970)

§**David Bindman**, “Blake Through the Eyes of His Contemporaries”, *Burlington Magazine*, CXIII, 817 (April 1971), 218-219

**F.W. Bateson**, *Review of English Studies*, XXII (May 1971), 222-223 ("a biography that is definitive")

- Rodney M. Baine**, *Georgia Review*, XXV (Summer 1971), 238-241 (with 6 others) ("For Blake studies the most important work published during the past year", with "an invaluable commentary" [p. 240])
- D.V. E[rdman]**, *English Language Notes*, IX (Sept 1971), 27 ("immensely valuable")
- J.B. Beer**, *Modern Language Review* (Oct 1971), 872-874
- Norman Brennan**, *Blake Studies*, IV, 1 (Fall 1971), 103-107 ("a truly major contribution to Blake scholarship")
- Max F. Schulz**, *Eighteenth Century Studies*, IV (1971), 490-492
- Jerome K. McGann**, *Modern Philology* (Jan 1972), 261-266 (and 2 others)
- H.B. De Groot**, *English Studies*, LIV (Aug 1973), 398-400 (with another)
- R.B. Kennedy**, *Notes and Queries*, NS XXII (Feb 1975), 79-82 (with 3 others)
- Freda Evelyn Höltgen**, *Anglia*, XCIII (1975), 268-270

**2004**

- \***Seamus Perry**, "The wise man's table: In William Blake's world, nothing is what it first seems", *Times Literary Supplement*, 15 Oct 2004, pp. 3-4 (with another) (a "magnificent", "exhaustive", "wholly absorbing" "masterpiece ... that reads like an augmented epistolary novel")
- Anon.**, "The pick of the year: Looking for the perfect book to give someone this Christmas? Read on for our reviewers' recommendations", *Evening Standard* [London], 29 Nov 2004 B. **Anon.**, "Chapter and Verse on 2004: Critics select their favourite books of the last 12 months", *Yorkshire*

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*Post Magazine*, 11 Dec 2004, pp. 26-27<sup>546</sup> (John Mullan calls it “a biography unobstructed by the self-regard of a biographer, an achievement of passionate scholarship”)

**Morton D. Paley**, *Studies in Romanticism*, XLIV (2005), 639-646 (a summary of “what *BR2* contains that its predecessors do not”, concluding that it is “excellent ... Meticulously researched, fascinating” and “indispensable to Blake scholarship” [pp. 639, 646])

**James Fenton**, “In my good books: James Fenton on the many Lives of William Blake”, *Guardian* [London], 24 Dec 2005, p. 19 (“Put Gilchrist alongside *Blake Records* and you already have an amazing library”)

**Jason Whittaker**, *Year’s Work in English Studies*, LXXXV covering work published in 2004 (2007), 612-613

**Bentley, G.E., Jr**, *Blake Records Supplement* (1988) <**BBS**>  
Incorporated in *Blake Records* Second Edition (2004).

**REVIEWS**

*Times Literary Supplement*, 14 Oct 1988, p. 1159

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<sup>546</sup> There is no apparent difference between the two essays (aside from the title and the omission in *Yorkshire Post Magazine* of the few photos in *Evening Standard*) and no apparent acknowledgement in the *Yorkshire Post Magazine* that its essay is merely a reprint.

**Eric Shanes**, "Books in Brief", *Apollo*, CXXVIII (Nov 1988), 376-378 ("an essential work for all Blake scholars" [p. 377])

**Nicholas Roe**, *Year's Work in English Studies*, LXIX (for 1988), 384 ("lucid, careful, illuminating ... an invaluable reference" work)

§**G.B. T[ennyson]**, *Nineteenth-Century Literature*, XLIII (1988-1989), 555 (one sentence)

**Janet Warner**, *University of Toronto Quarterly*, LVIII (Spring 1989), 421-422 ("This book and its predecessor, the monumental *Blake Records*, are indispensable tools for the Blake scholar ...")

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1988* (1989), 107

**L.M. Findlay**, *Notes and Queries*, CCXXXIV (Dec 1989), 519-521

**David Fuller**, *Review of English Studies*, NS XLI (May 1990), 261

**Robert N. Essick**, *Studies in Romanticism*, XXIX (Summer 1990), 324-330

**Edwina Burness**, *English Studies*, LXXI, 5 (Oct 1990), 453-462 (with 5 others)

\***David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82 (with 2 others)

**Stuart Peterfreund**, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 270-271

**Bentley, G.E. [Jr.]**. "Blake's debt to the philosophical alchemists." *Index to [British] Theses*, V (1958), 10 (No. 173). Oxford (Merton) B.Litt. [1954].

The correct title is "William Blake and the Alchemical Philosophers".

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**\*Bentley, G.E., Jr.** “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates.” *University of Toronto Quarterly*, LXXVI (2007), 714-770.

Ten tables of tentative data lead to the “stupendous simplification” of Bentley’s Theory of Engraving:  $E=MG^2$  – 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), 617-641.

**\*Bentley, G.E., Jr.** “Blake’s Murderesses: Visionary Heads of Wickedness.” *Huntington Library Quarterly*, LXXII (2009), 69-105; 21 reproductions of portraits of murderesses, 5 by Blake

“Blake’s information about them [*his four murderesses*] must have come from the gutter press ... or compendia such as the *Newgate Calendar*”, some of which “bear inscribed portraits which Blake’s Visionary Heads seem to echo” (p. 69).

**Bentley, G.E., Jr.** "Blake's shadow." *Times Literary Supplement*, 17 March 1978, p. 320. <**BBS**>

These letters from Catherine Blake were first published in John Gore, "Three Centuries of Discrimination", *Apollo*, CV (1977), 346-357.

**Bentley, G.E., Jr.** "Blake's Visionary Heads: Lost Drawings and a Lost Book." Chapter 12 (pp. 183-205) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. & Basingstoke: Palgrave, 2002)

"I am primarily concerned to identify the three books in which most of his Visionary Heads appear", including "surviving leaves that have been removed from them" and "scores of Visionary Heads that have disappeared" (p. 186).

The substance of this 1999 essay is used in *BR* (2) 346-363.

#### REVIEW

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

**Bentley, G.E., Jr.** "Blake's Works as Performances: Intentions and Inattentions." *Text: Transactions of the Society for Textual Scholarship*, IV (1988), 319-341. <**BBS**>

#### REVIEW

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

\***Bentley, G.E., Jr.** "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings." *Studies in Bibliography*, XLIX (1996), 208-231 plus 6 prints.

"The career of James Parker demonstrates what that of William Blake might have been like had he been a steady, reliable workman like Parker -- and had he not been a genius" (p. 220).

#### REVIEW

**David Worrall**, *Year's Work in English Studies* LXXVII [for 1996] (1999), 464 ("Robert [*i.e.*,

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*James] Parker['s life] ... has now [been] substantially charted")*

**Bentley, G.E., Jr.** "Mistakes, Mischief and Murder: Problems of Authority in Literary Texts from Magna Carta to William Blake." Pp. 95-107 of *Fakrhruddin Ali Ahmed: Memorial Volume*. Ed. Nazir Ahmad & Asloob Ahmed Ansari. (New Delhi: Ghalib Institute, 1994)

The Blake examples are chiefly "The Felpham Rummer", *America* (B), and *There is No Natural Religion*, based on the work of Robert Essick and Joseph Viscomi.

**Bentley, G.E., Jr.** "A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer", *University of Toronto Quarterly*, LI (1981), 28-35.  
<**BBS**>

Palmer's speculation is merely "idle", for the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies which Hollis gave away in 1762 and 1765 – see David Wilson, "An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton", *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36.

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

New evidence from John Marsh's journal suggests that Blake's prosecutors may have been trying to intimidate the

fractious Chichester militia and that Blake's defiance of the military may have been popular.

### REVIEWS

**R[obert]. F. G[leckner]**, *Romantic Movement* for 1993 (1994) ("Interesting additions to what we know already (largely from Bentley)")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 324 ("written fascinatingly")

\***Bentley, Gerald, Jr.** "The Shadow of Los: Embossing in Blake's 'Book of Urizen'." *Art Bulletin of Victoria*, No. 30 ([Melbourne], 1989), 18-23. <**BBS**>

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 15

\***Bentley, G.E., Jr.** *The Stranger from Paradise: A Biography of William Blake*. (New Haven & London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2001) 8°, xxvii, 532 pp., 182 illustrations; ISBN: 0300089392 B. (2003) ISBN: 0300100302 (paperback)

This is a factual biography incorporating all the significant evidence (a good deal of it previously unpublished) and including, in a tardy appendix (pp. 493-498), the more important Blake sections from the newly discovered Journal of John Clark Strange.

The paperback is a reprint with only trifling changes, chiefly the omission of the gorgeous endpapers and the addition of information about the newly-discovered Blair drawings (p. 483).

### REVIEWS &c

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

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Nabis and Oriental art roll off the North American presses", *Art Newspaper*, No. 113 (**April 2001**), 62 ("it revels in the otherworldliness of the artist")

\***Leo Carey**, "Books Current: 'The Author & Printer W Blake'", *New Yorker*, **9 April 2001**, p. 18 (with 2 others) ("Failing to find a market for his work", Blake and "his adoring wife, retreated into a 'community of two'")

\***Phillip Hensher**, "Come and see my etchings: There's little of Blake the poet here, but this biography does illuminate his engravings", *Observer* [London], **13 May 2001** (Bentley "writes badly", exhibiting "insensitivity to tone", and offering "erroneous" readings of poems, but the book is occasionally a "useful guide" because of its "concentration on Blake as a craftsman". The reproduction in the review is of the very interesting Blake window in St Mary's church, Battersea, where Blake was married)

\***Thomas Wright**, "'Ankles, swollen, 434n': No detail is too dull for this plodding Life", *Daily Telegraph* [London], **19 May 2001** ("Bentley fails to give a shape to his unwieldy and constantly repetitive narrative")

\***Jonathan Bate**, "Immortal hand and eye: Jonathan Bate on a painstaking Life which does not address the poet's mysteriousness", *Sunday Telegraph* [London], **20 May 2001** ("For scholars, this will be a permanently valuable resource ... comprehensive,

accurate, and judicious .... But it is not, alas, the place for the general reader to begin")

\***Richard Edmonds**, "Eyes of a child: language of a saint", *Birmingham Post*, **26 May 2001** ("a fascinating book" in which "Bentley certainly does more than justice" to Blake's life)

\***Thomas Kilroy**, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything", *Irish Times* (Dublin), **2 June 2001** (with another) ("G.E. Bentley's definitive, documentary-style biography ... is written with ... lucidity of language and thought";<sup>547</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]")

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<sup>547</sup> Anon., "Biography", *Irish Times* (Dublin), 8 Dec 2001, pp. 10-11, a summary of reviews of "Biography" in *The Irish Times*, says that "Thomas Kilroy hailed [*The Stranger from Paradise*] as a definitive biography".

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- Bubbles kingpin**, "Bentley's Generous Act", Amazon.com, **25 June 2001** ("amazingly well researched ... contextualizes him beautifully ... it is Bentley's sober critical eye (of fairness) which is so refreshing – his sense of balance is impeccable"; N.B. "Bubbles" is not a pseudonym of GEB)
- §**Anon.**, *Publishers Weekly*, CCXLVIII, 261 (**25 June 2001**), 65 (writing "affectionately and authoritatively ... Bentley evokes something of the whole man", with "magnificent color illustrations")
- Scott Hightower**, *Library Journal* (**July 2001**) ("academic and thorough ... With lovely illustrations")
- \***James King**, "His fearful symmetry is still unframed", *Globe and Mail* [Toronto], **7 July 2001**, p. D9 (a "coherent, accurate account of Blake's life", "splendid-looking" and "presented in a graceful and coherent manner", perhaps "the best handbook to Blake ever written", but "As a biography ... this book is a failure")
- \***Grevel Lindop**, "A palace of his own: William Blake, honest labourer and astonishing conversationalist", *Times Literary Supplement*, **31 Aug 2001**, p. 6 ("a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist's")
- Anon.**, "New Blake Biography", *Blake Journal*, No. 6 ([**Oct**] **2001**), 86 (announcement of a forthcoming review of Bentley's *The Stranger from Paradise*, a book which "has both the stamp of authority and

the readableness which we would expect of the author")

**Dennis Loy Johnson**, "Poetry can help to ease the troubled mind", *Tribune-Review* [Pittsburgh], **21 Oct 2001** (a paragraph in a gang review)

**Michael Payne**, "Book on William Blake illuminates his great work", *Sun* [Sunbury, Pennsylvania], **4 Nov 2001** ("Thanks to the work of such scholars as G.E. Bentley, who has devoted his professional life to understanding Blake's project, it is now possible for Blake to have the kind of audience he wanted and that he always thought possible")

\***Tom D'Evelyn**, "Capturing Blake's 'compelling strangeness'", *Providence Sunday Journal* (**25 Nov 2001**), B9 ("this splendid book", "a masterful monument", gives "us the man himself in all his compelling strangeness")

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

**Robert A. Weiler**, *Beitendorf Public Library Information Center* on-line, **2001** ("the definitive account" with "stunning color plates")

**M. Minor**, *Choice*, XXXIX, 4 (**Dec 2001**), 680 ("Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis")

**Juan Manuel Vial**, "Quién Es: Personages Biographias: William Blake: Entre el cielo y el infierno. 1757-1827", *El Mercurio y La Nacion* (**2001**) on-line in Spanish ("una monumental biografica")

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*Choice* (**Jan 2002**), 812 (listed it among 650 "Outstanding Academic Titles, 2001", among 49 books on English and American Literature and from a total pool of 6,500 titles reviewed)

**Anon.**, *First Things* (**Feb 2002**), 71 ("*The Stranger from Paradise* is a splendid account and a fitting capstone to Bentley's lifetime of Blake scholarship")

**Mark S. Lussier**, *Wordsworth Circle*, XXXII (2001 [i.e., **April 2002**]), 182-183 ("Bentley has performed the highest service imaginable" for Blake scholars in "this impressive and summative master work" which evokes "continual excitement and perpetual discovery"; "One cannot ask more of a biography or more from a biographer")

§**Kathryne S. Freeman**, *Criticism*, XLIV, 3 (**Summer 2002**), 297-301

**Paul Miner**, *Albion*, XXXIV, 4 (**Winter 2002**), 661-663 (a "superlative work" with a "tight focus", "lucid, highly interesting, and sometimes touching"; "No other biography on Blake stands this tall" [pp. 662, 662, 661])

**Keri Davies**. *Blake Journal*, No. 7 (**2002**), 62-70. ("Despite my caveats ... Bentley's book accumulates into an impressive self-portrait of Blake ... thorough, usually reliable, fully documented and closely detailed" [p. 69])

**Andrew Elfenbein**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XLII (**2002**), 837-903 ("While Bentley's book is

definitive in the amount and accuracy of the information it presents, it is not easy to get from it a sense of Blake's inner life and development"; with "136 plates of high quality", it gives "an excellent visual summary of Blake's art" [p. 846])

§**Paul Youngquist**, *Nineteenth-Century Literature*, LVII (2002), 572-574

**Alexander Gourlay**, *BARS Bulletin & Review*, No. 23 (March 2003), 25-27 (here "hard evidence drives out all the fuzzy kinds", and there is little speculation about the poet's "inner" life, but "its enduring value as a readable summary of the latest and hardest biographical evidence is secure" [pp. 26, 27])

**Dóra Janzer Csikós**, *Anachronist* (2002) on-line ("a masterfully documented biography", "affectionately written" and "beautifully illustrated")

**Stephen C. Behrendt**, *University of Toronto Quarterly*, LXXII (Winter 2002-2003), 405-406 (this is a "remarkable biography" "meticulously documented" and "richly enhanced" with almost 200 reproductions which "engages readers directly with the artist ... in a way that virtually no previous biographical study has done")

**Anon.**, *Independent on Sunday* [London], 13 April 2003 (a "perceptive and forceful study" which recognizes that "Blake's genius was above all pictorial")

**Mervyn Nicholson**, *English Studies in Canada*, XXVIII, 4 (Dec 2002 [July 2003]), 737-741 ("definitive ... a major achievement"; "it is hard to imagine a more comprehensive biography", a book of "beautiful sanity")

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- Shernaz Cana**, *Aligarh Critical Miscellany*, XII, 2 (2000 [Autumn 2003]), 201-208 (“William Blake has been brought alive before us in such an inspired way that it almost seems that the biographer too has been included in Blake’s great visionary company”)
- Nelson Hilton**, *Blake*, XXXVII (Winter 2003-04), 107-111 (the book is “the most useful and reliable guide to Blake’s life”, “an epitome of scholarship” exhibiting remarkable “sensitivity to tone and content”, “a glorious capstone to his [*Bentley’s*] labors” [p. 108])
- Judith Mueller**, “Blake in the New Millennium”, *Eighteenth-Century Studies*, XXXVI (2003), 294-299, esp. 295, 298-299 (with 4 others) (“This monumental work” is “simply beautiful”; it “performs an alchemical transformation of cold facts into flesh and blood” [pp. 299, 298])
- \***Jöran Mjöberg**, “Flöjtspelaren som såg himmel och helvete: Som sexåring såg William Blake ett träd fullt av änglar framför sig. Liknande visioner präglade hans liv såväl sol som hans måleri och poesi, där hans politiska patos förenades med ett säreget system av myster och symboler. Nu föreligger en biografi av den framstående Blakekännaren G.E. Bentley Jr.” *Svenska Dagbladet*, 4 April 2004, p. 9, in Swedish (“Bentley är en nästan perfektionistisk litteraturvetare, som belyser Blakes liv, familj, tidsbakgrund, arbetssituation och även gravyrteknik samt redovisar [Bentley is an almost

perfectionist literary scholar who throws light on Blake's life, family as well as on the times in which he lived, his work situation and even his technique of engraving]”)

**Robert S. Robbins**, “Why Blake Matters”, Amazon.com, 14 June 2004 (“bluntly factual”)

**Morton D. Paley**, *La Questione Romantica*, Numero 9 (Sept 2004), 211-212 (“G.E. Bentley, Jr., the doyen of Blake archivists has produced the fullest account of its subject yet to be published”)

§**T. McLaughlin**, “Body Electric” (Amazon.com, 2007-0-8-05 (“a very good, straightforward biography”)

\***Alois Boerges**, *El Mercurio y la Nación*, 10 April 2008, in Spanish

\***Bentley, G.E., Jr.** "The Stranger from Paradise: William Blake in the Realm of the Beast." Pp. 93-111 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov & Penelope Minney. (Moscow: [no publisher] 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English".

"This essay is a kind of précis of the biography of William Blake which I am completing" (p. 93).

**Bentley, G.E., Jr.** "[']What Is the Price of Experience?['] William Blake and the Economics of Illuminated Painting [*i.e.*, *Printing*]." *University of Toronto Quarterly*, LXVIII (1999), 617-641. B. On-line, still with the misprinted title (seen with surprise 2004)

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

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copper he had previously bought for another purpose, such as *Songs of Experience*, *Europe*, and *Urizen*.

For a sequel, see Bentley, "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates", *University of Toronto Quarterly*, LXXVI (2007), 714-770.

\***Bentley, G.E., Jr.** "William Blake born Nov. 28, 1757, London, England, died Aug. 12, 1827, London." *Encyclopedia Britannica*, 19 pp., 51,409 words, on-line (2007? discovered 3 March 2008).

\***Bentley, G.E., Jr.**, ed. *William Blake: The Critical Heritage*. (London & Boston: Routledge & Kegan Paul, 1975) The Critical Heritage Series 8°, xix, 294 pp., 20 plates; ISBN: 0710082347 <BB> **B.** (London & N.Y.: Routledge, 1995) ISBN: 0415134412 > **C.** "(Kindle Edition)" published 23 March 2007, wireless delivery

B (1995) is a mere reprint of A (1975).

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**Brian Alderson**, "Blake in the original", *Times* [London], 22 Dec 1975, p. 9 (with 3 others)

**Anon.**, *Choice*, XIII (March 1976), 66

**Brian John**, *University of Toronto Quarterly*, XLV (Summer 1976), 397-398 (with another)

**Suzanne R. Hoover**, *Blake Newsletter*, X, 3 (Winter 1976-77), 89-90

**George H. Gilpin**, *Wordsworth Circle*, VIII (Summer 1977), 230-232

**Penelope B. Wilson**, *Modern Language Review*, LXXIII (1977), 913-916 (with 2 others)

**Graham Reynolds**, *Apollo*, CV (1977), 146-148

**Dennis Welch**, *Eighteenth Century ... Bibliography*, NS I (1978), 251 ("Bentley's work is meticulous and ... exhaustive")

**Bentley, G.E., Jr.** *William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis*. With a Foreword by **Mary Lynn Johnson**. (Lewiston [N.Y.], Queenston [Ontario], Lampeter [Wales]: Edwin Mellen Press, Ltd., 2008) 2 + xli + 300 pp., 7 plates; ISBN: 978077348483

Mary Lynn Johnson, "Foreword" (pp. xi-xvi); GEB, "Introduction" (pp. xvii-lxvi); "Thus Spake William Blake", conversations 1767-1831 of William and Catherine Blake (pp. 1-81), Appendices on "Blake's Imperfect Rhymes" and "Table of Rhyme Sounds" (pp. 91-93), and "Concordance of William Blake's Conversations" (pp. 94-286).

The "Introduction" deals especially with "Blake's Pronunciation" (pp. xxi-xxix) and "Blake's Vocabulary" (pp. xxix-xxxiii), with a table of words which do not appear in his writings. "Blake's pronunciation defies genteel conventions, both his own and ours" (p. xxix), dropping internal "l" ("halter" rhymes with "water") and "r" ("dawn"-"scorn").

"Blake's Pronunciation" (pp. xxi-xxix) is reprinted as Chapter 5 (pp. 17-36) of *Leaves from Your Own Book: Papers in Honour of Sudhakar Marathe*, ed. Sachidananda Mohanty, Alladi Uma, D. Murali Manohar, Sindhu Menon (Delhi: Authorspress, 2009).

**Bentley, G.E., Jr.** "William Blake's World in a Grain of Sand: The Scholar in the World of Books." *Descant*, XXVI, 4 (Winter [November] 1995), 39-51.

An autobiographical account.

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**Donald W. McLeod**, *Papers of the Bibliographical Society of Canada* (Fall 2001), 84-87 ("G.E. Bentley, Jr., is the world's foremost authority on the works of ... William Blake")

**Benton, Michael.** "Biographer, Biography, and the Reader." *Journal of Aesthetic Education*, XLI, 3 (Fall 2007), 77-88.

An essay on styles of biography; "How do Bentley and Ackroyd recreate Blake?" (p. 82)

§**Benton, Michael.** "Imagining Blake." Pp. 38-41 of his *Literary Biography: An Introduction*. (Chichester: Wiley-Blackwell, 2009)

An essay on styles of biography; "How do Bentley and Ackroyd recreate Blake?" (2007, p. 82) The essay is from his "Biographer, Biography, and the Reader", *Journal of Aesthetic Education*, XLI (2007), 77-88.

§**Benziman, Galia.** "Two Patterns of Child Neglect: Blake and Wordsworth." *Partial Answers: Journal of Literature and the History of Ideas*, V, 2 (June 2007), 167-197.

**Berger, 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 known); pp. 68-74 of his *Books in General* (1920, 1953, 1983) <BBS, 458>

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

§**Anon.**, *Glasgow Herald*, 7 June 1919

**1936**

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

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

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

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

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**Kurt Heinzelmann [i.e., Heinzelman]**, *Eighteenth Century ... Bibliography*, VIII (1982), 384-386

§**Anon.**, *Choice*, XX (1983), 1143

§**George Bornstein**, *Wordsworth Circle*, XIV, 3 (Summer 1983), 162-163

§**Stuart Peterfreund**, *Romanticism Past and Present*, VII, 2 (1983), 41-48

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1982* (1983), 77-80

**Paul Mann**, *Blake*, XVII, 4 (Spring 1984), 169-172

§**Winston Weathers**, *James Joyce Quarterly*, XXI (1984), 192-193

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

§**Bernus, Alexander von.** "William Blake." In his *Das Irdische Paradies: Englische Lyriker des XVIII. und XIX. Jahrhunderts.* (Weimar: Erich Lichtenstein, 1930) In German

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§**Besson, Françoise.** “Outline for a Commentary on William Blake’s ‘Introduction’ to *Songs of Innocence*.” Pp. 176-177 of *An Introduction to Poetry in English*. Ed. Eric Doumerc & Wendy Harding. (Toulouse: PU de Mirail, 2007)

\***Betz, Paul F.** "Cover Illustration: William Blake's 'The Eagle,' from Hayley's *Ballads*, 1805." *The Friend: Comment on Romanticism*, I, 4 (Oct 1992), 43.

**Beynon, R.** "Uninspired by 'Jerusalem'." *Independent* [London], 21 May, 1996, p. 13.

"John Walsh seems to completely miss the point" about Joseph of Arimathea and the Welsh in Blake's "Jerusalem" lyric from *Milton*; the Welsh and Scots don't like a hymn "talking about England instead of Britain". For a reply, see Barton.

§**Bhattacharjya, Subhrenda.** “Impact of Indian Philosophy on William Blake.” *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], LVII, 8 (Aug 2006), 361-363.

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

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

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- §**Christine Gallant**, *Wordsworth Circle*, XX (1989), 216-218 (with another)
- §**John [i.e., Jon] Mee**, *Notes and Queries*, XXXVI (1989), 521
- M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1988* (1989), 107-108
- §**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-130
- §**David V. Pugh**, *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVII (1990), 408-410
- §**Walter Tonetto**, *Philosophy and Literature*, XIV (1990), 198-199
- \***Stuart Atkins**, *Blake*, XXIV, 3 (Winter 1990-91), 99-101
- §**Elizabeth W. Harries**, *Comparative Literature*, XLIII (1991), 391-393
- §**John Osbourne**, *Revue de Littérature Comparée*, LXV (1991), 115-116, in French
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 271-272

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**Bidney, Martin.** “Neo-Blakean Vision in the Verse of Historian E.P. Thompson: The ‘Abstraction’ of Labour and Cultural Capital.” *Science and Society*, LXVIII (Winter 2004-2005), 396-420.

“E.P. Thompson ... looked to poet William Blake ... as a mentor” (p. 396).

**Bidney, Martin.** "A Song of Innocence and of Experience: Rewriting Blake in Brodkey's 'Piping Down the Valleys Wild'." *Studies in Short Fiction*, XXXI (1994), 237-245.

Brodkey's story in his *First Love and Other Sorrows* is interpreted here in Blakean ways.

§**Biet, J.** “Leven en Werk van William Blake (1757-1827.” In *Programma AMUZ (Augustinus Muziekcentrum)*, ed. R. Steins. (Antwerpen: Grafische centrum van de stad Antwerpen, 2006) In Dutch

**Bigwood, Carol,** “Seeing Blake’s Illuminated Texts”, *Journal of Aesthetics and Art Criticism*, XLIX (1991), 307-315 <**BBS**>

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

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

§**Billigheimer, Rachel V.** "The Female in Blake and Yeats." *College English Association Critic*, XLVIII-XLIX (1987), 137-144.

§**Billigheimer, Rachel V.** "Interrelations: Blake and Yeats." *ABEI Journal: Journal of the Brazilian Journal of Irish Studies*, V ([Sao Paulo] 2003), 13-25.

**Billigheimer, Rachel V.** "Recurrence and Redemption: The Fallen Vision in Blake's Poetry and Design." *University of Mississippi Studies in English*, NS IX (1991), 77-105.

**Billigheimer, Rachel Victoria**, *Wheels of Eternity: A Comparative Study of William Blake and William Butler Yeats* (1990) <**BBS**>

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§**Jacqueline Genet**, *Etudes Irlandaises*, XV, 2 (1990), 239-40, in French

**Stephen Carr**, *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 347-348 AND *Eighteenth Century ... Bibliography*, NS XVII for 1991 (1998), 330-331

**Billington, Michael.** "Blake revitalized: Tyger New Theatre." *Times* [London], 21 July 1971, p. 10. <**BB, here replaced**>

A review of a performance of the Adrian Mitchell play.

For a criticism of the Billington review of Adrian Mitchell's *Tyger*, see **N.E.J. Marsh**, "Blake's Disillusion." *Times* [London], 24 July 1971, p. 13 (letter to the editor).

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

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§**Bindman, David.** “Blake and Ossian.” Pp. 3-7 of *Songs of Ossian: Festschrift in Honour of Professor Bo Ossian Lindberg*. (Helsinki, 2003) *Taida Historiallisia Titkimuksia*, XXVII

§\***Bindman, David.** “Blake and Runge.” Pp.86-95, 134-135 of *Runge: Fragen und Antworten: Ein Symposium der Hamberger Kunsthalle*. Ed. Hanna Hohl. (Hamburg & Munchen: Prestel Verlag, 1979) In German <**BBS gives the editor as A. Höhle**>

\***Bindman, David.** "Blake, William." Vol. IV, pp. 116-123 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

A good standard account.

§**Bindman, David.** “Blake’s Heads.” *Guardian Weekly* [London], 5 June 1971.

**Bindman, David,** *William Blake as an Artist* (1977) <**BBS**>

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§**John Spurling,** *New Statesman*, XCI (18 Nov 1977), 698

§**Bevis Hillier,** *Times Literary Supplement*, 17 Feb 1978, p. 212

§**Tom Phillips,** “The Heraldry of Heaven and Hell”, *Times Literary Supplement*, 24 March 1978, pp. 349-350 (with 2 others)

- Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)
- §**Peter Stockham**, *Antiquarian Book Monthly Review*, V, 7 (July 1978) (with 2 others)
- §**Geoffrey L. Keynes**, *Burlington Magazine*, CXX (Aug 1978), 544-547  
Reply in **Anthony Blunt**, *Burlington Magazine*, CXX (Oct 1978), 675-676
- \***Jean H. Hagstrum**, *Blake*, XII, 1 (Summer 1978), 64-67
- §**I.H. C[hayes]**, *English Language Notes*, XVI (Sept 1978), 46
- §**Anon.**, *Choice*, XIV (1978), 1632
- §**K. Garlick**, *Apollo*, NS CVII (1978), 439-440
- §**Susan Hoyal**, *Connoisseur*, CXCVIII (1978), 174
- §**Edward Larrissy**, "Looking at Blake", *English*, XXVII (1978), 196-200
- §**Adrienne Atkinson**, *Eighteenth-Century Studies*, XII, 2 (Winter 1978/79), 229-234
- §**Anne K. Mellor**, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 76-78 (with another)
- §**Jerrold Ziff**, *Art Bulletin*, VI, 2 (June 1979) (with 2 others)
- §**Anne K. Mellor** [bis], *Art Journal*, XXXIX, 1 (Fall 1979) (with 3 others)
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II (Winter 1979), 118-122 (with 4 others)
- §**Zachary Leader**, *Essays in Criticism*, XXIX (1979), 81-88 (with another)

**Binyon, Laurence**, *The Followers of William Blake* (1925)  
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§**Anon.**, *Christian Science Monitor*, 23 Jan 1926

**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 (Nov 2006), No. 10, according to Essick, "Marketplace, 2006", *Blake*, XL (2007), 136.

§**Birek, Wojciech.** "Drugie życie Williama Blake'a [The Second Life of William Blake]." *Fraza, Poezja, Proza, Esej* No. 24-25 (1999). In Polish

**Birenbaum, Harvey,** *Between Blake and Nietzsche* (1992)  
<**BBS**>

**REVIEWS**

**Peter J. Kitsch, John Whale, & Susan Matthews,** *Year's Work in English Studies*, LXXIII for 1992 (1995), 361-362 ("the value of his line of approach for explicating Blake is questionable")

§**David Punter,** *Studies in Romanticism*, XXXIV, 4 (Winter 1995) (with 2 others)

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

**Scott Simpkins,** *Eighteenth Century ... Bibliography*, NS XVI for 1992 (1999), 330-331

**Bishop, Morchard** [i.e., **Oliver Stoner**], *Blake's Hayley* (1951) <BB>

**REVIEW**

§**Edmund Blunden**, *Bookman*, July-Aug 1951

**Bizzaro, 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 & 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".

**Blackstone, Bernard.** *English Blake* (1948). B. (1966). <BB>

**REVIEWS**

§**Austin Clarke**, *Spectator*, 15 April 1949, p. 520

§**Kathleen Raine**, *New Statesman and Nation*, 14 May 1949, p. 508

§**R. Halsband**, *Saturday Review of Literature*, 25 June 1949, p. 34

§**D.A. Stauffer**, *New Republic*, 1 Aug 1949, pp. 25-26

**James Johnson Sweeney**, "Blake's World of Ideas", *New York Times*, 7 Aug 1949, p. 6

§**D[ésirée] Hirst**, *Month*, II, 4 (Oct 1949)

§**Anon.**, *Times Literary Supplement*, 21 Oct 1950, p. 678 (with another)

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**D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 109

§**P.F. Fisher**, *University of Toronto Quarterly*, XIX (1950), 445-447

§**M.K. Nelles**, *Queen's Quarterly*, LVII (1950), 248-249

§**Edith C. Batho**, *Modern Language Review*, XLVI (1951), 450-451

**Northrop Frye**, *Modern Language Notes*, LXVI (1951), 55-57. B. *Northrop Frye on Milton and Blake* (2005), 209-211, 448

§**J.G. Davies**, *Review of English Studies*, II (1951), 89-90

§**James Smith**, *English Studies*, XXXII (1955), 177-180

§**Blackwell, J.C.** "William Blake: The Philosophy of East and West." *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], XXIV, 1 (Jan 1973), 5-12.

*Blake Newsletter*

**Volume II, Number 3**

**15 December 1968 <BB>**

**G.E. Bentley, Jr.** "Answers to Hard Questions: The Residence of Thomas Butts." P. 58. (Answer to a query of Ruthven Todd, *Blake Newsletter*, II, 2 [15 Sept 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).

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**Volume XVI, Number 3**  
**(Winter 1982-83) <BBS>**

**Alicia Ostriker.** "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 156-165. <BBS> B. Reprinted in *Romantic Poetry: Recent Revisionary Criticism*, ed. Karl Kroeber & Gene U. Ruoff (New Brunswick: Rutgers University Press, 1993). C. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 560-571.

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**Volume XVI, Number 4**  
**(Spring 1983) <BBS>**

**Joseph Viscomi.** "Facsimile or Forgery? An Examination of *America*,k Plates 4 and 9, Copy B." Pp. 219-223. <BBS> B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

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**Volume XIX, Number 2**  
**(Fall 1985) <BBS>**

**\*Joseph Viscomi.** "Recreating Blake's Illuminated Prints: The Facsimiles of the Manchester Etching Workshop." Pp. 4-11. B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

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**Volume XX, Number 1**  
**(Summer 1986) <BBS>**

**Christopher Heppner.** "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified." Pp. 4-11. <BBS> B. Revised in Chapter 4 of his *Reading Blake's Designs* (1995).

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

**Waileen Ward.** "Canterbury Revisited: The Blake-Cromek Controversy." Pp. 80-92.

**REVIEW**

**D.W. Dörrbecker,** *Blake*, XXIII, 3 (Winter 1989-90), 142  
**John B. Pierce.** "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala or The Four Zoas*." Pp. 93-102. <BBS> B. Reprinted as part of Chapter 3 of his *Flexible Design* (1998).

***Blake: An Illustrated Quarterly***  
**Volume XXIII, Number 2**  
**(Fall 1989) <BBS>**

\***Joseph Viscomi.** "The Myth of the Commissioned Illuminated Book: George Romney, Isaac D'Israeli, and 'ONE HUNDRED AND SIXTY designs ... of Blake's'." Pp. 48-74. <BBS> . Also accessible in his "Collected Essays on Blake and His Times", q.v.

**REVIEW**

**Joseph Viscomi.** Review of *Selections from William Blake's Songs*, an album by Gregory Forbes, and *Companion to the New Musical Settings* (with Margaret LaFrance). Pp.84-89. B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

***Blake: An Illustrated Quarterly*  
Volume XXV, Number 1  
(Summer 1991)**

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

**REVIEW**

**D.W. Dörrbecker,** *Blake*, XXV, 1 (Summer 1991), 22

***Blake: An Illustrated Quarterly*  
Volume XXV, Number 2  
(Fall 1991) <BBS>**

**Christopher Heppner.** "The Good (In Spite of What You May Have Heard) Samaritan." Pp. 64-69. <BBS> B. Revised in his *Reading Blake's Designs* (1995). (For a continuation of the discussion in John E. Grant, "On First Encountering Blake's Good Samaritans", see *Blake*, XXXIII [1999-2000], 68-95.

***Blake: An Illustrated Quarterly*  
Volume XXV, Number 3  
(Winter 1991-1992) <BBS>**

**\*Eugenie R. Freed.** "'Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus*, *Thel* and 'The Angel'." Pp. 104-116. <BBS> B. Most of it was reprinted in her "*A Portion of His Life*": *William Blake's Miltonic Vision of Woman* [?1994].

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**Christopher Heppner.** "The Chamber of Prophecy: Blake's 'A Vision' (Butlin #756) Interpreted." Pp. 127-131. <BBS> B. Revised in his *Reading Blake's Designs* (1995).

***Blake: An Illustrated Quarterly***  
**Volume XXVI, Number 2**  
**(Fall 1992 [i.e., February 1993]) <BBS>**

**Marsha Keith Schuchard.** "The Secret Masonic History of Blake's Swedenborg Society." Pp. 40-51. (Blake is very incidental to the essay; "The issue was not so much his response to Swedenborg ... but his responses to the warring factions and eclectic opinions among the motley crew of Swedenborgians", chiefly the aristocratic Continental illuminati vs the plebian Englishmen led by Robert Hindmarsh. "The in-fighting was ... confined to a small number, so most admirers of Swedenborg ... were not aware of the controversies" (pp. 46, 45), and she does not allege that Blake was a member of this knowledgeable "small number".)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 (it manifests "thorough researching")

**David Groves.** "Blake and the *Edinburgh Evening Post*." P. 51. (An anonymous review of John Abercrombie, *Inquiries Concerning the Intellectual Powers* [1831] in the *Edinburgh Evening Post*, 7 May 1831, draws a parallel between Abercrombie's patients who saw "visual phantasm[s]" and "Blake, the eminent artist, who had such visions", according to Cunningham.)

**REVIEWS**

**Stephen Cox.** Review of Vincent Arthur De Luca, *Words of Eternity: Blake and the Poetics of the Sublime* (1991). Pp. 52-57. ("De Luca's book is stimulating, provocative, rich in ideas ... a landmark" [p. 56].)

**\*Irene Tayler.** Review of *Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991). P. 57. ("This is a volume that every Blakean may joy to own".)

**Joseph Wittreich.** "'An Unperishing Sun ... This Golden Age': Joachimism and Heaven in the Age of Blake." Review of Marjorie Reeves & Warwick Gould, *Joachim of Fiore and the Myth of the Eternal Evangel in the Nineteenth Century* (Oxford: Clarendon Press, 1987) and of Colleen McDannell & Bernhard Lang, *Heaven: A History* (New Haven & London: Yale University Press, 1988). Pp. 58-60. (In the book about Joachim of Fiore, "the pages dealing with Blake should be read with a suspicious eye", but those dealing with other authors are "rich, rewarding, riveting" [p. 59]; the work on Heaven is particularly illuminating about Milton.)

**Jeffrey D. Parker.** Review of *Critical Essays on William Blake*, ed. Hazard Adams (1991). Pp. 60-61. (Mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61].)

**Terence Allan Hoagwood.** Review of *Jerusalem* [copy E], ed. Morton D. Paley (1991). Pp. 61-69. ("A description of the book [*JERUSALEM (E)*] and its contents, an account of its production and history, and a discussion of some features of" this "remarkably good reproduction" and of Paley's generally admirable text [p. 62].)

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**(Winter 1992-93)**

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

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

\***Robert N. Essick.** "Blake in the Marketplace, 1992." Pp. 140-159, with an "Appendix: New Information on Blake's Engravings" (pp. 158-159) supplementing his *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991). (A masterly and comprehensive survey.)

**G.E. Bentley, Jr.** "Cromek's Lost Letter about Blake's *Grave Designs*." P. 160. (A summary of the letter is given in the previously untraced catalogue of its sale in 1885. For Aileen Ward, "Correction" to a footnote, see *Blake*, XXVIII (1994), 79.)

**Margaret Storch.** "Blake and Women: A Reply to Nelson Hilton." P. 161. ("I would have wished for more direct discussion [*in his review in the Spring 1992 issue*] of the central thesis of the book ....")

**John Vice.** "William Blake -- A Man Without Marx." Pp. 162-165. ("The charge that Bronowski's book was Marxist derives [*merely*] from the amount of economic detail that he included in his book" [p. 163]. For an oblique response, see Chris Rubinstein, "William Blake: A Man without Marx ...?", *Blake*, XXVII (1993-94], 75.)

**REVIEW**

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

**REVIEWS**

**Morton D. Paley.** "David Bintley's *Job* at the San Francisco Ballet, 17 March 1992." Pp. 166-167. ("Unlike the Keynes-de Valois work, it is not a translation of Blake's designs into balletic terms but .... Nevertheless the presence of Blake's visual conceptions lingers".)

\***G.E. Bentley, Jr.** "Blake as Craftsman and Artist: Two Exhibitions in Tokyo." Pp. 168-170. (The exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding", while those at the Japan Crafts Museum represent "a far more idiosyncratic accomplishment -- and perhaps more fitting for the idiosyncratic William Blake" [p. 170].)

\***G.E. Bentley, Jr.** "Blake Ephemera." P. 171. (About "The Blake Head" bookshop in York, England.)

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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

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the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV  
for 1993 (1996), 328 ("well-documented,  
comprehensively researched")

\***Keri Davies**. "William Muir and the Blake Press at Edmonton with Muir's letters to Kerrison Preston." Pp. 14-25. (An extraordinarily detailed biographical account of Muir. This is a "first version" of Chapter VII of his thesis "William Blake in Contexts" [2003].)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV  
for 1993 (1996), 328 ("well-documented,  
comprehensively researched")

**REVIEWS**

**Helen P. Bruder**. "Conference: William Blake and the Regeneration of London, 19 October 1991." (An account of the papers and entertainment at it.)

\***V.A. De Luca**. Review of Peter Otto, *Constructive Vision and Visionary Deconstruction* (1991). Pp. 27-29. (The book "is hobbled by an overall weakness in the treatment of its subject" [p. 27].)

**Peter Otto**. "Reply to De Luca's review of *Constructive Vision and Visionary Deconstruction*." Pp. 29-30. ("I don't think that the issues are as cut and dried as he suggests" [p. 30].)

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**(Fall 1993 [i.e., January 1994])**

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

**REVIEW**

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

\***Martin Butlin.** "Two Newly Identified Sketches for Thomas Commins's *An Elegy: A Postscript*." Pp. 42-44. (They were sold at Christie's 17 November 1992.)

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

**Andrew Lincoln.** "To the Editors." Pp. 45. (Corrects his careless statement in the Blake Trust *Songs* that Blake engraved a plate for Mrs Barbauld's *Hymns in Prose for Children* [1781].)

**REVIEW**

**Laura Mandell.** "Rehistoricizing Romantic Ideology: New Perspectives on Class and Gender Conflict, 1730-1800." Review of Henry Abelove, *The Evangelist of Desire: John Wesley and the Methodists* (1990) and of Donna Landry, *The Muses of Resistance: Laboring-Class Women's Poetry in Britain, 1739-1796* (1990). Pp. 46-63. (Neither the books nor the review appear to have any significant direct reference to Blake.)

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

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

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

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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, and the references to "Canada" in the text are said to allude to the passage in 1793 of an anti-slavery act by the Upper Canada House of Assembly, which then met at Niagara [on the Lake].)

### REVIEW

**I[rene] H. C[hayes]**, *Romantic Movement* for 1994 (1995), 45 ("Another argument from coincidence")

**Chris Rubinstein.** "William Blake: A Man without Marx ...?" P. 75. (Referring to John Vice, "William Blake -- A Man Without Marx", *Blake*, XXVI (1993), 162-165, which argued that Bronowski's *William Blake 1757-1827: A Man Without a Mask* (1943) is not significantly Marxist, Rubinstein claims that "Blake's and Marx's living faiths significantly overlapped".)

### REVIEWS

**Angela Esterhammer.** Review of D.W. Dörrbecker, *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit* (1992). Pp. 76-77. ("An interesting, detailed, methodical, and persuasive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries" [p. 76].)

**Ann Mellor.** Review of Gary Kelly, *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (1992). Pp. 78-79. (Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78].)

**G.E. Bentley, Jr.** Review of *The Painted Word: British History Painting, 1750-1830*, ed. Peter Canon-Brookes (1991). Pp. 79-80. (An important visual and verbal "record of what Blake and his leading contemporaries ... thought was the noblest form of visual art" [p. 79].)

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**Nelson Hilton.** Review of *Encyclopedia of Romanticism*, ed. Laura Dabundo (1992), and of *A Handbook to English Romanticism*, ed. Jean Raimond & J.R. Watson (1992). Pp. 81-82. (Despite some valuable entries, the omissions, "howlers and typos" mean that the *Handbook*, like the *Encyclopedia*, is "another reference whose absence from desks won't be regretted" [p. 82].)

**Robert Kiely.** Review of George Cumberland, *The Captive of the Castle of Sennaar: An African Tale*, ed. G.E. Bentley, Jr (1991). Pp. 82-84. ("An admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84].)

**Angela Esterhammer.** Review of Stephen Cox, *Love and Logic: The Evolution of Blake's Thought* (1992). Pp. 84-86. ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries" [p. 84].)

**Morton D. Paley.** Review of Jon Mee, *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992). Pp. 86-88. ("An important contribution" to the understanding of Blake's radicalism [p. 88].)

**George Anthony Rosso [Jr].** Review of Linda Lewis, *The Promethean Politics of Milton, Blake, and Shelley* (1992). Pp. 88-91. (Though this is a "readable book", "Lewis ensnares herself in the trap of myth criticism" and "neglects historical differences for mythological continuity" [pp. 88, 91].)

**Dennis M. Welch.** Review of Stephen C. Behrendt, *Reading William Blake* (1992). Pp. 91-94. (Despite some "quibbles",

Welch concludes that this is "a splendid advanced introduction to Blake" [pp. 94, 95].)

**David Simpson.** Review of David Worrall, *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (1992). Pp. 94-97. (Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations.)

### NEWSLETTER

\***Anon.** "Blake at the Huntington Fall 1994." P. 98. (An exhibition of the Huntington's recently-disbound Blakes, "curated by Robert N. Essick", will be held 27 September 1994-15 January 1995, in conjunction with a symposium on "William Blake's Illuminated Books: Images and Texts" on 29 October 1994, which will be published in the *Huntington Library Quarterly*, and a volume of reproductions called *Blake at the Huntington*, ed. Robert Essick, will be published in the autumn of 1994.)

**Anon.** "William Blake 1794/1994 Conference Wednesday, 13 July-Friday, 15 July 1994, St. Mary's College, Strawberry Hills [*sic*]." P. 98.

**Anon.** "States of the Human Soul: William Blake's *Songs of Innocence and of Experience*." P. 99. (Dr Eugenie R. Freed has produced a video which is available to "schools and other educational institutions on a non-profit basis".)

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\***Robert N. Essick.** "Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection." Pp. 103-129. (A customarily magisterial survey.)

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For a "Correction" of a Virgil illustration-label, see XXVIII [1994], 39.)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXV  
for 1994 [1997], 391 ("highly authoritative")

**REVIEW**

**G.E. Bentley, Jr.** Review of *Angelica Kauffman: A Continental Artist in Georgian England*, ed. Wendy Wassying Roworth (1992). Pp. 130-131. (Though William Blake is not referred to in *Angelica Kauffman*, the book is "surprisingly illuminating of Blake's context and ambitions.")

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**G.E. Bentley, Jr.**, With the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1992-1993." Pp. 4-34. (The Checklist is on a somewhat diminished scale from that provided by Detlef Dörrbecker.)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXV  
for 1994 [1997], 391 ("useful")

\***Chris Orr**. "The Life of W. Blake." Pp. 35-38. (A series of eight quirky prints -- seven of which are reproduced here -- imagining scenes in Blake's life.)

**REVIEW**

**I[rene] H. C[hayes]**, *Romantic Movement* for 1994 (1995), 44 ("The six scenes reproduced are lively, allusive, and Hogarthian").

**The Editors [Morris Eaves & 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]).

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**REVIEWS**

**I[rene] H. C[hayes]**, *Romantic Movement* for 1994 (1995), 46 ("highly detailed", "enlightened" and "instructive")

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 [1997], 392 (a "fine essay", "technically accomplished")

**REVIEWS**

**Nelson Hilton.** Review of Marshall Brown, *Preromanticism* (1991) and of G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (1992). Pp. 62-64. (In "These two books, each brilliant and deeply rewarding in its own way, ... Blake ... remains *hors concours*" [p. 62].)

**Morton D. Paley.** Review of E.P. Thompson, *Witness Against The Beast: William Blake and the Moral Law* (1993). Pp. 65-66. (Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [p. 66].)

**Robert N. Essick.** Review of John Heath, *The Heath Family Engravers 1779-1878*, 2 vols., Vol. I: *James Heath*; Vol. II: *Charles Heath, Frederick Heath, Alfred Heath* (1993). Pp. 67-71. (The work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69]; at the end is a useful "Appendix: Unrecorded Book Illustrations by Thomas Stothard" [pp. 70-71], recording 13 books with 24 Stothard illustrations.)

**John E. Grant.** Review of Michael Ferber, *The Poetry of William Blake* (1991). Pp. 71-77. (It is "the best book-length introduction to Blake the writer for undergraduates and other

common readers" [p. 71], but most of the long review is taken up with a discussion of the "Introduction" and "Earth's Answer" from *Experience*.)

### DISCUSSION

**David Simpson.** "Which Newton for the British Library?" Pp. 77-78. (The statue designed for the British Library based on Blake's representation of [Sir Isaac] Newton drawing in the sand may include "the copresence of another Newton, John Newton, imaged in the most famous event of his life", when, according to his *Authentic Narrative* (1764), he "beguiled my sorrows" when marooned on an African island by "draw[ing] my *diagrams* [from *Euclid*] upon the sand" [p. 78].)

### REVIEWS

I[rene] H. C[hayes], *Romantic Movement* for 1994 (1995), 45 (a summary)

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 [1997], 393 ( "startlingly original and provocative")

### 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. 101-102. ("This is a fascinating study in historiography" [p. 101].)

**D.W. Dörrbecker.** Review of Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991). Pp. 103-110. ("This catalogue raisonné deserves the highest possible praise for its reliability" [p. 107]; an Appendix [pp. 108-110] contains minor corrigenda.)

**Mark S. Lussier.** Review of Charles D. Minahen, *Vortex/t: The Poetics of Turbulence* (1992). Pp. 111-114. (The "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence", but Chapter 7 on Blake "adds little to our understanding of Blake" [pp. 111, 113].)

**Alma Bennett.** "Teaching Blake." P. 115. (A poem.)

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**Volume XXVIII, Number 4**  
**(Spring [September] 1995)**

\***Robert N. Essick.** "Blake in the Marketplace, 1994." Pp. 120-141. (A customarily magisterial survey, with an "Appendix: New Information on Blake's Engravings", supplementing his *William Blake's Commercial Book Illustrations* [pp. 140-141].) (A "Corrigendum", *Blake*, XXXI (1998), 135, says that the Essick copies of *Europe* pl. 11, 17 are not from copy c.)

\***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1994." Pp. 142-189.

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**Lauren Henry.** "Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers." Pp. 4-11. B. Reprinted in Chapter 5 (pp. 67-86) of *Romanticism and Colonialism: Writing and Empire, 1780-1830*. Ed. Tim Fulford & Peter J. Kitson. (Cambridge: University Press, 1998) (An extract from her dissertation; she believes that "reading ['The Little Black Boy'] ... alongside [*Phyllis*] Wheatley's 'An Hymn to the Morning,' [1773] ... leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [*Blake* p. 4].)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXVI  
for 1995 [1998], 401 ("fascinating")

**\*Joseph Viscomi.** "William Blake's 'The Phoenix / to Mrs Butts' Redux." Pp. 12-15. B. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A great deal of new information about the Butts family confirms that "The Phoenix" "was written -- both invented and executed on paper -- by Blake" c. 1800-03 and addressed to Thomas Butts' first wife Elizabeth Cooper Butts, not to his newly-recorded second wife Elizabeth (née Davis) Delauney (or Delanney) Butts [pp. 14, 13].)

**\*G.E. Bentley, Jr.** "The Physiognomy of Lavater's *Essays: False Imprints, '1789' and '1792'.*" Pp. 16-23. (For the Hunter translation of Lavater's *Physiognomy* with Blake's prints there are "three Volume I titlepages dated 1789 (one honest, one of

1810, and one of 1817), *three* Volume II titlepages dated 1792 (one honest, one of 1810, and one of 1817), and *three* Volume III titlepages dated 1798 (honest), 1792 (i.e., 1818?), and 1810 (honest)" [p. 23].)

**Jacqueline E.M. Latham.** "The Arlington Court Picture." P. 24. (The Arlington Court Picture [1821] may have been acquired by Colonel Chichester [d. 1823] because of the strongly radical and dissenting interests of his third wife Sophia Ford, whom he married in 1822 and disinherited next year.)

**Warren Stevenson.** Untitled. Pp. 24-25. (The "mighty Spirit ... Nam'd Newton" in *America* may be "a conflation" of Isaac Newton and John Newton the slavery abolitionist.)

### REVIEWS

**Stephen C. Behrendt.** Review of Gerda S. Norvig, *Dark Figures in the Desired Country* (1993). Pp. 25-29. ("A learned and meticulous book ... a trove of valuable visual information", "an immense achievement" [25, 29].)

**David Punter.** Review of David G. Riede, *Oracles and Hierophants: Constructions of Romantic Authority* (1991). Pp. 29-31. ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly 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>548</sup>

**Anon.** "First Annual Vincent A. De Luca Memorial Lecture." P. 35. (R.N. Essick, "Representation, Anxiety, and the Bibliographic Sublime", at the University of Toronto.)

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<sup>548</sup> Omitting entries unrelated to Blake.

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**Anon.** "*In ... Cambridge & in Oxford, Places of Thought*." P. 35. (On how to obtain copies of Dörrbecker's list of British theses, above.)

**Ralph Dumain.** "On the Formation of a Secular Jewish Saturday School in Brooklyn." P. 35. (The curriculum "consist[ed] of the Communist Manifesto, poetry by Blake, Shelley, and Walt Whitman, some Old Testament material ... [and] Henry Morgan's anthropology".)

**Anon.** "The Blake Society at St. James's Picadilly: Events in 1995." P. 35.

**Anon.** "New Blake Journal." P. 35. (*The Journal of The Blak Society at St. James.*)

**Anon.** "Urthona." P. 35. ("A new arts magazine that 'takes Blake as its guiding spirit'.")

**Anon.** "Blake Opera." P. 35. (Part 1 of Dana Harden's "new opera based on William Blake's *Milton*" will be performed in 1995, but "Funding is needed" to produce part 2, with "'Virtual Sets".)

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**Volume XXIX, Number 2**  
**(Fall 1995 [i.e., February 1996])**

**Joseph Viscomi.** "Blake in the Marketplace 1852: Thomas Butts, Jr. and Other Unknown Nineteenth-Century Blake Collectors." Pp. 40-68.. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A minutely-detailed account of the 19th-Century ownership of Blake designs.)

### REVIEW

**Stephen Clark.** Review of Harvey Birenbaum, *Between Blake and Nietzsche* (1992). Pp. 68-70. (It is "a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format".)

### NEWSLETTER

**Michael LaPlace-Sinatra.** "Romanticism on the Net." P. 71. (Announcement of "a new electronic journal" beginning in January 1996.)

**Anon.** "Blake's Web Page." P. 71. (*Blake* will have an electronic address; "Stay tuned for further developments.")

**Anon.** "To Bring Them to Perfection Has Caused This Delay (E 745)." P. 71. (On the reasons for delays in the publication of *Blake*.)

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

**Max Browne.** "A Blake Source for von Holst." Pp. 78-81. (Theodor von Holst [1810-44] copied figures from *Jerusalem* [B?] pl. 1, 19, 21, 23.)

### REVIEWS

**Yoko Ima-Izumi.** Review of G.E. Bentley, Jr [with Keiko Aoyama], *Blake Studies in Japan* (1994) <under Catalogues>. Pp. 82-88. (Mostly a useful "necessary historical explanation"

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concerning the Japanese Blake scholars discussed in the "valuable introduction" to *Blake Studies in Japan* [p. 82].)

**Michael Ferber.** Review of *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993). Pp. 88-90. ("An altogether splendid volume", with "the most lucid and succinct summary of Blake's methods of book production that I have seen" [p. 88].)

**Dennis M. Read.** Review of *Milton a Poem and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993). Pp. 91-92. ("There is much to praise, little to question, and less to criticize in this splendid volume" [p. 92].)

**Harriet Linkin.** Review of Molly Anne Rothenberg, *Rethinking Blake's Textuality* (1993). Pp. 92-94. (A "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [p. 94].)

**Andrew Lincoln.** Review of George Anthony Rosso, Jr, *Blake's Prophetic Workshop* (1993). Pp. 95-96. ("Some of the assumptions and methods involved seem questionable" [p. 95].)

**Janet Warner.** Review of Steven Vine, *Blake's Poetry: Spectral Visions* (1993). P. 96. ("Often the critic is undermined by the energy and mystery of his poet", but "the approach that seemed confusing in *The Four Zoas* works brilliantly in Vine's concise discussions of *Milton* and *Jerusalem*".)

**Andrew Lincoln.** Review of the production of *Blake's Innocence and Experience* by Elliot Hayes [1983, Michael

Loughnan as William Blake. Directed by Valerie Doulton; designed by Gary Thorne; music for songs by Loreena McKennitt. At the Tristran Bates Theatre, Tower Street, London, 12-18 June 1995]. P. 97. ("The limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget.") **Steven Cox.** Review of Jeanne Moskal, *Blake, Ethics, and Forgiveness* (1994). Pp. 97-102. ("A typical academic book" whose "problems are not all stylistic and organizational", for "Some of Moskals' intellectual positions have not been thought through carefully enough" [pp. 97, 102].)

**Keri Davies.** Review of "'The Genitals are Beauty.' Exhibition of 'An Interior of William Blake.' House of William Blake, London. July-August, 1994."<sup>549</sup> Pp. 102-103. (The genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day".)

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\***Robert N. Essick.** "Blake in the Marketplace, 1995, Including a Survey of Blakes in Private Ownership." Pp. 108-130. (A masterfully detailed catalogue, including as an "Appendix: New Information on Blake's Engravings" [p. 130].) (Text inadvertently omitted from pp. 117-118 is given in *Blake*, XXX [1996], 62-63.)

**REVIEW**

**David Worrall, *Year's Work in English Studies*,  
LXXVI for 1995 [1998], 397**

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<sup>549</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.

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\***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1995." Pp. 131-168.

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 [1998], 397 ("an essential supplement to the [*Blake Books*] Supplement")

**Newsletter**<sup>550</sup>

**Anon.** "William Blake Collection Moves Home." P. 168. (The Preston Blake Collection has been moved from a branch of the Westminster Public Library [at 35 St Martin's Street] to the City of Westminster Archives Centre [at 20 St Anne Street].)

**Anon.** "Blakean Art News: Milton." (*Milton* [i.e., "The Bard's Song"] will be performed twice, apparently by Golgonooza Productions, in Boulder, Colorado, in November 1996, with "a virtual universe based on Blake's artwork".)

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**(Summer [September] 1996)**

**Joseph Viscomi.** "A 'Green House' for Butts? New Information on Thomas Butts, His Residences, and Family." Pp. 4-21. B. Also accessible in his "Collected Essays on Blake and His Times", q.v. (An enormous mass of valuable detail about the family and residences of Thomas Butts' family

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

suggests that his son Thomas Butts [Jr] may not have been the anonymous vendor of the Blakes in the Sotheby sales of 26-27 March and 26 June 1852 [p. 20].)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXVII for 1996 (1999), 465 (it has "many riches")

**Denise Vultee**. "Apollonian Elephant?" P. 22. (The "Apollonian elephant", as E.G. Marsh in 1802 identifies Blake's engraving for Hayley's Elephant Ballad, derives not from the elephant-free *Argonautica* of Apollonius of Rhodes referred to in the same letter but from Philostratus' *The Life of Apollonius of Tyana*, a neo-Pythagorean philosopher of the first century A.D.)

**David Caplan**. "Blake in Boca Raton." P. 22. (A poem.)

**REVIEWS**

**Michael Gamer, Paul Wayne Rodney, & Nanora Sweet**. Review of David Simpson, *Romanticism, Nationalism, and the Revolt against Theory* (1993). Pp. 23-25. (It is "an embodiment of the romantic 'methods' of Germaine de Staël and Samuel Taylor Coleridge" [p. 23].)

**G.E. Bentley, Jr.** Review of Donald Fitch, *Blake Set to Music* (1990). Pp. 25-31. ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [p. 27]; the Appendix here [pp. 28-31] lists addenda and corrigenda.) Republished 2001 in [www.rochester.edu/college/eng/blake](http://www.rochester.edu/college/eng/blake) (see *Blake*, XXXV [2001], 63).

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**Lane Robson & Joseph Viscomi.** "Blake's Death." Pp. 36-49. B.. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v. (Blake probably died of "liver failure due to biliary cirrhosis", one of the causes of which is "sclerosing cholangitis" which might have been "caused or aggravated by chronic copper intoxication" [p. 37], to which Blake was more subject than other engravers because the technique of relief-etching he invented requires much longer acid-biting and therefore more inhalation of the noxious copper-fumes than in ordinary intaglio etching.)

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXVII for 1996 (1999), 464 (the essay "allows us to understand better Blake's last illness")

**G. E. Bentley, Jr.** "The Death of Blake's Partner James Parker." Pp. 49-51. (Details from his will.)

\***Morton D. Paley.** "William Blake, Jacob Ilive, and the Book of Jasher." Pp. 51-54. (Blake may have known of the anti-Mosaic *Book of Jasher*, tr. Alcuin [i.e., forged by Jacob Ilive] [1751].)

**REVIEWS**

**Michael J. Tolley.** Review of *The Continental Prophecies*, ed. D.W. Dörrbecker ("199?"). Pp. 54-57. (It is an admirable "variorum edition".)

**Morton D. Paley.** Review of Peter Ackroyd, *Blake* (1995). Pp. 58-60. (Because "questionable statements pervade Ackroyd's *Blake*", the book "is a disappointment" [pp. 59, 60].)  
**Sheila A. Spector.** Review of Eugenie R. Freed, "*A Portion of His Life*" (1994). Pp. 60-62. ("Freed's book is provocative, relevant, learned, erudite, well documented, and painstakingly designed" [p. 62].)

### ERRATA

**Robert N. Essick.** "Blake in the Marketplace, 1995." Pp. 62-63. (Supplies the text "inadvertently omitted" from pp. 117-118 of *Blake* [1996].)

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**Marc Kaplan.** "*Jerusalem* and the Origins of Patriarchy." Pp. 68-82. ("Blake's vision is anti-patriarchal while still being hierarchically masculinist" [p. 71].)

### REVIEW

\***D.W. Dörrbecker.** "Veils, Infinity, a Roof, and 'One thought' in Contemporary Art: A Note on Four Exhibitions." Pp. 82-87. (The exhibitions are: [1] Verena Immerhauser, *Vala: Arbeiten zu Blake, Berner Galerie, 1-24 November 1988*, no catalogue; the shimmering plastic veils "irritated and fascinated the eye" [p. 82]; [2] Dieter Löchle, *William Blake: Roof'd in from Eternity, Universitätsbibliothek, Tübingen, 3 April-25 May 1995*; [3] Jaume Plensa, "*One thought fills immensity*", Städtische Galerie, Göppingen, Germany, 2 July-6 Aug 1995 -- Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85]; [4] Nikolaus Utermöhlen, *1992 Nikolaus Utermöhlen "An Infinite Painting" on A Vision of the Last Judgment by William*

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*Blake 1808*. Zwinger Galerie, Berlin, 5 September-10 October 1992 -- "In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition ... briefly reviewed in *Die Tageszeitung*, 15 Sept. 1992"; "the artist's references to a Blakean model [*are*] ... a fairly banal attempt to dignify with iconographical content ... [*an*] experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83].)

**MINUTE PARTICULARS**

**Helen Hollis.** "Seeing Thel as Serpent." Pp. 87-90. (Thel is "a parody or false Christ" whose "transformation into the serpent finally confirms her identity as The – *Female Will*" [pp. 89, 90].)

**Deborah McCollister.** "The Seduction of Self-Abnegation in *The Book of Thel*." Pp. 90-94. ("If the female driving the snake is Thel, she looks not so much frightened as determined" [p. 94]. For the restoration of a line which had dropped out, see "Correction", *Blake*, XXXI [1997], 39.)

**Anon.** "Jah Wobble Inspired by Blake." P. 95. (The "rock singer John Wardle, aka Jah Wobble" has recorded *The Inspiration of William Blake*, which, according to Robert Sandall, *Sunday Times* [London], 22 Sept 1966, p. 28, gives Blake's poetry in a voice "somewhere between that of a panto villain and a loquacious London cabbie".)

**Anon.** "Armand Hammer Museum Exhibition of the Boydell Shakespeare Gallery." P. 95. (Prints from the Essick Collection will be shown 4 January-9 March 1997.)

**Anon.** "New Issue of Romanticism on the Net." P. 95.

**Anon.** "Blake's Notebook Facsimile Available." P. 95. (The Erdman edition at \$13.95.)

**Anon.** "Romantic Circles Web Site." P. 95. (It is to be "a metaresource that will be opened, collaborative, and porous".)

**Anon.** "Call For Papers: Carolinas Symposium on British Studies." P. 95.

**Anon.** "Correction: Blake Archive." P. 95. (The correct address is: <http://jefferson.village.virginia.edu/blake>".)

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\***Robert N. Essick.** "Blake in the Marketplace, 1996." Pp. 100-120. (An impressive survey.)

\***G. E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1996." Pp. 121-152.

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

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

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

**REVIEWS**

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

**David L. Clark.** Review of Angela Esterhammer, *Creating States* (1994). Pp. 29-34. ("Esterhammer's instantiation of Blake's work" is "lucidly argued and elegantly written" [pp. 33, 30].)

**John B. Pierce.** Review of Andrew Lincoln, *Spiritual History* (1995). Pp. 35-38. (Though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37].)

\***James McKusick.** Review of George Coats, *20/20*. Pp. 38-39. (*20/20* is "a dramatic and musical performance based on the life and work of William Blake" produced in Sao Paulo and San Francisco, with "Urizen playing the bass guitar" and with "digital manipulation of Blake's paintings and engravings to create the illusion of three dimensions when viewed by the audience through special 3-D glasses".)

"Correction." P. 39. (Restoration of a line which had dropped out of Deborah McCollister, "The Seduction of Self-Abnegation in *The Book of Thel*", *Blake*, XXX, 3 [Winter 1996-97].)

[MINUTE PARTICULARS]

"Tyger and Other Tales." (A CD with "soft and smooth 'art-rock' renderings of romantic poems".)

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

"Blake Society Program for 1997."

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

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

REVIEW

**A.A. Gill.** "English File: Poetry Backpack: William Blake. BBC 2 daytime educational program for television. Broadcast Friday, 23 May 1997." P. 71. Reprinted from *The Sunday Times* (London), Section 11, p. 31. ("This was frightful. Beyond parody or invective ... [*a*] travesty".)

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**A. Harris Fairbanks.** "Blake, Burke, and the Clanrickard Monument." Pp. 76-81. (Blake may have seen the monument of Ann, Countess of Clanrickard [d. 1732], in Westminster Abbey with its motto "Un Roy, un Foy, un Loy" [shared with Edmund Burke, who came from the same family] and echoed it in *Urizen* pl. 4: "One King, one God, one Law".)

**G.E. Bentley, Jr.** "Blake's First Arrest, at Upnor Castle." Pp. 82-84. ("The unworldliness of these young men, blithely making careful sketches ... of military fortifications of the greatest naval base in the world in time of war, almost surpasses comprehension. At least it might appear so to naval intelligence, if that is not an oxymoron" [p. 84].)

**Vincent Carretta.** "Blake's Meheux?" P. 84. (The J. Meheux who designed "Robin Hood & Clorinda" engraved by Blake is probably the amateur artist John Meheux [1749?-1839].)

**REVIEWS**

**Nelson Hilton.** Review of Marvin Lansverk, *The Wisdom of Many, The Vision of One: The Proverbs of William Blake* (1994). Pp. 84-88. ("Students and lovers of Blake can be grateful to Marvin Lansverk for this awakening call to the rich fields of the poet's sport with Wisdom and performative language" [p. 88].)

**Frank A. Vaughan.** Review of Christopher Heppner, *Reading Blake's Designs* (1996). Pp. 88-91. ("His warnings

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

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

**G.E. Bentley, Jr.** Review of Peter Isaac, *William Bulmer: The Fine Printer in Context 1757-1830* (1994). Pp. 94-97. ("An admirable biographical and commercial history of Bulmer" [p. 95].)

**Sheila A. Spector.** Review of Kathryn S. Freeman, *Blake's Nostos* (1997). Pp. 97-102. ("Despite her formidable interpretive abilities, Freeman never really establishes her own critical stance", and "her reliance on Eastern mysticism is inconsistent and ahistorical" [pp. 101, 99].)

**Sarah Joyce.** Review of "South Bank Show Documentary on Blake. Directed by David Thomas. ITV (U.K.), 17 September 1995." Pp. 102-103. ("A very appealing program, made with a great enthusiasm for Blake, and an impulse to celebrate as well as to inform" [p. 102].)

#### NEWSLETTER

**Anon.** "Twenty-First Century Blake: Call for Papers". P. 103. (For the 1998 Modern Language Association meeting.)

**Anon.** "Blake and the Book: The Materiality of Books in the Life and Times of William Blake: Call for Papers, St. Mary's University College, 18 April 1998." P. 103.

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\***Robert N. Essick.** "Blake in the Marketplace, 1997." Pp. 108-137. (A masterly survey, with a "Corrigendum" for "Blake in the Marketplace, 1994", *Blake*, XXVIII [1995] [p. 135], "Appendix 1: New Information on Blake's Engravings" for his *The Separate Plates of William Blake: A Catalogue* [p. 136] and *William Blake's Commercial Book Illustrations* [p. 136], and "Appendix 2: Current Ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Wood Engravings Illustrating Thornton's Virgil" [pp. 136-137]; silently reprinted in his *A Troubled Paradise* (1999), 33-34.)

\***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1997." Pp. 137-175. (With an "Appendix: Watermarks: A Cumulative Table" [pp. 171-173].)

**NEWSLETTER**

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

**Anon.** "Correction." P. 175. (The title of Jennifer Davis Michael's unpublished book is *Cities Not Yet Embodied*, not *Cities Not Yet Entombed*, as in *Blake*, XXXI, 3 [Winter 1997-98].)

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**(Summer [18 December] 1998)**

\***Robert N. Essick & Morton D. Paley.** "'Dear Generous Cumberland': A Newly Discovered Letter and Poem by William Blake." Pp. 4-13. (Text, reproductions, and essay on Blake's letter of 1 September 1800.)

**David Groves.** "Blake, the *Edinburgh Literary Journal*, and James Hogg." Pp. 14-16. (A review of Cunningham's life of Blake in the *Edinburgh Literary Journal* [1830] may be by its editor, Henry Glassford Bell, or by his good friend James Hogg.)

**Michael Ferber.** "The Orthodoxy of Blake Footnotes." Pp. 16-19. (Protests against the needless speculations, often masquerading as well-known facts, in "recent student anthologies" [1979-1995], particularly concerning irrelevant etymologies.)

**REVIEW**

**Nelson Hilton.** Review of Helen P. Bruder, *William Blake and the Daughters of Albion* (1997). Pp. 20-25. (The book is "at times interesting and provocative" [p. 20].)

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**Volume XXXII, Number 2**  
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\***Morton D. Paley.** "'To Defend the Bible in This Year 1798 Would Cost a Man His Life'." Pp. 32-43. ("Why should Blake want to defend Thomas Paine [*from Bishop Watson*]... so unequivocally?" [p. 32].)

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**REVIEWS**

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

**David Worrall.** Review of Bentley, *Blake Books Supplement* (1995). Pp. 46-48. ("*Blake Books/Records/Supplements*" are "such a Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-Rom [p. 48].)

\***Thomas Dillingham.** Review of Finn Coren, *The Blake Project: Spring* (Bard Records, BACD-1) and *The Blake Project: Spring: Appendix* (Bard Records, BACD-2). Pp. 49-50. (In his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive".)

**NEWSLETTER**

**Anon.** "*The Blake Journal*." P. 51. (A statement of the editorial policy of what was previously named the *Journal of the Blake Society of St James*.)

**Anon.** "*Pioneers of the Spirit – William Blake*." P. 51. (Description of a television programme which "will air early next year" [presumably in 1999].)

**Anon.** "Cruikshank at Princeton." P. 51. (Description of a "website" exhibition of George Cruikshank prints.)

**Anon.** "Romantic Revelations." Pp. 51. (Description of "the 6th International Residential Conference of the British Association for Romantic Studies" at Keele University in the summer of 1999.)

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\***Eugene R. Freed.** "In the Darkness of Philisthea': The Design of Plate 78 of *Jerusalem*." Pp. 60-73. (A generic cock-headed "teufel" with a forward-bending comb in Hans von Gersdorff's medical treatise *Feldbüch der Wundartzney* (1517, 1532) is sufficiently similar to the figure in *Jerusalem* pl. 78 to suggest that Blake's scene depicts "man's *diseased* imagination, sinking in an aura of deep melancholy and about to be engulfed by 'the darkness of Philisthea' (J 78:30 ...)" [p. 70]. For Corrections, see *Blake*, XXXII, 4 [1999], 150.)

**J.B. Mertz.** "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

**REVIEWS**

**Alexander S. Gourlay.** Review of Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74].)

**Alexander S. Gourlay.** Review of *The Urizen Books*, ed. David Worrall (1995; paperback 1998). Pp. 76-77. ("A thoroughly creditable performance" [p. 76].)

**Jennifer Davis Michael.** Review of William Richey, *Blake's Altering Aesthetic* (1996). Pp. 77-80. ("This is the one book I would unhesitatingly recommend to bright undergraduates" [p. 80].)

**Michael Ferber.** Review of Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* (1998). Pp. 81-84. ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81].)

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**Terence Allan Hoagwood.** Review of Wayne Glausser, *Locke and Blake: A Conversation Across the Eighteenth Century* (1998). Pp. 84-85. ("What is best about the book, then, is ... its easy-going anecdotalism" [p. 85].)

**NEWSLETTER**

**Anon.** "The Apocalypse and the Shape of Things to Come: Room 90 (Prints and Drawings Gallery) British Museum, 17 December 1999-24 April 2000." P. 86. (Announcement of an exhibition and its catalogue with a section by David Bindman on "millenarianism in England from the mid-seventeenth to nineteenth centuries".)

**Anon.** "The Animated Blake." P. 87. (Announcement of a "literary freak-show ... created and performed by James Jay" at the Seattle Fringe Festival, March 1999.)

**Anon.** "New Directions of Blake Scholarship and Teaching." P. 87. (Solicits papers for a Conference of the Midwest American Society for Eighteenth-Century Studies.)

**Morris Eaves, Robert N. Essick, & Joseph Viscomi.** "William Blake Archive Update." P. 87. (Announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive.'")

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\***Robert N. Essick.** "Blake in the Marketplace, 1998." Pp. 92-113. (The usual masterly summary, with Appendices containing new information on his *Separate Plates of William Blake* [1983] and *William Blake's Commercial Book*

*Illustrations* [1991] [p. 113], plus an Addendum correcting his 1998 account of his own copy of *Europe* pl. 1.)

\***G.E. Bentley, Jr**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1998." Pp. 114-149.

**Warren Stevenson**. "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake | and more dangerous not to".)

**Ian Singer**. "*Blake Books* for G.E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography".)

Corrections (p. 150) for **Eugenie R. Freed**, "'In the Darkness of Philistea': The Design of Plate 78 of *Jerusalem*", *Blake*, XXXII (1998-99), 60-73.

**Anon**. "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)

**Anon**. "Going, Going, Gone ..." P. 150. (On the sale of *Urizen* [E] to an Anonymous buyer for \$2,500,000.)

**Anon.**, "Tyger of Wrath." P. 150. (Announcement of the Blake exhibition at the National Gallery of Victoria.)

**Anon**. "Blake & the Age of Revolutions: MA in English & History of Art. Convenor: Michael Phillips." P. 150. (Advertisement for a course at York University [England].)

**Patrick Noon**. "Paul Mellon 1908-1999." Pp. 152-151 (sic). (An obituary, focusing on his Blake collecting.)

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

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

\***Nelson Hilton.** "www.english.uga.edu/wblake." Pp. 11-16. (A description of the workings of his electronic concordance and "hypertext".)

**Joe Riehl.** "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter." Pp. 16-20. (An unpublished letter from Barton to Cunningham of 24 February 1830 concerning Lamb's praise of Blake [1824] is important chiefly for "what Barton calls 'fresh channels' of information about Blake" [p. 20].)

### REVIEWS

**G.E. Bentley, Jr.** Review of David Linnell, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (1994). Pp. 21-23. (The book "introduces a great deal of new information – and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21].)

\***Angela Esterhammer.** Review of William Blake, *Zwischen Feuer und Feuer: Poetische Werke: Zweisprachige Ausgabe*, tr. Thomas Eichorn (1996) and of William Blake, *Milton: Ein Gedicht*, tr. Hans-Ulrich Möhring (1995). Pp. 24-27. (Eichorn's "translations, especially of lyric poetry, sound good", and "Möhring's translation of *Milton* is excellent" [pp. 24, 26].)

**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

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

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

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

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

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**\*John E. Grant.** "On First Encountering Blake's Good Samaritans." Pp. 68-95. (A densely allusive essay focusing on Young's *Night Thoughts* watercolour No. 68 [engraved 1797 p. 37], chiefly on the wounded man's gesture of rejection at the serpent-encrusted vessel offered by a Christ-like Samaritan and correcting Christopher Heppner, "The Good (In Spite of What You May Have Heard) Samaritan", *Blake*, XXV [1991], 64-69, who argues that the gesture and vessel are benevolent.)

**Anon.** "Blake Sightings." P. 95. (References to Blake in odd contexts.)

**Anon.** "Blake at Stephen's College." P. 95. (A small Blake show from the collection of Thomas Dillingham in Columbia, Missouri.)

**Anon.** "New Policy on *Blake* Submissions" and "Request to Subscribers." P. 95.

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\***Robert N. Essick.** "Blake in the Marketplace, 1999." Pp. 100-127, including Appendix 1: "New Information on Blake's Engravings" (p. 125) for Essick's *Separate Plates* (1983) and *Commercial Book Illustrations* (1991); Appendix 2: "A Census of [8] Complete Copies of [Hayley's] *Designs to a Series of Ballads*, 1802" (pp. 125-127).

\***G.E. Bentley, Jr** [with the Assistance of **Keiko Aoyama** for Japanese Publications]. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1999." Pp. 135-167. (It includes particularly a detailed description of *Urizen* [E] [pp. 141-143] and "The Posthumous Distribution of *Poetical Sketches*" [pp. 143-144, concluding that "perhaps [Samuel] Palmer acquired all those left at her [Catherine Blake's] death" in 1831].)

The reproductions on pp. 97, 128-134 from *Urizen* (E) pl. 1, 5, 9, 12, 18, 26 illustrate both essays.

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**Claire Colebrook.** "Blake and Feminism: Romanticism and the Question of the Other." Pp. 4-13. ("Blake offers a way of understanding the relation of difference *positively*" [p. 4].)

**David Worrall.** "William Bryan, Another Anti-Swedenborgian Visionary Engraver of 1789." Pp. 14-22. (A letter 13 December 1789 from William Bryan, copperplate printer, engraver, and bookseller, serves "to indicate how

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

**MINUTE PARTICULARS**

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

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

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

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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. 100-128.

\***G.E. Bentley, Jr.**, with the Assistance of **Keiko Aoyama** for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2000." Pp. 129-158.

**NEWSLETTER**

**Anon.** "Met Exhibition through June." P. 159. (Part of the Tate exhibition will be shown at the Metropolitan Museum, N.Y., in the spring.)

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

**Anon.** "The Erdman Papers." P. 159. ("25 or so boxes" are now in the library of the University of Illinois at Champagne-Urbana.)

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\***Peter Otto.** "A Pompous High Priest: Urizen's Ancient Phallic Religion in *The Four Zoas*." Pp. 4-22. (In *Vala* pp. "24, 26, 32, 88 [96], 90 [98] and 112 [108]", "the Urizenic or hermaphroditic phallus ... is created by Urizen as a privileged image of the absolute (God the Father/Heaven)" [p. 5]. The

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

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

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

### REVIEW

**Sheila A. Spector.** Review of *Blake in the Nineties*, ed. Steve Clark & David Worrall (1999). Pp. 26-30. ("The anthology projects an expanded mode of critical thought" [p. 29].)

### CORRIGENDA

**Michael Phillips.** "*William Blake The Creation of the Songs From Manuscript to Illuminated PrInting: Corrigenda* and a Note on the Publication of Gilbert Imlay's *A Topographical Description of the Western Territory of North America*." Pp. 30-31. (Corrections of misquotations, of "blue" for "golden ochre", and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book.)

**NEWSLETTER**

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

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

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**Andrew M. Stauffer.** "Blake's Poison Trees." Pp. 36-39. (A persuasive demonstration that "the Manchineel tree of the tropical Americas ... offers closer parallels to Blake's poem of hypocrisy and wrath" than the better known Upas Tree of Java which is usually taken to be his source [p. 36].)

**\*Donald Fitch.** "*Blake Set to Music: Supplement 2001.*" Pp. 40-61. ("More than 300 entries" of "Blake-inspired music that has come to light in the past ten years" [p. 40] since the publication of his *Blake Set to Music* [1990].)

**REVIEW**

**Mei-Ying Sung.** Review of *The Apocalypse and the Shape of Things to Come*, ed. Francis Carey (2000) Pp. 61-63. ("The exhibition gave Blake a major part in the section on English Apocalypse".)

**Anon.** "www.rochester.edu/college/eng/blake." P. 63. (The *Blake* "web site now has a Features section, which will include both new material and online versions of items previously published in the print edition" beginning with "an extract from Janet Warner's novel 'Blake's Wife", "G.E. Bentley, Jr.'s review of [Donald Fitch's] *Blake Set to Music* (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album *The Blake Project* (from fall 1998).")

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**Anon.** "Winter Issue." P. 63. (The next issue will include "Robert N. Essick and Joseph Viscomi ... 'An Inquiry into Blake's Method of 'Color Printing,' and Martin Butlin ... [on] some Blake watercolors that have come to light.")

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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 & 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. 108-130. (A customarily magisterial and apparently comprehensive survey; the reduced black-and-white reproductions of the newly-discovered *Urizen* pl. 3 and *Europe* pl. 13-14 are reproduced "in glorious color on the journal's web site" <[www.blakequarterly.org](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. 129-130.)

**REVIEWS**

\***R. Paul Yoder.** Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). Pp 130-132. (The book is "generally sound and informative".)

**Bo Ossian Lindberg.** Review of David Bindman & Simon Baker, *William Blake 1757-1827: Catalogue of the exhibition at the Helsinki City Art Museum, 11 April-25 June 2000*. Pp. 132-135. (The exhibition was "a tremendous success", and the catalogue is "excellent".)

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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.

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

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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 & Joseph Viscomi, "An Inquiry into William Blake's Method of Color Printing", *Blake* XXXV [2002], 74-103, concerning one-stage colour-printing, Butlin suggests that a broader look may yet justify the theory of two-stage colour printing.)

\***Robert N. Essick & Joseph Viscomi.** "Blake's Method of Color Printing: Some Responses and Further Observations." Pp. 49-64. (A reiteration of their argument, with some new evidence, presented as comments "on Butlin's observations ... as they arise in his essay" [p. 49]; "An online version of this

article, with illustrations in color, is available on the journal's web site at <http://www.blakequarterly.org>.”)

### REVIEWS

\***G.E. Bentley, Jr.** “The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2002, and at the Metropolitan Museum, 27 March 24 June 2001, and their Catalogues.” Pp. 64-66. (It was “a major exhibition”, “mounted with enormous éclat and puffery”, and the catalogue is “useful and responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66].)

**Alexander S. Gourlay.** Review of Michael Phillips, *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000). Pp. 66-71. (“A significant, albeit significantly flawed” book, in which some of the evidence is “grievously misinterpreted”, “marred throughout by major and minor errors in interpreting the complex evidence”, so that “important aspects of its most prominent arguments are simply wrong” [pp. 70, 68, 66, 70]. In an “Appendix: Phillips’ Annotated Edition of *Paradise Lost* [ed. Richard Bentley (1732)]”, pp. 70-71, he denies convincingly on the basis of the unBlakean handwriting and sentiments “that the poet William Blake had anything to do with this book” [p. 71].)

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\***Christopher Heppner.** “Bathsheba Revisited.” Pp. 76-91. (“I retract that reading” of Blake’s tempera in his *Reading Blake’s Designs* [1995] “and try again”, with extensive use of context but with inconclusive results.)

**Anon.** “Newsletter.” P. 91

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**G.E. Bentley, Jr.** “Richard C. Jackson, Collector of Treasures and Wishes: Walter Pater, Charles Lamb, William Blake.” Pp. 92-105. (Bentley has “a persistent suspicion of the accuracy” of Jackson and of those who made claims on his behalf respecting his “wonderful combination of trash and treasures” [p. 96], particularly in “Richard C. Jackson’s Blake Collection” [pp. 101-104], much of which may have derived from “Jackson’s fertile and apparently self-delusive imagination” [p. 102].)<sup>551</sup>

**REVIEWS**

**David Minckler.** Review of *The Tygers of Wrath. Concert held in conjunction with an exhibition of Blake’s works at Tate Britain. 2 February 2001. Purcell Room, South Bank, Centre, London.* Pp. 106-107. (A somewhat ambivalent account of the performances, which included that by Alan Moore, novelist, “who actually believes himself to be the reincarnation of Blake”, who read “‘Angel Passage’, his own densely evocative, epic description of Blake’s life in blank verse (a recording is available ... at [www.steveneverin.com](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. 107-111. (There appears to be no entry about Blake.)

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<sup>551</sup> See also G.E. Bentley, Jr, "R.C. Jackson -- A Wild Goose Chase?" *Camberwell Quarterly: The Newsletter of the Camberwell Society*, No. 130 (Jan 2001), 9 (a letter of inquiry published without GEB's fore-knowledge in a journal of which he had never heard) and Stephen Humphrey, "R.C. Jackson", *Camberwell Quarterly*, No. 131 (March 2001), 6 (some facts about him, in response to the letter from Bentley).

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\***Robert N. Essick.** “Blake in the Marketplace, 2002.” Pp. 116-137. (A customarily magisterial survey, with an Appendix [p. 137] on New Information for his catalogue of *The Separate Plates of William Blake* [1983].)

**W.H. Stevenson.** “The Sound of ‘Holy Thursday’.” Pp. 137-140. (About the music played at the ceremony in St Paul’s.)

**Wayne C. Ripley.** “Erdman’s Pagination of *The Four Zoas*.” Pp. 140-143. (The renumbering of *Vala* pp. 19-21, 87-90, 105-116 in the Erdman-Magno reproduction [1987] is followed “inconsistently” in the text and ignored “completely” in the notes to Erdman’s edition of *The Complete Poetry and Prose* [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.)

**REVIEWS**

**Jason Snart.** Review of Kathleen Lundeen, *Knight of the Living Dead: William Blake and the Problem of Ontology* (2000). Pp. 144-148. (The book is “most valuable” for its “analysis of Blake’s use of metaphor and rhetorical devices” [p. 146].)

**Eugenie R. Freed.** Review of Barbara Lachman, *Voices for Catherine Blake* (2000). Pp. 149-151. (This “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right”.)

**NEWSLETTER**

Mostly an invitation to “visit the newsletter section of our web site at [www.blakequarterly.org](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".)

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\***Rosamund A. Paice.** “Encyclopaedic Resistance: Blake, Rees’s *Cyclopaedia*, and the *Laocoön* Separate Plate.” Pp. 44-62. (She suggests “that the *Laocoön* plate was begun as a commercial plate, and that it may have been more than just a by-product of the Rees commission” [p. 60].)

\***Sheila A. Spector.** “Blake’s Graphic Use of Hebrew.” Pp. 63-79. (“Believing in the Adamic theory of language, Blake incorporated Hebraisms into his verbal art .... Blake seems to have unified all of his earlier experimentation around the concept of the *alef*” [p. 78]. According to Anon., “Corrigenda”, *Blake*, XXXVII (2003-2004), 111, the reproductions of “Laocoon” and “Job’s Evil Dream” are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress.)

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

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

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watercolours for Blair, the one of eight floating female figures should be called “Friendship” and the one of two men in hats walking along a road, inscribed “Friendship”, should be called “There’s no bye-road | To bliss”; both are reproduced.)

**Oskar Wellens.** “A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928).” Pp. 104-107. (*The Marriage of Heaven and Hell* was edited by P.N. van Eyck, printed by John Enschedé with Jan van Krimpen’s Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, “a brilliant example of their superior craftsmanship”.)

**REVIEW**

\***Nelson Hilton.** Review of G.E. Bentley, Jr, *The Stranger from Paradise* (2001), 107-111. (The book is “the most useful and reliable guide to Blake’s life”, “an epitome of scholarship” exhibiting remarkable “sensitivity to tone and content”, “a glorious capstone to his [*Bentley’s*] labors” [p. 108].)

**NEWSLETTER**

**Anon.** “Corrigenda.” P. 111. (In Sheila A. Spector, “Blake’s Graphic use of Hebrew”, *Blake*, XXXVII, 2 [2003], the reproductions of “Laocoon” and “Job’s Evil Dream” are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress, according to Robert N. Essick.)

**Anon.** “Color-Printing Debate.” P. 131. (Martin Butlin, “William Blake, S.W. Hayter and Color Printing”, and the response of R.N. Essick & Joseph Viscomi “are now available exclusively on the journal’s web site at [www.blakequarterly.org](http://www.blakequarterly.org).”)

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\***Robert N. Essick.** “Blake in the Marketplace, 2003.” Pp. 116-136. (Masterful.)

\***Robert W. Rix.** “Blake, Bacon and ‘The Devils Arse’.” Pp. 137-144.

**REVIEWS**

**Nancy Moore Goslee.** Review of Dee Drake, *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake* (2000). Pp. 144-148.

**Daniel Gustav Anderson.** Review of Subir Dhar, *Burning Bright: William Blake and the Poetry of Imagination* (2001). Pp. 149-150.

**CORRIGENDA & ADDENDA**

**G.E. Bentley, Jr.** “*Blake Records*, Second Edition.” P. 151.

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**G.E. Bentley, Jr.**, with the Assistance of **Hikari Sato** for Publications in Japanese and of **Ching-erh Chang** for Publications in Taiwan.

“William Blake and His Circle.” Pp. 4-35. (“Blake studies are alive and well .... This checklist records 50 books, 205 essays, and 47 reviews” in English, Chinese, French, German, Hebrew, Hungarian, Italian, Japanese, Korean, Russian, and Spanish [p. 3].)

**Keri Davies & Marsha Keith Schuchard.** “Recovering the Lost Moravian History of William Blake’s Family.” Pp. 36-43. (A major discovery which will echo through Blake studies.)

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**REVIEW**

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

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\***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. 102-107. (The book "is more notable for its highlighting of issues, questions, and complexities than for persuasive or vivid formulations" [p. 106].)

**Joseph Wittreich.** Review of *Prophetic Character: Essays on William Blake in Honor of John E. Grant*, ed. Alexander S. Gourlay (2002). Pp. 107-109. ("In the eloquent testimony of all these essays, ... Grant is a mental prince" who has produced "nearly half a century of dazzling scholarship" [p. 109].)

**Yoko Ima-Izumi.** Review of "The Program of the International Blake Conference *Blake in the Orient* and the Catalogue of a Concurrent Exhibition *The Reception of Blake in Japan*" (2003). Pp. 109-115. ("The catalogue of the

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exhibition will long stand as one of the most solid and reliable accounts of Blake's legacy in Japan" [p. 115].)

**Antoine Capet.** Review of "Blake at Work Exhibition, Tate Britain, London." Pp. 115-119. ("a magnificent introduction to 'art appreciation' from the point of view of the media used" [p. 115]. "This review ... first appeared online at H-Museum, the H-Net Network for Museums and Museum Studies <<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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\***Robert N. Essick.** "Blake in the Marketplace, 2004." Pp. 124-150. (An invaluable survey.)

**REVIEWS**

**Karl Kroeber.** Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003). Pp. 150-154. ("The most attractive aspect of the *Companion*" is its demonstration that "confronting its [Blake's art's] difficulties is the best way" [p. 154].)

**Jason Whittaker.** Review of John B. Pierce, *The Wond'rous Art: William Blake and Writing* (2003). Pp. 155-157. ("What *Wond'rous Art* does is to tease interesting potential from the new bibliography" [p. 156].)

\***Sibylle Erle.** Review of David Weir, *Brahma in the West: William Blake and the Oriental Renaissance* (2003). Pp. 157-159. (Weir “argues convincingly for Blake’s participation in the Oriental Renaissance” [in London] [p. 159].)

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\***G.E. Bentley, Jr.**, With the Assistance of **Hikari Sato** for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2004.” Pp. 4-37. (With an Appendix: “Corrigenda and Addenda to *Blake Records*, Second Edition (2004)”, pp. 32-33.)

\***Justin Van Kleeck.** “Blake’s Four ... ‘Zoa’s’?” Pp. 38-43. (He remarks, virtually for the first time, “the presence of an [apparent] apostrophe between the ‘a’ and ‘s’ of ‘Zoas’ on the title page” [p. 39].)

\***Robert N. Essick.** “William Blake’s *A Pastoral Figure*: Some Newly Revealed Verso Sketches.” Pp. 44-47. ( His “purpose ... is to reproduce the heretofore unpublished verso sketches ..., describe them, and suggest some ways they can be situated within Blake’s career as an artist and poet” [p. (44)].)

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

**Howard Jacobson.** “Blake’s Proverbs of Hell: St. Paul and the Nakedness of Woman.” Pp. 48-49. (Compares Blake’s Proverb of Hell, “The nakedness of woman is the work of God”, with St Paul’s first letter to the Corinthians: “Every woman that prayeth or prophesieth, with her head uncovered dishonoureth her head ...”.)

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**REVIEW**

\***Alexander Gourlay.** Review of *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003). Pp. 49-54. (“The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake’s art” [p. 49].)

**Warren Stevenson.** “Cold Colloquy.” P. 54. (A poem.)

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\***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 Jan 1829], “wine cooper” or “vintner”, and his wife Sarah Boucher Banes [1757-March 1824], sister of Catherine Blake, Richard Best [d. 1839?], watch finisher and escapement maker, and his wife Louiza or Louisa (1790?-1845?), probably the daughter of Henry and Sarah Banes, and Louisa’s children Charles [b. 1 April 1805], Charlotte Louisa [b. 16 Aug 1807], Elizabeth [b. 19 Dec 1809], Thomas [b. 4 Dec 1813], print-colourer and painter, and Richard John [b. 20 March 1815], painter, nephews and nieces

of Catherine Blake, and John Barrow [1757-1838], print-colourer, print-seller [e.g., of Blake's "Mrs Q" (1820)], and artist. The will of Henry Banes [drawn 9 Dec 1826, proved 14 Feb 1829] was witnessed by John Barrow, the executrix was Louiza Best, and the beneficiaries were Catherine Blake, William Blake, and Louiza Best.)

**Joyce H. Townsend, Bronwyn Ormsby, Julia Jönsson, & Mark Evans.** "Blake's Only Surviving Palette?" Pp. 100-103. (The palette, reproduced in black and white here and in colour in *Blake's* website, is inscribed round the thumb-hole "William Blake | 28 | Broad Street | 1780" [where Blake then lived]; it is said to have come from the dealer Francis Harvey [who sold Blakes acquired from Catherine Blake by Blake's disciple Frederick Tatham]; it was given in 1927 to the V&A by the dealer Gabriel Wells. Chemical analyses "suggest a date of use of c. 1834-45 for the palette. ... The only certain conclusion is that the paint on the palette could not have been used by William Blake" [p. 103].)

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**Harry White.** "Blake's Resolution to the War Between Science and Philosophy." Pp. 108-125. (Blake "questioned the conclusions of speculative philosophy" in the great British tradition of empirical-analytic philosophers from Berkeley to Ayer and "sketched an alternative view of science based on our actual experience of living forms" [p. 109] "completely separate from the concerns and claims of [*abstract*] philosophy", a view widely accepted today [p. 123].)

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**David Groves.** “Blake and the *Sheffield Iris*.” P. 125. (Points out a review of Cunningham [1830] focussing on Blake in *The Sheffield Iris* for 9 February 1830.)

\***Robert N. Essick.** “A (Self?) Portrait of William Blake.” Pp. 126-139. (On the basis of similarities shared by the wash portrait of Blake [Essick Collection], Blake’s tempera of “Adam Naming the Beasts”, and the life mask of Blake, particularly in asymmetrical features such as the deep vertical crease slightly to the right of Blake’s forehead and the slight flaring of his right nostril [features of course on the left in the mirror portrait), Essick demonstrates conclusively that his drawing is a self-portrait of Blake of about 1802. For a minor “Corrigendum”, see *Blake*, XXXIX (2006), 182.)

**REVIEW**

**David Fuller.** Review of Morton D. Paley, *The Traveller in the Evening* (2003). Pp. 140-143. (“Paley shows in an exemplary way what a range of knowledge and modes of thought can be brought to bear on contemplating these heterogeneous creations” of Blake [p. 143].)

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\***Robert N. Essick.** “Blake in the Marketplace, 2005.” Pp. 148-182. (Comprehensive, shrewd, and invaluable. An “Appendix: New Information on Blake’s Engravings” [pp. 181-182] gives information for Easson & Essick, *William Blake: Book Illustrator*, Vol. I [1972], Essick, *The Separate*

*Plates of William Blake* [1983], and Essick, *William Blake's Commercial Book Illustrations* [1991].)

**Robert N. Essick.** "Corrigendum." P. 182. (In his "A (Self?) Portrait of William Blake", *Blake*, XXXIX [2005-6], 137, Blake's teacher in miniature painting in 1801 should have been William Myer rather than his father Jeremiah [d. 1789].)

**Aileen Ward.** "Building *Jerusalem*: Composition and Chronology." Pp. 183-185. (Cumberland's statement in summer 1807 that "Blake has engd 60 Plates of a new Prophecy" [*BR* (2) 246] must refer to *Milton* [with 50 plates – *Milton* "at one time may have contained something like sixty plates"] rather than to *Jerusalem* [with 100 plates], for 71 *Jerusalem* plates are said to have references to events after 1807; the "1804" on each title page is merely "to link the two poems ... or perhaps to tie them both to a significant date in Blake's life".) (For an attempted correction and unrepentant reply, see G.E. Bentley, Jr., "The Dates of *Jerusalem*" and Ward, "Reply to G.E. Bentley, Jr", *Blake*, XLI [2008], 166 and 166-167.)

\***Morton D. Paley.** "William Blake in 'The Vanguard of the Age'." Pp. 185-186. (Edward Armitage made a painting [1870-71, now papered over] on the wall of University Hall [now Dr Williams's Library] representing Crabb Robinson surrounded by Blake (copied from the Phillips portrait in Blair's *Grave* [1808]), Coleridge, Flaxman, Charles & Mary Lamb, Southey, and Wordsworth; the painting was copied by Herbert Johnson for Hugh Stannus, "The Vanguard of the Age", *The Architect*, I [1887], 22.)

## REVIEW

**Michael Fischer.** Review of Robert D. Denham, *Northrop Frye: Religious Visionary and Architect of the Spiritual World*

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

**DISCUSSION**

**Magnus Ankarjöö.** “Blake’s Four ‘Zoas’!” Pp. 189-190. (In “Blake’s Four ... ‘Zoa’s’”, *Blake*, XXXIX [2005], 38-43, Justin Van Kleeck cites Blake’s use of apostrophes in the Illuminated Books, but the formation of “none [*of them*] ... resembles the debated one in the *Zoas* title”, and therefore “it is not likely that the mark was deliberately inserted by Blake”.)

**Justin Van Kleeck.** “‘mark ye the points’ (*Jerusalem* pl. 83).” Pp. 190-191. (“Punctuation ... in Blake’s *etched*, and then *printed*, works [*as cited by Anskarjöö*] offers little valuable or reliable evidence” about the formation of manuscript punctuation as in *The Four Zoas*. <Neither Van Kleeck nor Anskarjöö cites Blake’s manuscript apostrophes.>)

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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 2005.” Pp. 4-41 (with an Index by Sarah Jones). (2005 was “a slow year for Blake’s writings”, but “a strikingly good harvest” for his Commercial Book Engravings, major catalogues by John Windle and COPAC, “the spate of writing about Blake continues unabated”, including works in Afrikaans, Catalan, and Galician [pp. 4-6].)

## REVIEW

**C.S. Matheson.** Review of William Vaughan, Elizabeth E. Barker, Colin Harrison, et al, *Samuel Palmer 1805-1881: Vision and Landscape, Catalogue of the exhibition[s] at the British Museum ... and at the Metropolitan Museum of Art* (2006). Pp. 42-43. (“This exhibition and catalogue are great achievements.”)

## MINUTE PARTICULARS

**Robert N. Essick.** “Blake and Kate Greenaway.” P. 44. (Essick owns a rough sketch for a cover or dust-jacket for a proposed edition [1901] of *Songs of Innocence* with her own illustrations.)

**David Grove.** “‘This Class of Imposture’: Robert Cromek’s View of London Booksellers and Engravers.” P. 45. (Cromek’s warranted vilification of illustrated book-publishers such as C. Cook is expressed in his edition of *Reliques of Burns* [1808]; Blake is present only by analogy.)

**W.H. Stevenson.** “Blake’s Advent Birthday.” P. 45. (In *The Marriage of Heaven and Hell*, the “thirty-three years” since the “advent” of the Last Judgment [1757] proclaimed by Swedenborg may refer to 28 November 1790, Blake’s birthday.)

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

**Karen Mulhallen.** “Remembrance: Janet Adele Warner 14 February 1931-6 May 2006.” Pp. 46-47. (Janet was “a productive scholar” with “an enormous passion for life, and a sense of fun”, “always exquisitely dressed”, with a “radiant smile” till the end.)

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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 & Morton D. Paley.** “Newsletter.” P. 65. (After twenty-six years, Nelson Hilton is retiring as Review Editor, to be replaced by Alexander Gourlay.)

**E.B. Bentley.** “*Grave* Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s *Grave*.” Pp. 66-71. (An account of the break-up of the set of illustrations for *The Grave* at Sotheby’s [N.Y.] 2 May 2006, with prices and buyers; eleven watercolours were sold for \$7,102,640 [including premiums] “which is about what they [*the vendors*] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which \$4,810,000 was offered and rejected at the 2006 sale” [p. 71].)

**Mark Crosby, Troy Patenaude, & Angus Whitehead.** “William Blake and the Age of Revolution: The Interdisciplinary Blake MA Course, Centre for Eighteenth Century Studies, University of York, 1998-2004: An Appreciation, Checklist of Dissertations and Publications.” Pp. 72-73. (An impressive course organized by Michael Phillips which produced eleven graduates in six years and seventeen publications, all but one by the authors of the essay.)

**REVIEW**

**Eugenie R. Freed.** Review of Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake, A Novel* (2003). Pp. 75-79. (The novel will “charm and beguile any reader ... a bravura performance” [p. 75].)

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**(Winter 2006-07 [19 January 2007])**

\***Marsha Keith Schuchard.** “Young William Blake and the Moravian Tradition of Visionary Art.” Pp. 84-100. (The Moravian tradition in art is clear, though the paintings are mostly lost; Blake’s connections with them is highly conjectural, pace Schuchard.)

**Keri Davies.** “Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family.” Pp. 100-109. (The career of Blake’s acquaintance Jonathan Spilsbury [1739-1812], a portrait-painter and engraver who became a devout Moravian, has intriguing parallels to that of Blake. “I suspect that the Blake family’s involvement with the Moravian church extended long after Catherine had supposedly [*sic*] left the congregation, and ... certainly [*sic*] seems to have been renewed after 1800” [p. 109].)

**MINUTE PARTICULAR**

**Thomas R. Frosch.** “An Analogue to the ‘Greatest Men’ Passage in *The Marriage of Heaven and Hell*.” P. 110. (The analogue is “the reconceptualization of the Church of Sainte-Geneviève [*in Paris as the Pantheon in 1791*], with its implication of the replacement of God by humanity”.)

**Anon.** “Newsletter.” (“The village of Felpham is celebrating the 200th anniversary of Blake’s birth by planning a festival of

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arts week in November 2007" and "The Centre for Eighteenth-Century Studies at the University of York ... is hosting a three-day Blake at 250 conference".)

**Morton D. Paley.** "Milton and the Form of History." Pp. 63-76. Reprinted in *Aligarh Journal of English Studies*, X (1985), 66-80. Rewritten as pp. 75-85 of his *Apocalypse and Millennium in English Romantic Poetry* (1999).

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**Volume XL, Number 4**  
**(Spring [2 April] 2007)**

\***Robert N. Essick.** "Blake in the Marketplace, 2006." Pp. 116-149. (The magisterial survey includes on p. 146 addenda to his *The Separate Plates of William Blake: A Catalogue* [1983] and *William Blake's Commercial Book Illustrations* [1991].)

**J.B. Mertz.** "Gilbert Dyer: An Early Blake Vendor?" Pp. 147-149. (Gilbert Dyer [b. 1776], the son of the active Exeter bookseller Gilbert Dyer [1743-October 1820], is probably the vendor in April 1821 of *Marriage* [B] and "Accusers" [B].<sup>552</sup>)

**REVIEW**

**G.E. Bentley, Jr.** Review of Marsha Keith Schuchard, *Why Mrs Blake Cried* (2006). Pp. 150-151. ("All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated.")

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

**MINUTE PARTICULAR**

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

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**Volume XLI, Number 1**  
**(Summer [6 July] 2007)**

**G.E. Bentley, Jr.**, with the Assistance of **Hikari Sato** for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2006.” Pp. 4-43. (There were “a remarkable number of worthy essays”, particularly those by Keri Davies, Jon Mee, and Joseph Viscomi [p. 7]. There is an Appendix: Addenda to *Blake Records*, 2nd ed. (2004), pp. 39-41.)

**REVIEW**

**Magnus Ankarsjo.** “Blake Society Annual Lecture, 28 November 2006. Patti Smith at St. James’s Church, Piccadilly, London.” Pp. 44-45. (She “has taken the anecdotes of Blake’s life to heart.”)

**MINUTE PARTICULARS**

**Keri Davies.** “Blake in the *Times Digital Archive*.” Pp. 45-46. (A *Times* review on 3 Jan 1829 of Edmund Lodge’s *Portraits of Illustrious Personages of Great Britain* [1828] digresses to discuss the “exalted imagination” of “The late Mr. Blake, the engraver” and his interviews with “his distinguished buried [*i.e.*, *dead*] acquaintance”.)

**Angus Whitehead.** “‘Visions of Blake, the Artist’: An Early Reference to William Blake in the *Times*.” Pp. 46-47. (A

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review in *The Times* on 27 Jan 1830 of Cunningham's *Lives* quotes the first three sentences of Cunningham's life of Blake ¶37 about Blake's Visionary Heads of William Wallace and Edward I.)

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

\***Joseph Viscomi.** "Blake's 'Annus Mirabilis': The Productions of 1795." Pp. 52-83. (A major essay especially about the "sequencing" and supports of the colour-prints of 1795. The 43 reproductions include all of *Song of Los* [B]. "An online version of this essay, with six more illustrations [No. 4, 7, 18, 25, 32, 35], all illustrations in color, and a slightly longer first section, is available online ... at <<http://www.blakequarterly.org>>." The essay is a sequel to his "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, 41-42 [2006]. According to a Corrigendum in *Blake*, XLI (2007-8), 135, the plate identified as *Song of Los* (C) pl. 3 should be identified as *Song of Los* (E) pl. 7.)

**REVIEWS**

\***Karen Mulhallen.** Review of Young, *Night Thoughts* [facsimile], Commentary by Robin Hamlyn (Folio Society, 2005). Pp. 84-91. (A major review, with original identifications of portraits in the drawings. "We can actually climb into these drawings for the first time, and it is a profound experience." However, there are "remarkable variations in the accuracy of color in the Folio [*Society*]

edition throughout the series ... [*In some reproductions, the* coloring is almost unrecognizable”, particularly with respect to “greenishness”, and there are omissions of many significant details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [pp. 85, 89, 90].)

\***Elizabeth B. Bentley.** Review of Michael Bedard, *William Blake: The Gates of Paradise* (2006). P. 91. (“I recommend this book to adolescents and to anyone teaching them”.)

#### MINUTE PARTICULAR

\***M. Crosby.** “The Sketch on the Verso of Blake’s Self-Portrait: An Identification.” Pp. 92-95. (The very rough lines on the verso of Essick’s self-portrait of Blake seem to represent the colonnade of Hayley’s Turret House, which “reinforces Essick’s dating of the self-portrait to the period Blake was resident in Felpham” [1800-1803] [p. 95].)

#### NEWSLETTER

“*Companion of Angels*, a musical drama based on the lives of the Blakes, will be performed” three times in the autumn of 2007.

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

**Justin Van Kleeck.** “A Bibliography for the Study of *VALA / The Four Zoas*.” Pp. 100-124. (“This bibliography is also online in an expanded version – including reviews, which have been omitted from the present version ... – at the journal’s website <<http://www.blakequarterly.org>>, where it will be updated yearly.”)

#### REVIEWS

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

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**Wayne C. Ripley.** Review of Jeremy Tambling, *Blake's Night Thoughts* (2005). Pp. 127-129. ("Tambling moves stylistically in rhapsodic prose from one association to another.")

**Jennifer Davis Michael.** Review of Jason Allen Snart, *The Torn Book: UnReading William Blake's Marginalia* (2006). Pp. 129-131.

\***C.S. Matheson.** Review of [Robert C. Brandeis], *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University, Victoria University Library, Toronto, 20 October-15 December 2006*. Pp. 131-133. ("The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration.")

**G.A. Rosso.** Review of Magnus Ankarsjö, *William Blake and Gender* (2006). Pp. 133-135. (A "well-meaning book", though "Ankarsjö ... tends to misread and take things out of on text"; "his study appears somewhat reductive in the light of resurgent feminist scholarship.")

**MINUTE PARTICULAR**

**Morton D. Paley.** "*The Last Judgment* by 'B. Blake'." P. 135. (In the 1808 Royal Academy catalogue, "The Last Judgment" is identified as being by the landscape artist "B. Blake" of 37 Broad Street, Soho, rather than by the poet-engraver William Blake of 17 South Molton Street.) (For his "Corrigendum" that the mis-attribution was "explicitly corrected" in *BR* (2) 250 fn, see *Blake*, XLI [2008], 163.)

### CORRIGENDUM

**Joseph Viscomi.** P. 135. (In his “Blake’s ‘Annus Mirabilis’” [2007], the plate identified as *Song of Los* (C) pl. 3 should be identified as *Song of Los* (E) pl. 7.)

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Volume XLI, Number 4  
(Spring [19 April] 2008)

\***Robert N. Essick.** “Blake in the Marketplace, 2007.” Pp. 140-163, with an Appendix of “substantive additions or corrections” to his *The Separate Plates of William Blake* (1983) and *William Blake’s Commercial Book Illustrations* (1991). (Impressive and invaluable, as usual.)

**Morton D. Paley.** “Corrigendum.” P. 163. (A correction to his “*The Last Judgment* by ‘B. Blake’”, *Blake*, XCLI 3 [Winter 2007-8], 135: the mis-attribution of “*The Last Judgment*” to B. Blake in the Royal Academy catalogue [1808] is “explicitly corrected” in *BB* (2), 250fn.)

### REVIEWS

**Grant F. Scott.** Review of Tracy Chevalier, *Burning Bright* (2007). Pp. 163-164. (The book is a “disappointment” partly because Blake only “flickers dimly in the margins” [p. 163].)

**Anne K. Mellor.** Review of *Women Reading William Blake*, ed. Helen P. Bruder (2007). Pp. 164-165. (The collection of essays is “a hodge-podge”, “deeply disappointing”, and some of the essays have “almost nothing to say about Blake’s ... construction of gender and/or sexuality”. For a “Response” by Helen P. Bruder and a “Response” to the Response, see *Blake*, XLII [Fall 2008], 78-79.)

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

**Discussion**

**G.E. Bentley, Jr.** “The Dates of *Jerusalem*.” P. 166. (An attempt to correct Aileen Ward, “Building *Jerusalem*: Composition and Chronology”, *Blake*, XXXIX, 4 [2006], 183-185, which claimed that the “new Prophecy” with “60 Plates” described by Cumberland in 1807 must be *Milton* [which has at most 50 plates] and not *Jerusalem* [with 100 plates] and to argue that there is both external and internal evidence for the 1804 on the title page of *Jerusalem*, while Ward placed “*Jerusalem* firmly in the decade of the 1810s”.)

**Aileen Ward.** “Reply to G.E. Bentley, Jr.” Pp. 166-167. (A polite but unrepentant rejoinder.)

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**Volume XLII, Number 1**  
**(Summer [17 July] 2008)**

**\*G.E. Bentley, Jr.,** With the Assistance of **Hikari Sato** for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2007.” Pp. 4-46. (“The most exciting Blake discovery of the year was of eight previously unknown versions of colour prints” from the Small Book of Designs [B] “with 13 otherwise unknown lines of text by Blake”. “The most lastingly important essay on Blake will prove to be Joseph Viscomi’s ‘Blake’s Annus Mirabilis’: The Productions of 1795” in *Blake* [pp. 5, 7].)

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**Volume XLII, Number 2**  
**(Fall [14 November] 2008)**

**\*Martin Butlin & Robin Hamlyn.** “Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse.” Pp. 52-72. (A masterful summary. The reproductions include all the newly discovered prints and the revealing versos of three of them.)

**REVIEW**

**Justin Van Kleeck,** Review of *Blake: The Complete Poems*, ed. **W.H. Stevenson**, 3rd edition [2007]. Pp. 73-75. (*The Complete Poems* “does an admirable job of serving its intended audience” [p. 75].)

**MINUTE PARTICULARS**

**Angus Whitehead.** “‘M<sup>rs</sup> Chetwynd & her Brother’ and ‘Mr Chetwynd’.” Pp. 75-78. (The M<sup>rs</sup> Chetwynd & her Brother” who called on Blake, according to his letter of 28 Sept 1804, were the Irish widow Penelope Carleton Chetwynd [b. 1762] and her brother Weber or Webber Carleton [born c. 1777], and the “untutored Artist” Mr. Chetwynd whom Hayley and Blake “made a Coxcomb” in 1801 was her son John, who was no more than 15 in 1801. [*BR* (2) is astray in almost all these details.])

**DISCUSSION**

**Helen P. Bruder.** “Response to Anne K. Mellor.” Pp. 78-79. (“Much of the displeasure expressed in Anne K. Mellor’s review of my book *Women Reading William Blake* [*Blake* XLI, 4 (Spring 2008), 164-165] appears to derive from her conviction that it should have been about something else”.)

**Anne K. Mellor.** “Response to Helen P. Bruder.” P. 79. (“Readers of course should consult the volume itself and make up their own minds.”)

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**Volume XLII, Number 3**  
**(Winter 2008-09 [13 January 2009])**

**Angus Whitehead.** “‘this extraordinary performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books.” Pp. 84-108. (Wonderfully generous details about Blake’s use of gold, with tables of temperas, watercolours, separate prints, and Illuminated books with gold and about carvers and gilders Blake must have known, such as John George Lohr whose shop was above the Blakes’ flat at 3 Fountain Court, Strand.)

**MINUTE PARTICULAR**

**G.E. Bentley, Jr.** “The Publication of Ellis and Yeats, *The Works of William Blake* (1893).” Pp. 109-110. (Quaritch’s accounts of the number of copies printed, payments for it, and reviews.)

**REVIEWS**

**\*James Rovira.** Review of *Wings of Fire: Exhibition at Muhlenberg College 19 March-19 April 2008*. Pp. 110-111. (The exhibition was “curated by Grant Scott and his senior seminar students”.)

**Robert M. Ryan.** Review of Christopher Rowland, “*Wheels within Wheels’: William Blake and the Ezekiel’s 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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#### Volume XLII, Number 4 (Spring [20 April] 2009)

\***Robert N. Essick.** “Blake in the Marketplace, 2008.” Pp. 116-146. (Wonderfully detailed and wide-ranging. “Color versions of all illustrations are online at ... <http://www.blakequarterly.org>.)

\***M. Crosby.** “William Blake’s Miniature Portraits of the Butts Family.” Pp. 147-152. (“The stylistic similarities among the three [Butts] portraits”, all on ivory, suggest that they were made in 1809, as that of Elizabeth Butts is dated; Butlin had speculated 1801 for that of Thomas Butts Sr.)

**Morton D. Paley.** “The Man Who Married the Blakes.” Pp. 153-155. (The Reverend John Gardnor [1778 or 1779-1808] kept a drawing school and exhibited his landscapes frequently, some of which he engraved himself.)

**G.E. Bentley, Jr.** “The American Blake Foundation.” Pp. 155-158. (Roger and Kay Easson’s “American Blake Foundation was a brave enterprise” [p. 158].)

#### NEWSLETTER

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

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

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**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].)

**REVIEWS**

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

\***Alexander S. Gourlay.** Review of **Martin Myrone**, *The Blake Book* (2007). Pp. 64-65. (It is “a sensitive and impressive introduction to Blake’s visual art”.)

\***Brent E. Kinser.** Review of **Kevin Hutchings**, *Songs of William Blake* (“Self-published music CD with booklet” (2007). Pp. 65-66. (The CD “is best described as a conventionally polished, over-intellectualized folk recording”.)

**Stephen C. Behrendt.** Review of **William L. Pressly**, *The*

*Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art* (Newark: University of Delaware Press, 2007). Pp. 66-69. ("Blake is mentioned in passing", but there is a substantial section on Fuseli.)

\***Andrew Lincoln.** Review of **Robert Rix**, *William Blake and the Cultures of Radical Christianity* (2007). Pp. 69-71. ("The complexities are expertly unravelled and lucidly explained here" [p. 69].)

### MINUTE PARTICULARS

**Wayne C. Ripley.** "Printed References to and Known Prices of Blake's *Night Thoughts* 1796-1826." Pp. 72-75. (Quotes and analyses 11 previously unrecorded references to the edition of Young's *Night Thoughts* (1797) with Blake's designs in catalogues (1798-1820), chiefly of booksellers.)

\***Paul Miner.** "A Possible Sketch of Blake's Napoleon." Pp. 76-77. (A recently rediscovered sketch is perhaps for Blake's "The Spiritual Form of Napoleon" (c. 1809, Butlin #652, untraced since 1882.)

**Angus Whitehead.** "A Further Reference to William Blake in the Letters of Charlotte Smith." P. 78. (The letter to her publishers Cadell & Davies, of 16 December 1802, refers to "the person who made the drawings" for Hayley's "last publication about animals (the title I forget).")

\***Jennifer Crotz.** "The Ladder." (A poem.)

### *The Blake Journal*

#### Number 5

([September] 2000)

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

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**Anon.** "The Blake Society at St James's." P. 4. (A statement of the history and purposes of The Blake Society and *The Blake Journal*.)

**Michael Grenfell & Andrew Solomon**, Editors. "Editorial." Pp. 5-6. (About the past and future of the journal.)

\***G.E. Bentley, Jr.** "The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake." Pp. 7-22. (Ferguson "is the first collector in the North of England who is known to have bought Blake's works" [p. 18].)

**W.H. Stevenson.** "William Blake's Ladder." Pp. 23-32. ("There are echoes in the poetry of a [*deep*] rift between William and Catherine", particularly in the erotic drawings in *Vala* and the text of *Jerusalem* [pp. 25, 23].)

**Michael Grenfell.** "Bookworks by Linda A. Landers: Review." Pp. 33-34. (A description of her "series of handcrafted books; designed, printed and bound by the artist herself", some of them about Blake.)

**Linda Anne Landers.** "On Cecil Collins." Pp. 35-39. (Mr Collins's work "reminds me in a way of Blake's view of the world" [p. 36].)

\***Michael Grenfell.** "Blake and Gnosticism." Pp. 40-53. ("Blake was first and foremost a gnostic", and "much of his work can best be understood when viewed from a gnostic standpoint" [p. 44].)

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

A **Adrian Peeler.** P. 54.

B **John Woolford.** Pp. 54-55. (The poem "is best understood as an allegory of childbirth" (p. 54].)

C **Andrew Solomon.** P. 55.

D **Andrea M<sup>c</sup>Lean.** P. 56. (A design based on "The Crystal Cabinet".)

"2. The Golden Net." P. 57. (A solicitation of "Comments on this poem".)

\***Andrew Solomon.** "To Rise from Generation Free: A View of Blake's *Jerusalem*." Pp. 58-68.

**Galina Yackovleva.** "Blake in Russia." Pp. 69-70. (A very brief "attempt to outline the history of translating Blake's poetry and the Blake studies in Russia.")

**Franca Bellarsi.** "William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity." Pp. 71-86. (An argument "*from within* a Buddhist framework of analysis" that Blake was a major influence on Ginsberg even in his last years and that his unpublished *William Blake's Songs of Innocence and Experience* (1974-93) is both Blakean and Buddhist [pp. 71, 81].)

## REVIEWS

**Andrew Lincoln.** Review of K.E. Smith, *An Analysis of William Blake's Early Writing and Designs to 1790 Including Songs of Innocence*. Pp. 87-90. (An "informative and carefully argued study" [p. 87].)

**Sunao Vagabond.** Review of Jason Whittaker, *William Blake and the Myths of Britain*. Pp. 90-94. (He awards it "a hundred out of a hundred!" [p. 94].)

**Michael Grenfell.** "Blake on CD! The Blake Project: Finn Coren." Pp. 94-95. ("The music is energetic and sophisticated" [p. 95].)

**Andrew Solomon.** "Music inspired by William Blake composed and accompanied on CD by Francis James Brown and spoken by Mary Gifford Brown." P. 96. ("A very agreeable CD".)

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**INFORMATION**

- Anon.** "Tate Britain, Millbank." P. 97. (Announcements of a Blake exhibition [9 November 2000-11 February 2001] and of "Events" such as lectures and performances associated with it.)
- Anon.** Blake "Conferences" and "Courses". P. 98.

*The Blake Journal*

**The Journal of the Blake Society at St. James's**  
**Number 6**  
**([16 October] 2001)**

- Michael Grenfell & Andrew Solomon.** "Editorial." P. 3.
- Anon.** "The Blake Society at St James's." P. 4.
- \*Peter Cochran.** "Blake, Byron and the Blushing Archangels." Pp. 5-17. ("I wish to examine some of the similarities" between Blake and Byron [p. 5], with a reproduction of an unidentified copy of *The Ghost of Abel*.)
- \*Suzanne Sklar.** "Apocatastasis Now: A Very Condensed Reading of William Blake's *Jerusalem*." Pp. 18-25. ("*Jerusalem* ... may be read as an epic of the dynamics of forgiveness – and ultimate apocatastasis", "a theological doctrine proclaiming the universal redemption of all 'free creatures'" [p. 18].)
- \*Tim Heath.** "The Botanic Blake: Transcript of a talk given to the Blake Society on 25th. Jan. 2000." Pp. 26-37. (He recalls "a few of the horticultural events of the 1790's and ... how they reappear in the body of his work" [p. 26].)
- \*Angela Esterhammer.** "Words and Action on Blake's *Songs*." Pp. 38-47.

[**Mark Jeoffroy.**] "The Book of Moonlight." Pp. 48-49. (An illuminated poem beginning "Take your silver lyre William Blake".)

\***Dee Drake.** "Blake's *Hecate*: A Tribute to Infernal Female Desire." Pp. 50-59. (Apparently a digest of Chapter Two: "Envisioning Hecate's Mysteries" [pp. 73-106] in her *Searing Apparent Surfaces* [2000], though the book is not mentioned.)

[**Mark Jeoffroy.**] "God Judging Adam." Pp. 60-61. (An illuminated poem.)

\***Jay Beichman.** "The Marriage of Heaven & Hell: Notions of Good & Evil in William Blake." Pp. 62-73. ("Blake's notions of good and evil take on a complexity far beyond a simple morality" [p. 66]; "This is an edited version. A full version can be read at [www.albionawake.co.uk](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

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annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way.")

**Michael Grenfell.** "Blake on CD! Yorgos Tsakiris: Songs of Innocence and Experience (Blue Green Records) (obtainable through the Blake Society); Jah Wobble, The Inspiration of William Blake (All Saints Records: ASCD29 (PO Box 2767, London NW1 8HU)." Pp. 83-85. (Wobble's music, including five instrumentals without words, is "an eclectic mixture" which "is quite unique"; it is accompanied by a booklet which "situate[s] Blake as part of a long line of Cockney mystics".)

**Michael Grenfell.** "Urthona: Arts and Buddhism." Review of *Urthona*, No. 14 (Autumn 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.")

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

**Michael Grenfell & Andrew Solomon.** "Editorial." P. 3.

**Anon.** "The Blake Society at St James's." P. 4.

**Anon.** "Sir Peter Parker, President of the Blake Society 1997-2002." P. 5. (An obituary.)

**\*Michael Grenfell.** "John Cowper Powys and William Blake." Pp. 7-17. (Powys wrote: "There is no poet perhaps

who gives such an impression of primordial creative force as Blake” [p. 10].)

**Andrew Solomon.** “Romney’s Drawings: Their influence on Blake.” Pp. 18-23. (The one page of text suggests that “we may particularly associate with Blake” the “Neo-classical” style of Romney’s drawings.)

\***G.E. Bentley, Jr.** ““My name is Legion: for we are many’: William Blake in London 1740-1830.” Pp. 24-32. (“Legions of ‘William Blake’s ... seemed to swarm in every profession and neighbourhood of London” [p. 32]. The “voluminous notes and appendices with detailed information on individuals and sources ... [omitted here] can be obtained from Andrew Solomon” [and from *BR* (2) 831-848].)

\***Jason Whitaker.** “Newton’s Compass: From Blake to Britart.” Pp. 33-45. (On Blake’s influence on some 20th-century British artists.)

\***Andrew Solomon.** “Blake and Music.” Pp. 46-49. (British subscribers received “a ‘home recording’” of some songs from Blake’s time and late-19th century settings of his poems.)

**Anon.** “Linda Landers.” P. 50. (A reproduction of “‘Welcome to My Garden’ a linocut inspired by the stories of William Blake and his wife in the tree[!] of their garden; and ‘The Shepherd Boy’, based around [sic] Blake’s ‘universal man’.”)

**Christopher Rubinstein.** “The Mental Traveller and *Lyrical Ballads* 1798.” Pp. 51-61. (“A provisional argument for *The Mental Traveller* as deriving from *Lyrical Ballads*” in the context of Blake’s 1804 trial [p. 56].)

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**REVIEWS**

**Keri Davies.** Review of G.E. Bentley, Jr, *The Stranger from Paradise: A Biography of William Blake* (2001). Pp. 62-70. (“Despite my caveats ... Bentley’s book accumulates into an impressive self-portrait of Blake ... thorough, usually reliable, fully documented and closely detailed” [p. 69].)

**Sunao Vagabond [Andrew Vernede].** Review of Patrick Menneteau, *La Folie dans la Poésie de William Blake; Reflet des enjeux gnoséologiques de la critique littéraire* (1999). Pp. 70-73.

**Michael Grenfell.** “Blake on CD!” Reviews of Mike Westbrook, “Glad day”: Settings of William Blake, Enja Records ENJA 93672 <http://www.enjarecords.com>” and of John Taverner, “Eternity’s Sunrise”, The Academy of Ancient Music, Harmonia mundi 907231 <http://www.harmoniamundi.com>. Pp. 74-76. (“Each piece on the [2 Westbrook] CDs is a rich tapestry of sound”, and “The [Taverner] CD is certainly an experience” [pp. 75,76].)

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**Chad E. Rackowitz.** “‘Auguries of Innocence’: Blake’s Fractal Poem.” Pp. 4-27. (“Fractals ... exhibit detailed structure at all scales”; in “Auguries of Innocence”, the 128 lines (2<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 his emanation in petals of name [*flame?*], fountains of living water” [p. 73].)

**Shirley Mungapen.** “Dennis Severs’ Silk-Weaver’s House, Spitalfields.” Pp. 75-78, 80.

### “Kathleen Raine, 1908-2003”

**Andrew Vernède,** “The Transcendental Cheek (Memories of Kathleen Raine).” Pp. 82-84.

**Mary Gifford Brown,** “Tea-Time Memories.” Pp. 85-86. (“Kathleen was a splendid cake-maker.”)

### REVIEWS

**Will Easton.** Review of K.E. Smith, *William Cowper: A Reappraisal* ([Olney]: Cowper & Newton Museum, 2003). Pp. 87-89.

**Andrew Solomon.** Review of “Lucien Posman, ‘Some Blake Works’ (Cyprès CYP 4616) Performed by the Goeyvaerts Consort directed by Marc Michael De Smet, with Els Crommen (soprano), Marc Legros (flute), and Bart Meynckens

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

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

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

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

**Susanne Sklar.** “Transfiguration.” P. 19. (A poem.)

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

and its relationship to symbolism in Genesis, *Paradise Lost* and antinomian theology”; “Blake uses this motif to stress the palpable humanity of Christ” [pp. 20, 33].)

**Brian Louis Pearce.** “Bunhill Fielders.” Pp. 36-37. (A poem.)

\***Will Easton.** “William Blake and the Culture of Slavery in the Late 1780s and 1790s.” Pp. 38-60. (About the extent to which *Visions of the Daughters of Albion* and “The Little Black Boy” from *Innocence* “were influenced by a poetic and cultural context of slavery”, with “some possible sources of African influence on Blake” [pp. 38, 40].)

**Bill Goldman.** “The Other Side (one word more for Robert Browning).” P. 61. (A poem.)

**Susanne Sklar.** “Jacob Boehme & Blake’s Jerusalem.” Pp. 63-73. (“Jacob Boehme’s apocalyptic imagery has much in common with Blake’s” [p. 63].)

\***Charlotte Davies.** “Blake and Costume in the *Songs of Innocence and of Experience*.” Pp. 74-86. (Vague “point[s] of commonality between Blake’s work and contemporary fashion”; Blake depicted in his work “fashionable dress during his lifetime” [pp. 83, 85].)

\***Angus Whitehead.** “*But, Kitty, I better love thee*: George Richmond’s Annotations to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863).” Pp. 87-97. (George Richmond annotated the word “Kitty” as “his good wifes name”, suggesting that the Song refers to Catherine Blake and was written or revised after Blake’s “twentieth year” [i.e., 1777], when, according to the integral “Advertisement”, Blake no longer touched the poems in *Poetical Sketches* [pp. 88, 97]. The annotations in the first volume of Richmond’s Gilchrist, belonging then to Anthony W. Richmond, were reported in “William Blake, Samuel

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Palmer, and George Richmond”, *Blake Studies*, II, 2 [1970], 43-50; both volumes now belong to Mr Stephen Keynes.)

**Jennifer Schofield.** “Encounters with Blake.” Pp. 98-101. (An agreeable poems.)

**REVIEWS**

**Angus Whitehead.** Review of Judy Cox, *William Blake: The Scourge of Tyrants* (2004). Pp. 103-109. (A “very readable book [*which*] is excellent on contemporary context”, though with “frequent grammatical errors and typos” and frequent “attempts to impose upon Blake too rigorous a socialist reading” [pp. 107, 103].)

**Andrew Solomon.** Review of Morton Paley, *The Traveller in the Evening: The Last Works of William Blake* (2003). Pp. 110-114. (“Even if it does not convey the full depth of Blake’s vision, it contains much that is interesting and valuable” [p. 114].)

**Suzanne Sklar.** Review of Kevin Fischer, *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* (2004). Pp. 114-116. (It “contains some of the best insights about Jacob Boehme I’ve yet encountered” [p. 114].)

**Minne Tanaka.** Review of John B. Pierce, *The Won’drous Art: William Blake and Writing* (2003). Pp. 116-117.

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**Kevin Fischer.** “Converse in the Spirit: Blake and Boehme.” Pp. 5-24. (A Blake Society lecture silently derived from his

*Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* [2004]; “The difficulties involved in the writings of each [*Blake and Boehme*] are considerably lessened if each is read in the light of the other” [p. 6 – see *Converse*, p. 67].)

**Jim McCord.** “At the Gates of Death.” P. 25. (A poem.)

**Morton Paley.** “‘Two Congenial Beings from Another Sphere’: Blake and Coleridge.” Pp. 26-45. (A rewarding Blake Society lecture.)

**Jim McCord.** “No *Bonnet Rouge*.” P. 46. (A poem.)

\***Andrew Solomon.** “Mental Fight.” Pp. 48-64. (“Blake’s myth ... can, if we use it rightly, lead us to a new state of inner peace. That is my own experience” [p. 53].)

**Jim McCord.** “Visiting the Linnells.” Pp. 65-66. (A poem.)

\***Rumyana Hristova.** “Blake, Dante, and the Bogomils: two short papers with an introduction.” Pp. 67-85. (The two parts of the essay are “The influence of ancient unofficial religious doctrines on William Blake’s art and writings” [pp. 70-77] and “The serpent as a symbol in the context of William Blake’s oeuvre and the teaching of the Bogomils” [pp. 79-83]. Bogomilism is a 10th Century Bulgarian Gnostic heresy whose descendants are alleged to include Albigensians, Waldensians, Lollards, Templars, Rosicrucians, Freemasons, the Moravian Church in the 18th Century, Dante, Bacon, Boehme, Milton, and Blake.)

**Mavis Howard.** “In Paradiso: Dante and William.” P. 86. (A poem.)

## REVIEWS

\***Eugenie Freed.** Review of Magnus Ankarsjö, *William Blake and Gender* (2006). Pp. 88-95. (His “careful and sensitive ... readings are consistently compromised ... by Ankarsjö’s neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter work – and by the

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lamentable absence of Catherine Blake from these pages” [p. 94].)

**Jim McCord.** “Elisha in the Chamber on the Wall.” Pp. 96-97. (A poem.)

**REVIEWS**

\***Angus Whitehead.** “Review of ‘William Blake’s *Milton* adapted and performed by Richard Ramsbotham’, Amador Productions, the Merlin Theatre, Tintagel House, Nether Edge, Sheffield, 4 November 2006.” Pp. 98-102. (A “careful adaptation and exciting performance” [p. 98].)

**Mark Ankarsjö.** Review of “Blake Society Annual Lecture, 28 November 2006: Patti Smith at St. James’ Church, Piccadilly, London.” Pp. 103-105.

**Tim Heath.** “Introduction to the 2006 Blake Society Annual Lecture.” Pp. 106-108.

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

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

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

**REVIEW**

\***Simone Pignard**, *Blake Newsletter*, VIII, 4 (Spring 1975), 120

**Bloom, Harold.** "Blake and Revisionism." Chapter 2 (pp. 28-51) of his *Poetry and Repression: Revisionism from Blake to Stevens*. (New Haven & London, 1976) <**BBS**> B. Reprinted in pp. 53-66 of in his *William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE* (1987) <**BBS**, 414> C. §*Poesía y represión: De William Blake a Wallace Stevens*. (Buenos Aires: Adriana Hidalgo Editora, 2000) In Spanish Pp. 55-58 are reprinted from 1987 as "Wandering Through 'London'" in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**REVIEW**

§**Robert Pensky**, *Modern Philology*, LXXVI (1979), 300-302

**Bloom, Harold.** "Blake to [and] Yeats." Tr. Hiroyuki Shima. *Gendaishi Techo: Gendaishi Techo*, XXVIII, 12 (1985), 134-143. In Japanese <**BSJ**>

Apparently derived from Bloom's *Yeats* (1970). A translator's commentary is included.

**Bloom, Harold.** *Blake's Apocalypse: A Study in Poetic Argument*. (London, 1963) B. (Garden City [N.Y.], 1963) C. (Garden City [N.Y.], 1965) D. §(Ithaca [N.Y.], 1970) <**BB**>

Excerpts appear in pp. 1-24 of *William Blake's THE MARRIAGE OF HEAVEN AND HELL*, ed. Harold Bloom (1987) and in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 590-591; it is "quarried" in the "Introduction" (pp. 1-28) to *William Blake's*

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*SONGS OF INNOCENCE AND OF EXPERIENCE*, ed. Harold Bloom (1987), and pp. 289-292 from 1963 are reprinted as “The Mental Traveller’ as Standing Alone” on pp. 74-77 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**REVIEWS**

§**John E. Grant**, “Blake on Bloomsday”, *Yale Review*, LII (1963), 591-598

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

§**R. Mullen**, *Month*, NS XXXI (1964), 61-62

§**Rodney M. Baine**, *Georgia Review*, XXV (Fall 1971),  
380-381

§**Edward J. Rose**, *Western Humanities Review*, XXV  
(1971), 362

§**Bloom, Harold**, ed. *Bloom’s BioCritiques: William Blake*. (N.Y.: Chelsea House, 2006) 8°, xiii, 184 pp.; ISBN: 0791085716

It consists of Bloom, “The Work in the Writer” and “Introduction” plus

**Neil Heims**. “Biography of William Blake.”

**Heather Dubnick**. “The Poet as Prophet: William Blake, 1757-1827.”

**Robert F. Gleckner**. “The Structure of Blake’s Poetic.”  
<Probably from Gleckner’s *The Piper and The Bard* (1959).>

**Northrop Frye**. “Blake’s Introduction to Experience.”  
<Doubtless reprinted from his essay of this title in *Huntington Library Quarterly*, XXI (1957), 57-67, reprinted in *William*

*Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*, ed. Harold Bloom (1987).>

**W.J.T. Mitchell.** "Blake's Composite Art." <Probably reprinted from his essay of this title in *Blake's Visionary Forms Dramatic*, ed. D.V. Erdman & John E. Grant (1970).>

"Chronology."

"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, 381-382), Mary Abigail Dodge (*Atlantic Monthly* [1864]), Algernon Charles Swinburne (*William Blake* [1866], 298-304), Moncure D. Conway (*Fortnightly Review* [1868]), James Smetham (*London Quarterly Review* [1869]), reprinted in Gilchrist [1880]), Charles Eliot Norton ("Blake's Songs and Poetical Sketches", *North American Review* ([April 1869], 641-643 <not in *BB &c*>), J. Comyns Carr (*The English Poets*, ed. Ward [1880], III, 596-600 <not in *BB &c*>), Margaret Oliphant (*The Literary History of England* [1882]), Coventry Patmore ("Blake", *Principles in Art etc.* [1889]), Richard

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Henry Stoddard (*Under the Evening Lamp* [1892]), W.B. Yeats & Edwin J. Ellis (*The Works of William Blake* [1893]), Lionel Johnson (*Academy* [1893]), Alfred T. Story, J.J. Jusserand,<sup>553</sup> John Vance Cheney (*That Dome in Air* [1895]), Stopford A. Brooke (*English Literature* [1896], 223), George Saintsbury (*A History of Nineteenth Century Literature* [1896]), 9-13 <not in *BB* &c>, W.B. Yeats (“Academy Portraits XXXII. William Blake”, *Academy* [19 June 1897], 634-635 <the whole essay>), and G.K. Chesterton (from *William Blake* [1910])

“Works:” **James Thomson**, “The Poems of William Blake” (*Biographical and Critical Studies* [1896], 240-269 <the whole essay>

**Henry G. Hewlett**, “Imperfect Genius: William Blake” (*Contemporary Review* [1876], 763-767 <the whole essay is XXVIII (1876), 756-784, XXIX (1877), 207-228>

**Lucy Allen Paton** [*Poet Lore* (1893) (whole essay)]

**A.C. Benson**, “William Blake” (*Essays* [1896], 150-162 <the whole essay is pp. 147-179>

**Henry Justin Smith**, “The Poetry of William Blake” (*Century Illustrated Magazine* [1900], 284-291 <the whole essay>

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

**John Sampson**, “Bibliographical Preface to the *Songs of Innocence and of Experience*” and “Bibliographical Preface to Poems from the ‘Prophetic Books’” (*Poetical Works of William Blake* [1905])

**G.K. Chesterton**, excerpt from *William Blake* (1910)

**D.J. Sloss & J.P.R. Wallace**, “‘America,’ ‘Europe,’ ‘The Book of Los,’ and ‘Milton’” (from *The Prophetic Writings of William Blake*, ed. D.J. Sloss & J.P.R. Wallis [1926])

**Max Plowman**, “Two Examples” (from *An Introduction to the Study of Blake* [1927])

**Dorothy Plowman**, “A Note on William Blake’s *Book of Urizen*” [*The Book of Urizen* (1929)]

“Chronology” and index

Scrapings from the bottom of the barrel.

**Bloom, Harold.** “Dialectic in *The Marriage of Heaven and Hell*.” *PMLA*, LXXIII (1958), 501-504. B. Pp. 78-83 of *English Romantic Poets: Modern Essays in Criticism*. Ed. M.H. Abrams. (N.Y., 1960) <BB> C. Reprinted as Chapter 4 (pp. 55-62) of his *The Ringers in the Tower: Studies in the Romantic Tradition*. (Chicago & London, 1971) D. Reprinted in Ratomir Ristić, *Introducing William Blake* (1996).

Pp. 56-60 from his *The Ringers in the Tower* (1971) were reprinted as “The Contraries in ‘The Marriage of Heaven and Hell’” on pp. 116-120 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Bloom, Harold.** “William Blake.” Pp. 1-119 of *The Visionary Company: A Reading of English Romantic Poetry*. (N.Y., 1961) B. (Garden City [N.Y.], 1963) Pp. 1-130. C. *The Visionary Company*. Revised and Enlarged Edition. (Ithaca [N.Y.] & London, 1971) Pp. 5-123, 471 <BB> D.

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

The section on *The Four Zoas* was reprinted in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (Englewood Cliffs, N.J., 1965) Twentieth Century Views.

The 1961 edition is excerpted in Ratomir Ristić, *Introducing William Blake* (1996).

The section on *Poetical Sketches* is reprinted in pp. 271-273 of *Poets of Sensibility and the Sublime*, ed. Harold Bloom. (N.Y.: Chelsea House Publishers, 1986) Modern Critical Views

\***Bloom, Harold**. “William Blake (1757-1827).” Pp. 696-703, part of “Lustre 18: William Blake, D.H. Lawrence, Tennessee Williams, Rainer Maria Rilke, Eugenio Montale” in his *Genius: A Mosaic of One Hundred Exemplary Creative Minds*. (N.Y.: Warner Books, 2002)

“This book is a continuous protest against historicizing and contextualizing the imagination of genius”. “My reverence for Blake goes back sixty years” (p. 696).

\***Bloom, Harold**, ed. *William Blake: Comprehensive Research and Study Guide*. (Broomall, Pennsylvania: Chelsea House, 2003) Bloom’s Major Poets 4<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], 104-106.)

“**Stewart Crehan** on ‘The Tyger’ as a Sign of Revolutionary Times.” Pp. 32-33. (From his *Blake in Context* [1984], 104-106.)

“**Morton D. Paley** on Differing Viewpoints on ‘The Tyger’.” Pp. 34-38. (From “Tyger of Wrath”, *Discussions of William Blake*, ed. John E. Grant (1961), 70-74.)

“**Martin Price** on Terror and Symmetry in ‘The Tyger’.” Pp. 38-40. (From “The Vision of Innocence”, in *Critics on Blake*, ed. Judith O’Neill [1970], 106-107.)

“Critical Analysis of ‘London’.” Pp. 41-43.

### “Critical Views on ‘London’”

“**David V. Erdman** on People in Blake’s ‘London’.” Pp. 44-47. (From “Infinite London: The Songs of Experience in their Historical Setting”, *Critics on Blake*, ed. Judith O’Neill [1970], 65-68.)

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“**Kenneth Johnston** on the Vocabulary of Blake’s ‘London’.” Pp. 47-49. (From “Blake’s Cities: Romantic Forms of Urban Renewal”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman & John E. Grant [1970], 417-419.)

“**E.P. Thomson** on the Ways in Which Words Change in ‘London’.” Pp. 49-51. (From “London”, *Interpreting Blake*, ed. Michael Phillips [1978], 5-8.)

“**John Beer** on ‘London’ as Open to Interpretation.” Pp. 51-53. (From “Influence and Independence in Blake”, *Interpreting Blake*, ed. Michael Phillips [1978], 220-222.)

“**Stewart Crehan** on the Social System of ‘London’.” Pp. 54-57. (From his *Blake in Context* [1984], 73-79.)

“**Gavin Edwards** on Repetition in ‘London’.” Pp. 57-61. (From “Repeating the Same Dull Round”, *New Casebooks: William Blake*, ed. David Punter [1996].)

“**Harold Bloom** on Wandering Through ‘London’.” Pp. 61-62. (From “Blake and Revisionism” in his *William Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* [1987], 55-58.)

“Critical Analysis of ‘The Mental Traveller’.” Pp. 63-65

**“Critical Views on ‘The Mental Traveller’”**

“**Northrop Frye** on ‘The Mental Traveller’ as a Life Journey.” Pp. 66-68. (From “The Keys to the Gates”, *Modern Critical Views: William Blake*, ed. Harold Bloom [1985], 56-57.)

“**John H. Sutherland** on Irony and Oppression.” Pp. 68-72. (From “Blake’s Mental Traveller”, *Critics on Blake*, ed. Judith O’Neill [1970], 74-77.)

“**David Wagenknecht** on Blake’s History.” Pp. 72-74. (From his *Blake’s Night* [1973], 169-171.)

“**Harold Bloom** on ‘The Mental Traveller’ as Standing Alone.” Pp. 74-77. (From his *Blake’s Apocalypse* [1963], 289-292.)

“**Alicia Ostriker** on Sound and Structure.” Pp. 77-78. (From her *Vision and Verse in William Blake* [1965], 94-99.)

“**Victor Paananen** on Nature.” Pp. 79-81. (From his *William Blake: An Updated Edition* [1996], 120-123.)

“**Nicholas Williams** on the Unconditional Non-Traditional Blake.” Pp. 82-85. (From his *Ideology and Utopia in the Poetry of William Blake* [1998], 1-5.)

“Critical Analysis of ‘The Crystal Cabinet’.” Pp. 86-88.

**“Critical Views on ‘The Crystal Cabinet’”**

“**Irene Chayes** on the Influence of Myth.” Pp. 89-92. (From “The Presence of Cupid and Psyche”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman & John E. Grant [1970], 214-217.)

“**Robert E. Simmons** on Blake’s Balance.” Pp. 92-93. (From “Urizen; The Symmetry of Fear”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman & John E. Grant [1970], 167-169.)

“**Hazard Adams** on Innocence and Images.” Pp. 94-97. (From “The Crystal Cabinet and the Golden Net”, *Blake*, ed. Northrop Frye [1965], 80-83.)

“**Victor Panaanen** on Sexual Expression.” Pp. 97-99. (From his *William Blake: An Updated Edition* [1996], 123-124.)

“**Kathleen Raine** on Alchemy in ‘The Crystal Cabinet’.” Pp. 99-102. (From her *Blake and Tradition* [1968], 274-276.)

“Critical Analysis of ‘The Marriage of Heaven and Hell’.” Pp. 103-106.

**“Critical Views on ‘The Marriage of Heaven and Hell’”**

“**Joseph Anthony Wittreich Jr** on Parody of Religious Writers.” Pp. 107-109. (From “Opening the Seals: Blake’s

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Epics and the Milton Tradition”, *Blake’s Sublime Allegory*, ed. Stuart Curran & J.A. Wittreich Jr [1973], 29-32.)

**Max Plowman** on Hope and Fear.” Pp. 110-112. (From his *An Introduction to the Study of Blake* [1967], 116-119.)

“**David V. Erdman** on Spirituality Versus Society.” Pp. 112-116. (From his *Blake: Prophet Against Empire* [1969], 178-182.)

“**Harold Bloom** on the Contraries in ‘The Marriage of Heaven and Hell’.” Pp. 116-120. (From his *The Ringers in the Tower* [1971], 56-60.)

“**W.J.T. Mitchell** on The Marriage of Images and Words.” Pp. 120-124. (From “Blake’s Composite Art”, *Blake’s Visionary Forms Dramatic*, ed. D.V. Erdman & John E. Grant [1970], 63-66.)

“**Algernon Charles Swinburne** on Music and Meaning.” Pp. 124-125. (From “Critics on Blake: 1803-1941”, *Critics on Blake*, ed. Judith O’Neill [1970], 21-22.)

“**Mark Bracher** on How ‘The Marriage of Heaven and Hell’ Changes the Reader.” Pp. 125-128. (From “Rouzing the Faculties: Lacanian Psychoanalysis and the Marriage of Heaven and Hell in the Reader”, *Critical Paths: Blake and the Argument of Method*, ed. Dan Clinton Miller, Mark Bracher, & Donald Ault [1987], 168.)

**Bloom, Harold**, ed., *William Blake: Modern Critical Views* (1985) <**BBS**>

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

§**Dean Wentworth Bethea**, *South Atlantic Review*, LVI (1990), 114-116

**Bloom, Harold**, ed., *William Blake's THE MARRIAGE OF HEAVEN AND HELL* (1987) <**BBS**>

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

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

§**Blunden, Edmund**. “William Blake: Songs of Innocence (1789).” *Favourite Studies in English Literature: Lectures Given in 1948 and 1950*. (Tokyo: Keio University, 1950) 2000 copies. B. Second Printing (1970), 2000 copies

\***Blunt, Anthony**. *The Art of William Blake*. (N.Y., 1959) ... <**BB**>

Apparently an excerpt is printed as "*Obraz – slowo-mysl* [Picture Word Thought]", pp. 169-182 of Ewa Kozubska & Jan Tomkowski, *Mistyczny \_wiat William Blake'a* [*The Mystical World of William Blake*] (1993).

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§**David Piper**, *Spectator*, 27 May 1960, p. 778

§**T.S.R. Boas**, *Listener*, LXII (2 June 1960), 983

§**Anon.**, *Times Literary Supplement*, 10 June 1960, p. 364

**Anon.**, “Blake: Borrower and Original”, *Times* [London], 7 July 1960, p. 15

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**D.V. E[rdman]**, *Philological Quarterly*, XXXIX (1960), 144

§**Geoffrey Keynes**, *Criticism*, II, 3 (Summer 1960), 306-308

§**J.M.**, *Connoisseur*, CXLVI (1960), 266-267

§**Seymour Howard**, *Journal of Aesthetics and Art Criticism*, XIX (1961), 487-488

§**Bock, Michel**. *Les Voies Lumineuses de la Religion: Sur les Quêtes du Salut chez Gérard de Nerval et William Blake*. (Luxembourg, 2005) 30 cm, 69 pp. In French  
A thesis.

**Bode, Christoph**. "Schreiendes Baby! Grausamer Mann! William Blake, entwickelt (anglistische Perspektiven)." *Anglistik*, XV (2004), 119-135. In German

**Bogan, James, & Fred Goss**, ed., *sparks of fire: Blake in a New Age* (1983) <**BBS**>

**REVIEWS**

**Jenijoy La Belle**, *Blake*, XVIII, 1 (Summer 1984), 48-49

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1982* (1983), 81

§**Boime, Albert**. "William Blake's Graphic Imagery and the Industrial Revolution." *Art Magazine* (June 1985), 107-119. B. \*Reprinted as pp. 414-461 of *A History of Book Illustration: 29 Points of View*. Ed. Bill Katz. (Metuchen

[N.J.] & London: Scarecrow Press, 1994) The History of the Book, No. 1. C. An expanded version was printed as \*"William Blake" (pp. 349-370, 505-508) in Chapter IV: "The Industrial Revolution: Post-American Independence Phase" in his *Art in an Age of Revolution 1750-1800*. (Chicago & London: University of Chicago Press, 1987) A Social History of Art Volume I <**BBS for 1987 only**>.

***Bokushin: Bungaku Kikan: Faunus***

**[*The Quarterly of Literature*]**

**Number 5 (January 1976)**

[Special Issue:] William Blake yogen: to shinpi no sho:

William Blake: [The Books of Prophecy and Mystery].

In Japanese <**BBS**>

**M.L. Cazamian.** "Rinri to sei no kachi: shoki yogensho [Values of Ethics and Life: The Early Prophetic Books]." Tr. Yoshio Hara. Pp. 144-149. ([Silently taken from *Poèmes choisis*, ed. Madeleine L. Cazamian (1943 ff), Chapter 5, not from Louis Cazamian, *Symbolisme et Poésie* (1947) as guessed in *BB* #1366.])

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

**Bolton, Betsy.** "'A Garment dipped in blood': Ololon and Problems of Gender in Blake's *Milton*." *Studies in Romanticism*, XXXVI (1997), 61-101.

About "the consequences of Blake's 'misreading' of Ololon" and "*Milton's* confusion over gender and eroticism" (pp. 66, 67).

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

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

Blake's impasse is in ethics.

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

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

**Boutang, Pierre**, *William Blake* (1970) <**BB**>

**REVIEWS**

**André Dalmas**, *Le Monde*, 20 Nov 1970, p. 17, in French; tr. Lee Johnson, *Blake Newsletter*, IV (1971), 70-71 (enthusiastic)

See **Pierre Leyris and Pierre Boutang**, "A propos de William Blake", *Le Monde*, 19 Feb 1971, p. 15, 5 March 1971, p. 14, in French; tr. Lee Johnson,

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

§**Robert Lout**, “Blake Le Libérateur”, *Magazine Littéraire*, No. 48 (Jan 1971), 38-39, in French  
**Simone Pignard**, *Blake Newsletter*, VI, 2 (Fall 1972), 55-56

**Boutang, Pierre**, *William Blake , Manichéen et visionnaire* (1990) In French <**BBS**>

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

\***Bowden, Betsy**. "Reading/Riding between the Lines: Mortimer, Stothard, and Blake." Pp. 193-200 of "Visual Portraits of the Canterbury Pilgrims 1484(?) -1809." Pp. 171-204 of *The Ellesmere Chaucer: Essays in Interpretation*. Ed. Martin Stevens & Daniel Woodward. (San Marino: Huntington Library; Tokyo: Yushodo Co., Ltd, 1995)

About their illustrations of Chaucer.

\***Bowden, Betsy**. "Transportation to Canterbury: The Rival Envisionings by Stothard and Blake." *Studies in Medievalism*, XI (2001), 73-111.

An analysis of the horses in Stothard's painting and Blake's engraving, with the premise that reason is the rider and passion the horse; "in Blake's picture, the emotionally expressive horses proceed toward Canterbury in spite of each human rider's distortion or dearth of control" (p. 76); one rider has both reins on the right side of the horse's neck, another does not have his feet in the stirrups, and another has his reins fastened to the saddle.

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**\*Bowen, John.** "Practical Criticism: 'THE LITTLE BLACK BOY' by William Blake." *English Review*, III, 4 (April 1993), 33-35.

"Blake wants to leave us with a vision of the difference between black and white finally abolished".

**Bowen, Meirion.** "Britten and Blake." *Observer* [London], 27 June 1965.

On the performance of Britten's "Songs and Proverbs of William Blake" at the Aldeburgh Festival.

**Bower, Charis May.** "The function of *femina vita*: Annunciate images of women in William Blake's 'Visions of the Daughters of Albion', Nathaniel Hawthorn's 'The Marble Faun', and Max Ernst's 'La femme 100 têtes'." *DAI*, LIV (1993), 2140A. State University of New York (Buffalo) Ph.D., 1993.

Oothoon et al are "versions of the Immaculately Conceived Virgin Mary".

**Bower, Peter.** "The Evolution and Development of 'Drawing Papers' and the Effect of their Development on Watercolour Artists, 1750-1850." Pp. 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*. Ed. Peter Bower. (Oxford & N.Y.: British Association of Paper Historians, 1996) Studies in British Paper History Vol. I.

“Blake’s papermakers: Watermarks found in Papers used by William Blake (1757-1827)” (pp. 72-73) in “Appendix: Watermarks Found in Papers Used by William Blake (1757-1827), John Constable (1760-1837) and John Sell Cotman (1782-1842)” (pp. 72-74) gives the name and mill of each papermaker identified by a watermark.

§**Bowra, Cecil Maurice.** "On Blake's 'The Tiger [*sic*]'." Vol. II, p. 84, of *Readings for Liberal Education*. Ed. Louis Glenn Locke, William Merriam Gibson, & George Warren Arms. (Rinehart, 1948) B. Revised edition. (1952)

[**Bowyer, Robert.**] "Mr. Bowyer's Address to the Patrons of the Fine Arts, Respecting his *Splendid National Undertaking* of the History of England." ([London: Robert Bowyer, **1793**]) <Gottingen University>

A two-page flyer for David Hume's *History* says that "W. Blake" is among "the first Artists in the Country [*who*] have undertaken to exert their abilities in the Embellishments of this Work" [but in fact he did not sign an engraving for it].

[**Bowyer, Robert.**] "To the Public." ([London: Robert Bowyer,] Historic Gallery, Pall Mall, **May 1793**) <Gottingen University>

A four-page flyer with a "Proposal for the Publication of the Complete History of England" by David Hume, accompanied by two different engraved dedications, titlepage, pp. 3-36 of printed text, an engraving (Hamilton-Fittler) of "The Death of Arthur", and the engraved table of contents for Chapters I-III (all the text in a different setting from the final one). "W. BLAKE" is said to be one of 19 engravers who have "undertaken to exert their abilities in the Embellishments of this work" [but he signed none of the 195 prints in the

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published version of 1793-1806]. (For other Bowyer prospectuses for Hume of January and June 1792, see *BR* (2) 62.)

**Boyce, Michele Dellafield.** "Blake and the emanation." *DAI*, LXIV (2003), 532C. Southampton Ph.D., 2001.

Comparison of Blake with Jung "and his modern interpreter James Hillman" in the context of Rousseau.

§\***Bracewell, Michael.** "Touched by the Spirit of Blake." *Tate*, No. 23 (Winter 2000), 26-33.

On Patti Smith's view of Blake.

**Bracher, Frederick Mark,** *Being Form'd: Thinking through Blake's MILTON* (1985) <**BBS**>

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**D[avid] V. E[rdman],** *Romantic Movement ... Bibliography for 1985* (1986), 83

§**Nelson Hilton,** *Romanticism Past and Present*, X, 1 (1986), 67-70

§**Joseph Wittreich,** *Religion and Literature*, XVIII, 1 (1986), 79-82

**Brian Wilkie,** *Blake*, XXI, 1 (Summer 1987), 43-44

§**Stephen C. Behrendt,** *Journal of English and Germanic Philology*, LXXXVI (1987), 256-259

§**Andrew Lincoln,** *Review of English Studies*, NS XXXVIII (1987), 85-87

**David Riede,** *Eighteenth Century ... Bibliography for 1985*, XI (1990), 495-496

**Bracket, G.L.** "William Blake's response to John Milton." *Index to [British] Theses*, XLIII (1993) (No. 43-8107). Oxford D.Phil., 1993.

Concerns "the way in which Blake's poetry revises Milton's theology and politics".

**Bradford, Richard.** "Blake and the Arbitrary Use of Language." Pp. 111-118 of his *A Linguistic History of English Poetry*. (London & N.Y.: Routledge, 1993) The Interface Series.

§**Braida, Antonella.** "William Blake: The Romantic Illustrator of Dante." Chapter 6 (pp. 151-178) of *Dante and the Romantics*. (Basingstoke: Palgrave Macmillan, 2004)

The book is on Shelley, Blake, and Keats.

**Brammer, Marsanne Carolee.** "Poetics of the Incommensurable: Classical Scientific Epistemology and Mystical Discourse in Nineteenth and Twentieth Century British Literature." *DAI*, LVI (1995), 353A. California (San Diego) Ph.D.

The thesis "focuses on the ways in which the illuminated writings of William Blake and James Joyce's Ulysses develop a poetics of the incommensurable"; Blake is in chapters 3-4.

**Brandist, Craig.** "Deconstructing the Rationality of Terror: William Blake and Daniil 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).

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

**REVIEW mentioning Blake**

**Anon.**, "The Life and Works of Thomas Stothard, R.A.", *Gentleman's Magazine*, NS XXXVII (1852), 146-150 (includes Cromek's letter to Blake of May 1807 [pp. 149-150] and derogatory references to Blake's picture from Chaucer) <BB #969>

**\*Brearton, Steve.** "All Things Blake." Pp. 30-31 of "Battle on Vimy Ridge and Other Stories: What a bullet-scarred book and eight other intriguing objects tell us about UofT." *UofT: University of Toronto Magazine*, XXXV, 4 (Summer 2008), 26-31.

About the Bentley Collection.

**Breslin, Stephen L.** "Blake and Allegory." *DAI* on-line. State University of New York (Buffalo) Ph.D., 2004. 171 pp.

§**Bresson, Marianne.** *William Blake: som teologisk udfordrin.* (Copenhagen: Forlaget Arken, 1992 [i.e., 1993]) Arken-Tryk 105 61 pp.; ISSN: 01074520 [there is no ISBN] In Danish

**\*Brett, Bernard.** "The Visionaries." Chapter 24 (pp. 152-158) of his *A History of Watercolour.* (London: Optimum Books, 1984)

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

**Brewster, Glenn.** "From Albion to Frankenstein's Creation: The Disintegration of the Social Body in Blake and Mary Shelley." Pp. 64-82 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, & Barry Milligan. (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

**Brewster, Glen Edward.** "'Severe Contentions of Friendship': Gender Roles and Re-Figurations in the Poetry of William Blake." *DAI*, LV (1994), 572A. Duke Ph.D., 1994.

It "focuses on the ways in which Blake's work both reflects and contributes to the debates on gender and power in British society" in his time.

**Brierre de Boismont, A[lexandre Jacques François].** *Des Hallucinations ou Histoire Raisonnée des apparitions, des visions, des songes, de l'extase, du magnétisme et du somnambulisme. Second édition entièrement refondue.* (Paris, Londres, Lyon, Strasbourg, Saint-Pétersbourg, Madrid, New-York, Montpellier, Toulouse, Florence, 1852) Pp. 94-96. In French **B.** *Hallucinations: or, The Rational History of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and Somnambulism. First American, from the Second Enlarged and Improved Paris Edition.* (Philadelphia: Lindsay & 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 & Blakiston, 1855) Pp. 85-87. **D.** *On Hallucinations: A History and Explanation of Apparitions, Visions, Dreams,*

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*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 (Feb 1926), 108-132. In French.

Discusses *Tiriël, Thel, Marriage*, and *Visions*.

§**Brion, Marcel.** “William Blake Today.” Tr. **Robert Sage** [the journal’s editor]. *transition* [Paris], I (Dec 1927), 204-207.

§**Britton, Andrew.** “The Devil, Probably: The Symbolism of Evil.” Pp. 34-42 of *American Nightmare: Essays on the Horror Film*. (Toronto: Festival of Festivals, 1979)

About Blake’s poetry and the Gothic tradition.

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

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

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 & Munroe, and  
 Joseph Greenleaf, 1807) Pp. x-xii.

A duplicate engraved titlepage with coloured vignettes is headed “MIRTH versus MISERY” and is dated February 1807.

Britton’s book is a comic response to James Beresford, *The Miseries of Human Life* (1806). In his Preface about embellishments in books, Britton mockingly cites Blake’s letter to the *Monthly Magazine* of July 1806 defending Fuseli’s “Ugolino” – the index calls it “Fuseli; and his flatterer”).

The Blake reference was first pointed out by Wayne C. Ripley, “An Unrecorded Attack on William Blake”, *Notes and Queries*, CCLIII (2008), 418-420.

§**Brogaard, Jens Johan.** *Urizenskikkelsen i Blakes Mytologi.* (København, 1973) In Danish

**Broglia, R.** "Becoming-zoa." *Visible Language*, XXXIII (1999), 128-149.

"The Zoas [*i.e.*, *FOUR ZOAS*] is part of Blake's working through the problems of publication" (p. 129); he is concerned with "'vector' relationships" especially in *Vala* pp. 99-100.

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

**Ron Broglio**. "Living Inside the Poem: MOOs and Blake's *Milton*."

**David M. Baulch**. "'If the Acts Have Been Perform'd Let the Bard Himself Witness': William Blake's *Milton* and MOO Space."

**Marcel O'Gorman**. "The Fourfold Visions of William Blake and Martin Heidegger."

**Nelson Hilton**. "Golgonooza Texts."

**Joseph Byrne**. "Blake's Contrary Games." (On *Songs of Innocence and of Experience*.)

**Adam Komisarvik et al.** "Blake and Virtuality: An Exchange."

**Steven Guynup**. "William Blake and the Study of Virtual Space: Adapting 'The Crystal Cabinet' into a New Medium."

**Broglio, Ronald S.** "Romantic Transformation: Visions of Difference in Blake and Wordsworth." *DAI*, LX (2000), 3372A. Florida Ph.D., 1999.

"The instability of the [*Four*] *Zoas* defies and critiques the political, economic, and industrial machinery of publication during the turn of the century."

**\*Bromberg, Pamela S.** "Visions of Ulro: Landscape and Architecture in Blake's Illustrations of Dante's *Divine Comedy*." Pp. 41-51 of *Spectrum of the Fantastic: Selected*

*Essays from the Sixth International Conference on the Fantastic in the Arts.* Ed. Donald Palumbo. (1988) <BBS>

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991),16

\***Bronowski, J.** "Artist in Revolt: What do YOU know about William Blake, whose bicentenary is now being celebrated? Here the famous writer, scientist and brains-truster presents a new view of the artist." *Books and Art*, Dec 1957.

A general introduction.

**Bronowski, Jacob**, *William Blake 1757-1827: A Man Without a Mask* (1943 [i.e., 1944]) **B.** (1944) **C.** (1945) **D.** (1947) **E.** (1954) **F.** (1961) **G.** (1964) **H.** Revised as *William Blake and the Age of Revolution* (1965). **I.** (1967) **J.** (1969) <BB #1288A-J> **K.** (1976) **L.** *Blake kakumei no jidai no yogensha*, tr. Susumu Takagi (1976) in Japanese <BBS> **M.** *William Blake and the Age of Revolution* (London: Faber & Faber, 2008) ISBN: 9780571241880 1954 edition published by 2009 as an E-book.

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

#### 1947

§**W.H. Auden**, *New York Times*, 14 Dec 1947, pp. 4, 27

**D.V. E[rdman]**, *ELH*, XV (1948), 9-10

#### 1954

§**Jean Wahl**, *Etudes anglaises*, IX (1956), 262, in French

§**Aileen Ward**, *Herald Tribune* [N.Y.], 23 Jan 1966, pp. 4, 14 (with another)

§**Anon.**, "Is There a Natural Blake?", *Times Literary Supplement*, 28 April 1972, p. 470 (with 2 others)

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§**John Vice**, “William Blake – A Man Without Marx”,  
*Blake*, XXVI, 4 (Spring 1993), 162-165

**Brook, Clodagh.** “Giuseppe Ungaretti: Translator of William Blake.” *Forum Italicum*, XXXV (2002), 368-382.

About Ungaretti’s faithfulness to Blake.

**Brooke, Stopford A.** “William Blake.” Pp. 10-54 of his *Studies in Poetry*. (London, 1907) <**BB**> B. §*Great English Poets and their Works*. (Delhi: Shubhi, 2002)

§**Brooks, Harold F.** "III: Reintegration." *Aligarh Critical Miscellany*, V, 1 ([India] 1992), 41-89.

Parts I ("Blake's Myth of the Four Zoas and Jung's Picture of the Psyche") and II ("The Fall into Disintegration") are in *Aligarh Critical Miscellany*, I (1988), 47-74, and II, 2 (1989), 158-184. <**BBS**>

§**Brooks, Richard.** “Britart star to make Blake the movie.” *Sunday Times* [London], 31 Oct 2004.

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

(Blake on p. 353). <Indiana> **E. Samuel Brown**, "Ghosts and Ghost-Seers." Pp. 348-384 of his *Lectures on Atomic Theory and Essays Scientific and Literary*. (Edinburgh: Thomas Constable and Co.; London: Hamilton, Adams and Co., 1858) Blake reference on pp. 360-361. <Harvard>

Review of three books; about Blake's Visionary Heads: "Whatever images he remembered in whole, or constructed out of parts drawn from memory, reached the retina from within. ..." (P. 401, Edinburgh, 1848)

**Brown, Marshall**. "Stealing a Self: Schiller and Blake." Pp. 104-112 of Chapter Five (pp. 81-112), "The Economy of Sensibility", in his *Preromanticism*. (Stanford: Stanford University Press, 1991)

**Browning, Elizabeth**. *The Brownings' Correspondence*. Ed. Philip Kelley & Ronald Hudson, V (1987), 308.

Elizabeth Barrett Browning wrote on **6 April 1842** to Mary Russell Mitford: "Blake! Mr Kenyon had just lent me those curious 'Songs of innocense' [*sic*] &c with their wild glances of the poetical faculty thro' the chasms of the singer's shattered intellect -- & also his life by Cunningham".

**Bruce, Harold Lawton**, *William Blake in This World* (1925)  
<BB>

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§**Anon.**, "The Complete Blake", *Times Literary Supplement*, 8 Oct 1925 (with another)

**Joseph Collins**, "The Sanity of William Blake", *Bookman* [N.Y.], LXI (1925), 553-555 (Blake is less interesting for his work than for his biography); B. Pp. 154-158 of his *The Doctor*

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*Looks at Biography: Psychological Studies of Life and Letters* (N.Y., 1925) <**BB #1408**>

**Bruder, [Helen] P.** "Historicizing Blake in 'a land of Men and Women too!'" *Index to [British] Theses*, XLIV (1995), 26. Oxford Brookes [formerly Oxford Polytechnic] Ph.D., 1993.

"The proto-feminist aspect ... of his work ... is one of the best reasons for our continued reading and viewing of his texts".

Her book entitled *William Blake and the Daughters of Albion* grew out of the dissertation.

**\*Bruder, Helen P.** *William Blake and the Daughters of Albion*. (N.Y.: St. Martin's Press, 1997) 8°, ix, 291 pp., 8 reproductions; ISBN: 0312174810 B. §(London: Macmillan Press, 1997) ISBN: 0333640365

This is a "partisan exercise" in "feminist-historicist methodology", "fervently so in places", which suggests that Blake "often let[s] women and their rights slip from his work" (pp. 2, 179, 132). It concentrates on *Thel*, *Visions*, *America*, *Marriage*, and *Europe*, with extensive background (a third of the book is notes), and with frequent complaints about "patrician disinterest" in her subject (p. 182).

The book grew out of her dissertation, and a version of her essay on "The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel*", pp. 147-158 of *Historicizing Blake*, ed. Steve Clark & David Worrall (1994) is in Chapter 2 with the same title.

**REVIEWS**

**Nelson Hilton**, *Blake*, XXXII (1998), 20-25 (the book is "at times interesting and provocative" [20])

**Stephen Vine**, *BARS Bulletin and Review*, No. 16 (Sept 1999), 27-29 (with another)

§**G.A. Cevasco**, *Choice*, XXXV (1997), 633 ("provocative", "erudite", "deserves close reading")

§**Steve Clark**, *Times Literary Supplement*, 5 Dec 1997, p. 26 ("thorough and astute")

**Jason Whittaker**, *Romanticism*, VII, 1 (2001), 96-99 (Bruder's "readings ... are polemical, provocative, and stimulating" [p. 95])

\***Bruder, Helen P.**, ed. *Women Reading William Blake*. (Basingstoke & N.Y.: palgrave macmillan, 2007) 8°, xx, 286 pp.; ISBN: 9781403997043

**Helen P. Bruder**. "Introductory Note: 'look over the events of your own life ...' (E 617)." Pp. xv-xx.

**Helen M. Bruder**. "'The Bread of sweet Thought & the Wine of Delight': Gender, Aesthetics and Blake's 'dear Friend Mrs Anna Flaxman' (E 709)." Pp. 1-11. (Chiefly about Blake's designs to Gray.)

**Tracy Chevalier**. "Peeking over the Garden Wall." Pp. 12-15. (She is unwilling to give up the story of the Blakes naked in their Lambeth garden in her novel with "the working title ... *Blake's Neighbours*" merely because "po-faced scholars" such as G.E. Bentley, Jr "relegate it to a footnote" [p. 13]. The essay was first published "in an abbreviated form" in pp. 40-42 of the 2005 August-September 4 catalogue called *Cloud & Vision*.)

**Claire Colebrook**. "Blake, Literary History and Sexual Difference." Pp. 16-25. ("*Milton* ... a text about literary history expressed through a drama of sexual difference")

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“provides a new way for feminist criticism to approach the politics of literary history” [pp. 23, 20].)

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

**Shirley Dent.** “‘The right stuff in the right hands’: Anne Gilchrist and *The Life of William Blake*.” Pp. 35-43. (In the completion of his biography of Blake after Gilchrist’s death, “Anne Gilchrist is the person calling the editorial shots” [p. 36].)

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

**Eugenie R. Freed.** “Blake’s Golden Chapel: the Serpent Within and Those Who Stood Without.” Pp. 53-61. (A very fruitful proposal that in “I saw a chapel all of gold” the vomiting serpent, derived from Milton and Revelation, is the ordained priesthood proposed for the 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. 100-108. (An impressive essay focussing upon Blake's watercolour of "The Hymn of Christ and the Apostles".)

**Kathryn Sullivan Kruger.** "The Trimurti Meet the Zoas: 'Hindoo' Strategies in the Poetry of William Blake." Pp. 109-117. ("Nothing in western literary or biblical tradition can explain their [*the Zoas*'] existence", but representations of Brahm can [p. 110].)

**Jacqueline M. Labbe.** "Towards an Ungendered Romanticism: Blake, [*Mary*] Robinson and [*Charlotte*] Smith in 1793." Pp. 118-126. (Especially about responses to Marie Antoinette.)

**Harriet Kramer Linkin.** "William Blake and Romantic Women Poets: 'Then what have I to do with thee?'" Pp. 127-136. (About "how contemporary women poets [*Ann Batten Cristall, Mary Tighe, Charlotte Smith, Felicia Hemans, and Lucy Hooper*] read and responded to Blake" [p. 127].)

**Catherine L. McClenahan.** "'Endless Their Labour': Women in Blake's Illuminated Works and in the British Workforce." Pp. 137-147. (An account of how Blake's "depictions of women in the illuminated works correspond to the occupations of women in the labouring classes between 1750-1830" [p. 137].)

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\***Cindy McCreery.** “Sentiment, Motherhood and the Sea in Gillray and Blake.” Pp. 148-158. (“James Gillray and William Blake both addressed the terrors of shipwreck and the vulnerability of unfortunate mothers in their art” [p. 149].)

\***Jennifer Davis Michael.** “Framing Eve: Reading Blake’s Illustrations.” Pp. 159-169. (An exploration of “the relationship between her [*Eve’s*] creation and her fall” in the designs to the Bible and *Paradise Lost* [p. 160].)

**Gerda S. Norvig.** “Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake’s *Songs*.” Pp. 170-178. (“Lucid dreaming ... [*is*] the capacity to attain waking consciousness within one’s dreams” [p. 170].)

**Heather O’Donoghue.** “Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake’s Prophetic Books.” Pp. 179-188. (A learned and persuasive account of how the “representations of valkyries and sibyls ... [*in Gray’s Norse Odes and Percy’s NORTHERN ANTIQUITIES*] can be traced in Blake’s works” [p. 180].)

**Alicia Ostriker.** “Re-Deeming Scripture: My William Blake Revisited.” Pp. 189-199. (A sequel to her “The Road of Excess: My William Blake”, in *The Romantics and Us*, ed. Gene W. Ruoff [1990]: “is Blake of the woman’s party without knowing it?” [p. 192])

**Tilottama Rajan.** “The Gender of Los(s): Blake’s Work in the 1790s.” Pp. 200-208.

**Marsha Keith Schuchard.** “The ‘Secret’ and the ‘Gift’: Recovering the Suppressed Religious Heritage of William Blake and Hilda Doolittle.” Pp. 209-218. (The “Suppressed Religious Heritage” is Moravianism.)

**Sheila A. Spector.** “A Kabbalistic Reading of *Jerusalem’s* Prose Plates.” Pp. 219-227. (A “reading that provides some plausible explanations for a few of the conundrums” in “To the Public” [pl. 3], “To the Jews” [pl. 27], “To the Deists” [pl. 52], and “To the Christians” [pl. 77].)

**June Sturrock.** “Britannia Counter Britannia: How *Jerusalem* Revises Patriotism.” Pp. 228-236. (It is “through female personages – Jerusalem, Mary, Erin, Dinah – that Blake disputes entrenched assumptions about British nationhood” [p. 229].)

**Irene Tayler.** “Blake: Sex and Selfhood.” Pp. 237-246.

**Janet Warner.** “Blake Moments.” Pp. 247-253. (Autobiographical moments with Blake which changed her life.)

**Brenda Webster.** “Blake, Sex and Women Revisited.” Pp. 254-260. (“His attitude towards women seems saturated with conflicted feelings toward a mothering figure”, especially in *Visions of the Daughters of Albion* [p. 255].)

**Susan J. Wolfson.** “The Strange Difference of Female ‘Experience’.” Pp. 261-269.

**Julia M. Wright.** “Baillie and Blake: at the Intersection of Allegory and Drama.” Pp. 270-278. (Joanna Baillie, *Plays on the Passions*, and “Blake are responding in similar ways to the impact of sensibility on understandings of human character” [pp. 274-275].)

## REVIEWS

§**Susan Matthews**, *BARS Bulletin and Review*, No. 32 (Dec 2007), 33-34

**Anne K. Mellor**, *Blake*, XLI (2008), 165-165 (the collection of essays is “a hodge-podge”, “deeply disappointing”, and some of the essays have “almost nothing to say about Blake’s ... construction of gender and/or sexuality”; for a “Response” by Helen P. Bruder and a

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“Response” to the Response, see *Blake*, XLII [Fall 2008], 78-79)

**Hatsuko Niimi**, *Studies in English Literature* [of the English Literary Society of Japan], XLIX (2008), 117-122

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

§**Bucke, Richard Maurice.** “William Blake.” Chapter II (pp. 192-198) of Part IV (“Instances of Cosmic Consciousness”) of his *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. (Philadelphia: Innes & Co, 1901) Pp. 159-164 <**BBS pp. 427-428**>. **B.** (Philadelphia, 1905) <**BB #A1306**> ... **D.** §Fourth Edition. (N.Y.: E.P. Dutton and Company, 1923) <**BBS pp. 427-428**> **E.** *Kosmisches Bewusstsein (Cosmic Consciousness)*. Tr. Elisabeth von Brasch. (Celle: Kampmann, 1925) In German **F.** §*Cosmic Consciousness*. Fifth Edition. (N.Y., 1926) <**BBS pp. 427-428**> **G.** §[Sixth Edition.] (N.Y., 1928) <**BBS pp. 427-428**> **H.** §Seventh Edition. (N.Y.: E.P. Dutton, 1931) <**BBS pp. 427-428**> **I.** §*Kosmisch bewustzijn: een studie in de evolutie van den menschelijken geest*. (Amsterdam: Gnosis, 1934) In Dutch **J.** §*Cosmic Consciousness*. Eighth Edition. (N.Y., 1935) <**BBS pp. 427-428**> ... **M.** §Tenth Edition. (N.Y., 1943) <**BBS pp. 427-428**> ... **O.** §Twelfth Edition. (N.Y., 1946) <**BBS pp. 427-428**> **P.** §[Thirteenth Edition.] (N.Y., 1947) <**BBS pp. 427-428**> **Q.** [Fourteenth Edition] (N.Y., 1948) <**BBS pp. 427-**

**428**> ... **R.** [Sixteenth Edition] (N.Y., 1951) <**BBS pp. 427-428**> **S.** §(N.Y., 1964) **T.** §(N.Y.: E.P. Dutton, 1967) **U.** §(N.Y.: E.P. Dutton, 1968) **V.** §(N.Y.: Dutton, 1969) **W.** §*Die Erfahrung des kosmischen Bewusstseins: eine Studie zur Evolution des menschlichen Geistes.* Tr. Karin Reese. (Freiburg im Bressgau: Aurum-Verlag, 1975) Veröffentlichungen der "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.** §*Kosmisches Bewusstsein: zur Evolution des menschlichen Geistes.* (Frankfurt am Main & Leipzig: Insel-Verlag, 1993) Insel-Taschebuch, 1491 In German **BB** §*Cosmic Consciousness.* (Penguin Books, 1995) **CC.** §*Kosmisches soznanie.* (Moskva: Izd-vo "Nik", 1995) In Russian **DD.** §*Das kosmische Bewusstsein seine Weg und Prinzipien* (Schäffern Arcturus-Verlag, 2005) In German **EE.** §(Champagne, Illinois: Book Jungle, 2007) **FF.** §(Mineola, N.Y.: Dover, 2009)

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

§**Buckland-Wright, John.** *Etching and Engraving: Techniques and the Modern Trend.* (1953) **B.** (N.Y.: Dover Publications, 1973)

Includes a brief section on the "Hayter/Blake method" of relief etching.

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

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

§**Bulckaer, D.** "'Apocalypse Now': Blake and Millennialism." Pp. 103-112 of *Millennialism and Utopianism in Anglo-Saxon Countries -- Millenarism et Utopie dans les Pays Anglo-Saxons*. Ed. W. Rotge. ([no place]: Presse universitaire Mirail [1998]) Anglophonia 3 ISBN: 2858963510

**Bull, Malcolm.** "Blake and Watts in *Songs of Experience*." *Notes and Queries*, CCXLI [NS XLIII] (1996), 27-29.

Bull offers vague parallels to suggest that in "The Sick Rose" and "The Garden of Love" we can see Blake's "rewritings of Watts" in his "The Rose" and "The Church the Garden of Christ".

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**David Worrall**, “Blake and the Night Sky: I ...”

**David V.Erdman**, “Blake and the Night Sky: II ...”

**Paul Miner**, “Blake and the Night Sky: III ...”

**Christopher Heppner.** "Reading Blake's Designs: *Pity and Hecate*", pp. 337-361. <**BBS**> **B.** Revised in Chapter 5 of his *Reading Blake's Designs* (1995).

**Patrick J. Kean**, “The Human Entrails and the Starry Heavens ...” <BBS>

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**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1984* (1985), 99

[**Bulwer Lytton, Edward.**] “Conversations with an Ambitious Student in Ill Health”, *New Monthly Magazine*, XXIX (Dec 1830), 511-519. **B.** *The Student ...* (1835) <BB A-B> **C.** (1835) **D.** (1835) **E.** (1835) <BBS p. 429, B-E> **F.** *Der Gelerhte*. Vol. VI of *E.L. Bulwer's sämtliche Werke*. Tr. Louis Lax. (Aachen und Leipzig: Jacob Anton Meyer; Brüssel: I. A. Mayer & Somerhausen, 1835) Pp. 103, 123. In German <Michigan> **G.** (1868) **H.** (1868) <BBS p. 429, F-G>

[**Bulwer Lytton, Edward.**] “A Strange Story”, Chapter LXIV, *All the Year Round*, ed. Charles Dickens, No. 143 (18 Jan 1862), 386. <California (Santa Cruz)> **B. Sir E. Bulwer Lytton**, *A Strange Story*. (Boston: Gardner A. Fuller, 1862) P. 271 <Harvard> **C-O** (1863 ...) <BB #1314C-N>

Her drawings “had a resemblance to those which the painter Blake, himself a visionary, illustrated the poems of the ‘Night Thoughts’ and ‘The Grave.’ Faces of exquisite loveliness, forms of aerial grace, coming forth from the bells of flowers, or floating upwards amidst the spray of fountains, their outlines melting away in fountain or in flower.”

\***Bunce, Kim.** “Blake heaven: Kim Bunce on The Great Poets: William Blake.” *Observer* [London], 2 July 2007.

Review of an audio-book.

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**Bungey, Margurite.** "Well-loved family hymns: No. 6: Jerusalem by William Blake (1757-1827)." *This England*, XVIII, 1 (Spring 1985), 26-28.

With photographs of Blake's Cottage and the Fox Inn at Felpham.

**\*Bungey, Marguerite.** "William Blake: The Man who saw 'Heaven' in England's green and pleasant land." *This England*, XVIII, 1 (Spring 1985), 28-29.

**Burdett, Osbert.** *William Blake* (London, 1926) English Men of Letters <BB> B. (N.Y., 1926) C. (N.Y., 1974) Studies in Blake No. 3 <BBS> D. (London: Parkstone, 2009) The Temporis Series

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§Anon., *Glasgow Herald*, 4 Nov 1926

§Anon., "Blake as a Man of Letters", *Times* [London], 11 Nov 1926

§Anon., *Times Literary Supplement*, 11 Nov 1926, p. 791

§W.L. Courtney, *Daily Telegraph*, 3 Dec 1926

§S. Foster Damon, *Saturday Review of Literature*, 4 Dec 1926, pp. 357-358 (with another)

**George Saintsbury**, "Things About Blake", *Dial*, LXXXII (1927), 251-260; reprinted as pp. 233-239 of *A Last Vintage*, ed. John W. Oliver, Arthur Melville Clark, and Augustus Muir (London, 1950) <BB #2616>

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

**Burgess, Joanne Harris.** "A Methodist Imagination: The Redemptive Vision of Northrop Frye." *DAI*, LIV (1994), 3480A. Concordia University Ph.D., 1991.

"Two major influences, Methodism and the theories of the creative imagination of William Blake, come together in the work of Northrop Frye to create a 'redemptive vision.'"

**Burgham, R.I.T.** "William Blake, traditionalist: a reassessment of Blake's theory of imagination." *Index to [British] Theses*, XXX (1982), 189 (#4484). Edinburgh M.Litt., 1980.

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

**Burt, Daniel S.** "William Blake 1757-1827." Chapter 28 (pp. 104-107) of his *The Literary 100: A Ranking of the Most Influential Novelists, Playwrights, and Poets of All Time*. (N.Y.: Checkmark Books, 2001)

\***Burwick, Frederick.** "Blake and the Blighted Corn." Chapter 6 (pp. 180-199) of his *Poetic Madness and the Romantic Imagination*. (University Park: Pennsylvania State University Press, 1996)

\***Burwick, Frederick.** "Blake's *Laocoön* and *Job*: or, On the Boundaries of Painting and Poetry." Pp. 125-155 of *The Romantic Imagination: Literature and Art in England and*

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*Germany.* Ed. Frederick Burwick & Jürgen Klein.  
(Amsterdam & Atlanta: Rodolpi, 1996)

[**Bury, Lady Charlotte,**] *Diary Illustrative of the Times of George the Fourth* .... Ed. John Galt. In Four Volumes. (London, [Vol. I-II] **1838**, [Vol. III-IV] **1839**. <**BB #1323A**> **B.** §**Lady Charlotte Bury.** .... (London: Henry Colburn, **1839**)

§[**Bury, Lady Charlotte.**] *The Separation: A Novel. By the Authoress of "Flirtation"*. In Three Volumes. (London: Henry Colburn and Richard Bentley, **1830**) **B.** 2 vols. (N.Y.: Collins and Hannay, Collins, and Co., ..., **1830**) <New York Public Library>

Speaks of

the few who live in, and yet out of the world. Such a man, for instance, as old Blake, the artist, and his wife, whose characters (if mortal portraiture could do them justice) would be among the most extraordinary and the finest that ever were shown. Persons who, living in a garret and in an abject poverty, enjoyed the brightest visions, the brightest pleasures, the most pure and exalted piety. The world might call them mad,<sup>554</sup> but they might with

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<sup>554</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,

far more truth have called the world mad. [*Vol. II*,  
p. 76]

In her Diary (published 1839) Lady Charlotte described a notable dinner (in ?1818) with Blake and Lady Caroline Lamb (BR (2), 333-334).

**Bury, Edward.** "Mysticism surrounds Blake display." *Daily Vidette* [Normal, Illinois], (c. Sept 1976)

An account in the student newspaper of the Center for the Study of William Blake founded by Roger and Kay Easson at Illinois State University.

**\*Buryn, Ed.** *The William Blake Tarot of the Creative Imagination. Created by Ed. Buryn. Based on the Works of William Blake.* Ed. Mary K. Greer. (Hammersmith [London] & San Francisco: Thorsons, 1995) 8°, 166 pp.; ISBN: 1855383306

"A practical and inspirational tool for personal creativity that features the art and ideas of William Blake" (p. 1). The book is accompanied by a box with a Tarot deck about twice the size of ordinary playing cards with designs mostly related to Blake, in four series: (1) Numbered 00-0-I-XXI (but different in size, design, number, and colour from the 1991 set of Tarot cards by Buryn), (2-5) 14 each on Painting, Science, Music, and Poetry, each numbered "Ace of Painting" (&c), 2-10, plus "Angel", "Child", "Man", and "Woman of Painting" (&c)

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

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His *\*William Blake Tarot Triumphs: Interpretive Book*. (Nevada City, California: T.A.R.O.T.: Tools And Rites of Transformation, December 1991) Large 8°, 16 pp.; ISBN: 091680046 <**BBS**>, has a playing-card-sized deck of 22 cards with different designs.

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

Filmed interviews with **Lisa Gee, Tim Heath, Toby Jones, Daljit Nagra, Sue Thomas, Tim Wright**, among others, plus a poem by Adrian Mitchell – "a cultural bite". "This book will be growing".

**\*Butlin, Martin**. "The Blake Collection of Mrs. William T. Tonner." *Bulletin Philadelphia Museum of Art*, LXVII (1972), 5-31 (the whole issue).

**REVIEW**

**Morton D. Paley**, *Blake Newsletter*, VI, 3 (Winter 1972-73), (with another) 78-79

**Butlin, Martin**. "William Blake, S.W. Hayter, and Color Printing." electronic (2003) <[www.blakequarterly.org](http://www.blakequarterly.org)>

See R.N. Essick & Joseph Viscomi, "Response".

**\*Butlin, Martin**. "Word as Image in William Blake." Chapter 13 (pp. 207-217) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. & Basingstoke: Palgrave, 2002)

"Insofar as Blake saw himself as a fount of divine wisdom, word and image – God's word – have become God" (p. 214).

### REVIEW

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

**Butt, William**. "Robert Gourlay's *Millennial Vision: A Reader's Guide*." *Journal of Canadian Studies: Revue d'études canadiennes*, XXIV (1989), 66-80.

It is about the vague "correspondence between Gourlay's writing and that of Blake" (p. 68), though Gourlay (d. 1863), a Canadian reformer, never mentions Blake.

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

Texts, discussion, and questions about "The Chimney Sweeper", "Nurses Song", and "Introduction" from *Innocence* and "London" and "A Poison Tree" from *Experience* (pp. 18-20, 30-45) in a book "designed to prepare readers for higher levels of study" [at the Open University] (p. v).

## C

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

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

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

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It says, *inter alia*, that “Satan summoning his legions is an awful production; it reminds us very much of Blake” (p. 80). The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-662), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

*The Dictionary of National Biography* records no chronologically appropriate person with the initials P.M.C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.

§**Cabañas Alamán, Rafael.** “Del tigre de la ira al tigre del ensueño: William Blake y Jorge Luis Borges.” *Revista de Filología y Lingüística de la Universidad de Costa Rica*, XXX (2004), 9-18. In Spanish

**Caine, Sabrina.** "Eros and the visionaries: A depth psychological approach." *DAI*, LIV (1994), 3424A. State University of New York (Buffalo) Ph.D., 1993.

About W.B. Yeats, D.H. Lawrence, Robert Duncan, and Blake, especially *Visions* and *Milton*.

**Call, Thomas C.** “Science and the Spirit of the Age: Blake, Wordsworth, and the Romantic Scientific Paradigm.” *DAI* on-line. Tennessee Ph.D., 2006. 207 pp.

§**Calloway, Stephen.** *English Prints for the Collector*. Foreword by John Russell Taylor. (Guildford & London: Lutterworth Press; Woodstock [N.Y.]: Overlook Press, 1980)

Includes a discussion of Blake and his followers.

**Campbell, Grant.** "Starry Wheels and Watch-Fiends: Clocks and Time Pieces in William Blake's *Milton*." *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies; Travaux choisis de la Société canadienne d'étude du dix-huitième siècle*, XVII (1998), 165-174.

"The remarkable horological inventions of John Harrison, Thomas Mudge, and others, and the remarkable poetical inventions of Blake arise from a common conceptual source" (p. 165).

§**Campbell, Rachel.** "The heir to Blake, via Wacky Races." *Times* [London], 6 Dec 2005.

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

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

Merely a notice of the Tate exhibition.

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

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

**Cantor, Paul A.** "Blake and the Archaeology of Eden." Pp. 229-243 of *A Walk in the Garden: Biblical, Iconographical and Liturgical Images of Eden*. Ed. Paul Morris & Deborah Sawyer. (Sheffield: JSOT Press, 1992) *Journal for the Study of the Old Testament Supplement Series* 136

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

**Carey, Alice.** *Clovernook or, Recollections of Our Neighborhood in the West. Second Series.* (N.Y.: Redfield, **1854**) P. 361. <New York Public Library>

It was one of the most beautiful conceptions of Blake, displayed in those illustrations of the Night Thoughts which forever should cause his name to be associated with the poet's, that his [Death's] countenance who is called the Last Enemy, was all sweetness and pitying gentleness.

**Carey, Brycchan.** "Slavery and Romanticism." *Literature Compass* (Feb 2006). On line <[www.Blackwell-compass.com](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 Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley & Joseph Rosenblum (New Castle

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

**Cariou, Warren Gerald.** "Mixed media: Intention and contrariety in Blake's art." *DAI*, LIX (1999), 4433-4434A. Toronto Ph.D., 1998.

On his "use of artistic media and his metaphorical representations of those media in poetry, prose, and visual art", with chapters on language, "Linearism", mirror metaphors, and mechanism.

**Carner, Frank K[enneth].** "Four Contexts for the Study of the Relationship of Text and Design in the Illuminated Books of William Blake." Toronto Ph.D., 1976. See *DAI*, XXXVIII (1978), 6138-9A.

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

§**carnochan, w.b.** *Confinement and Flight: An Essay in English Literature of the Eighteenth Century.* (Berkeley, Los Angeles, London, 1977) Pp. 183-189. <**BBS gives the author's name as "carno chan".**>

§**Carr, J. Comyns.** "William Blake." In *The English School: Selections with Critical Introductions by Various Writers.* Ed. Ward. (N.Y.: Macmillan, 1880) The English Poets vol. 3: Addison to Blake

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

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“This artist was once requested to draw the likeness of Sir William Wallace: ... aspect of a demon” (Cunningham ¶37).

**Carroll, Robert P.** "Revisionings: Echoes and Traces of Isaiah in the Poetry of William Blake." Pp. 226-241 of *Words Remembered, Texts Renewed: Essays in Honour of John F.A. Sawyer*. Ed. Jon Davies, Graham Harvey, & Wilfred G.E. Watson. (Sheffield: Sheffield Academic Press Ltd, 1995) Journal for the Study of the Old Testament Supplement Series 1995.

It is "a simple meditation on aspects of the bible and aspects of Blake" (p. 239).

**Carson, Jamin.** “The Sublime and Education.” *Journal of Aesthetic Education*, XL (Spring 2006), 79-93.

“Two poems that contain variations of the sublime are William Blake’s ‘Jerusalem’ [from *Milton*] and Samuel Taylor Coleridge’s ‘The Rime of the Ancient Mariner’” -- “Jerusalem” “is an example of ceremonial oratory”; Blake is only on pp. 88-89.

**Carson, Ricks.** "Blake's INFANT SORROW." *Explicator*, LII (1994), 150-151.

In the phrase "to sulk upon my mothers breast", "'to sulk' [is] a perverse pun on 'to suck'".

**Carter, Peter,** *The Gates of Paradise* (1974) <**BBS**>

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**David Wade**, “Blake and the Highland Clearances”, *Times* [London], 12 May 1975, p. 14 (Highland Clearances refers to a different book)

**E.B. Bentley**, “Vision in Fiction: Two Novels About William Blake”, *Blake*, XII, 3 (Winter 1978-79), 209-210 (with another) <**BBS**>

§**Casa, Marie**. "Scienza industriale e passione poetica: il *Sublime* Blake (1757-1827) di fronte all'interna corte del bello utilitarista piacevole dove regna Burke 1729-1787." *Quaderni di Lingua e Letterature*, XLIV (1997), 71-75. In Italian

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

§**Castellani, Aldo**. “Montale e Blake: il caso dell’*Angelo Nero*.” *Strumenti critici* [Turin], XXI (2006), 447-452. In Italian

**Castellano, Katey Kuhns**. “Rage for Order: British Conservatism and Romantic Revolutionary Aesthetics.” *DAI* on-line. Duke Ph.D., 2006. 262 pp.

For “Edmund Burke, William Blake, William Wordsworth, and Samuel Taylor Coleridge, it is precisely their conservative and anti-modern commitments that led to their radical departures from ... conventions”. Chapter Three is on Blake.

**Castellano, Katey**. “‘The Road of Excess Leads to the Palace of Wisdom’: Alternative Economies of Excess in Blake’s

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

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

**Caswell, Ian M.** “William Blake’s belief regarding innocence with reference to the *Book of Thell* [*sic*] and various other poems from *The Songs Of Innocence And [of] Experience*.” *Sagami Joshi Daigaku Kiyō* [*Journal of Sagami Women’s University*], LXXI (2007), 141-144.

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

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**>

**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).”

**Cerutti, Toni**, ed. *Da Blake al Modernismo: Saggi sulla eredità a romantica*. (Bari: Adriatica, 1993) Biblioteca di Studi Inglesi 59. 8°, 258 pp., no ISBN. In Italian

It consists of

**Toni Cerutti**. "Introduzione". Pp. 5-8.

**Luisa Pontrandolfo**. "Di alcune 'Cellule Orfiche' nel Mondo Poetico di William Blake." Pp. 11-31.

**Paolo Colaiacomo**. "Tel e Daisy." Pp. 33-42. (Comparison of *Thel* with *Daisy Miller*.)

**Toni Cerutti**. "'An Old Man's Frenzy': Riflessi Blakiani in Yeats." Pp. 43-64.

**Carla Marengo Vaglio**. "Joyce e Blake: 'Non call'Offichio ma Oltre l'Occhio l'Anima Daveva Guardame." Pp. 65-92.

**Annamaria Sportelli**. "Blake nella critica Modernista." Pp. 93-108.

**Carla Pomaré**. "'A Broken Charm': *Christabel* e il Safrificio della Parola." Pp. 109-140.

**Anna Maria Piglionica**. "*The Palimpsest of the Human Brain* di Thomas de Quincey." Pp. 141-154.

**Vittoria Infanti**. "*A Portrait of the Artist as a Young Man* tra Fiction e Autobiografia." Pp. 155-169.

**Erina Siciliana**. "William Butler Yeats: 'A Great Poet but a Dramatist Manqué'." Pp. 171-258.

**Cervo, Nathan A.** "THE GARDEN OF LOVE." *Explicator*, LIX (2001), 121-122.

About "Thou shalt not"

§**Chambers, John**. "The Horse's Mouth: William Blake (1757-1827)." Chapter 6 (pp. 68-77) of his *The Secret Life of Genius: How 24 Great Men and Women Were Touched by*

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*Spiritual Worlds.* (Rochester, Vermont: Destiny Books, 2009)

§**Chambers, John.** “Victor Hugo, James Merrill and William Blake: Three Visionaries, One Vision.” In *Conversations with Eternity* (1998) **B.** Revised and expanded in §*Victor Hugo’s Conversations with the Spirit World: A Literary Genius’s Hidden Life.* (Rochester, Vermont: Destiny Books, 2008)

**Chambers, Leslie.** "The Swedenborgian influence on William Blake." *DAI*, LVI (1995), 3156C. Open University (United Kingdom) Ph.D., 1993.

Deals especially with the *Marriage and Songs*.

**Chambers, R.,** ed. *The Book of Days: A Miscellany of Popular Antiquities in Connection with the Calendar including Anecdote, Biography, and History, Curiosities of Literature and Oddities of Human Life and Character.* In Two Volumes – Vol. II. 1832. Numerous Engravings. (London & Edinburgh: W. & R. Chambers [1832, i.e., 1862]) <Stanford>

Under 31 August is “John Bunyan”: “Bunyan was buried in Bunhill Fields ... [with] William Blake, the visionary poet and painter, Thomas Stothard, and a host of others ...” (II, 288).

**Chandler, David.** "Blake's Man in the Iron Mask." *Notes and Queries*, CCXLII [NS XLIV] (1997), 321-322.

Details in *The French Revolution*, ll. 29-32, may derive from popular prints and a play; Blake's innovation is to make the Man in the Iron Mask still alive in 1789, though he was supposed to be a brother of Louis XIV (1638-1715).

**Chang, Han-liang.** “Blake de shi zhong hua yu hua zhong shi [Blake’s Painting in Poetry and Poetry in Painting].” *Zhongghuo shibao* [*China Times*, Taipei], 9 April 1981, p.8 (*Literary Supplement*). B. Pp. 205-210 of his *Bijao wenxue lilun yu shijian* [*Theory and Practice of Comparative Literature*]. (Taipei: Dongda tushu gongsi, 1986) In Chinese

Description of Blake’s life, his engravings, paintings, writings, from a comparative point of view.

**Chapman, Gerald Wester, Jr.** "Anxious Appropriations: Feminism and Male Identity in the Writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D., 1992.

"In Chapter One, 'Blake's visions and Revisions of a Daughter of Albion,' I argue that contradictions in the character of Oothoon ... [*in VISIONS*] reflect the contradictory investments Blake had in the feminism of Mary Wollstonecraft, whose philosophical underpinnings Blake rejected but whose new vision of women Blake's own political project required."

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

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

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§**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) 200 pp.

**REVIEW**

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

§**Chaucer, Geoffrey.** *Cuentos de Canterbury.* Traducción de Cándido Pérez Gállego, Prologo de Pedro Guardia Massó, 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.** “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 & Bernard Dieterle. (St Etienne: Université de Saint-Etienne, 2003) In French

Compares London and Jerusalem.

\***Chauvin, Danièle.** *L'Œuvre de William Blake: Apocalypse et Transfiguration.* (Grenoble: Ellug: Université Stendhal, 1992) 8°, 286 pp., 38 reproductions; ISBN: 2902709773 In French

Gilbert Durand, "Preface" (pp. 9-14). This is a "mythocritique" study of images and structures, with separate sections, each with its own Conclusion, on "Images apocalyptiques" (pp. 23-102), "Le Cercle, les structures closes" (pp. 103-160), "Le Spirale: les structures progressives" (pp. 161-208), and "L'arc-en-ciel: les structures prophétiques" (pp. 209-264).

Blake's militant apocalypse is certainly in his phrase about seeing "through the eye" (p. 269).

It is based on her Thèse d'Etat.

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**Robert Davreu,** *Romantisme*, No. 83 (1994), 115-116, in French ("lumineuse et convaicante")

§**Chauvin, Danièle.** "A propos de deux aquarelles apocalyptiques de William Blake: le temps et l'éternité." In *L'Apocalyptisme.* (Pau: Université de Pau et des Pays de l'Adour, [?1986]). In French

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

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

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**\*Chayes, Irene.** "Night Thoughts 273 and 'Mercury at the Crossroads': Constructing Blake's Quarrels with Young." *Colby Quarterly*, XXXI (1995), 123-141.

In his illustration, the "substitution of Blake's own demon Death [a false guide] for the Mercury statue" (representing a roadside finger-post) of Young's poem is said to constitute "a critique and correction of what Young is saying" (pp. 131, 135).

**Chayes, Irene H.** "Picture and Page, Reader and Viewer in Blake's *Night Thoughts* Illustrations." *Studies in Romanticism*, XXX (1991), 439-471. <BBS>

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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, Peng-hsiang.** "Social Satire and Humanitarianism in William Blake's Poetry." *Studies in English Literature & Linguistics* [Taipei], II (April 1977), 23-24.

Discussion of the two "Chimney Sweeper"s, the two "Holy Thursday"s, "The Little Black Boy", and "London".

**Chen, Zhifan.** “Shi kong zhi hai—chenggong hu bian sanji zhi san [The Sea of Time and Space—Third Essay Written on the Side of Chenggong Lake].” *Lianhe bao* [*United Daily News*, Taipei], 8 Jan 1994, p. 37 (*Literary Supplement*). In Chinese

An account of his experience visiting exhibits of Blake’s poetry and painting. For a response, see Mu Yang.

**Chen, Zhifan.** “Wen dao yu mang [Seeking advice from an Ignorant Person].” *Lianhe bao* [*United Daily News*, Taipei], 1 Nov 1993, p. 37 (*Literary Supplement*). In Chinese

For a reply, see Mu Yang.

§**Chernik, Aria F.** “The ‘Peculiar Light’ of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime.” *Romanticism and Victorianism on the Net*, No. 50 (2008).

**Chesterton, G.K.** \**William Blake*. (London & N.Y., 1910) B. \*(London, 1920) The Popular Library of Art <BB> C. §(Havertown & Philadelphia, 1973) D. §(Folcroft, Pennsylvania, 1976) E. §\*(Norwood, Pennsylvania, 1977) F. \*(Philadelphia, 1978) G. Tr. Francis Bourcier, Introduction par François Rivière (Paris, 1982) In French H. Tr. Kii Nakano as "William Blake." Chapter I (pp. 71-115) of *William Blake: Robert Browning: G.K. Chesterton: Chosaku shu* (Hyoden hen) 3 [*William Blake: Robert Browning: Collected Writings of G.K. Chesterton* Vol. III: *Critical Biography*]. (Tokyo, 1991) In Japanese <BBS> I. §*William Blake* (London: House of Stratus, 2000)

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**Anon.**, *New York Times*, 9 April 1911

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§**Anon.**, *Times Literary Supplement*, 6 July 1911 (with another)

**Toda Motoi**, "Review of G.K. Chesterton: *William Blake, Robert Browning*, tr. Kii Nakano", *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 160-163, in Japanese

\***Chesterton, G.K.** "William Blake and Inspiration." *Illustrated London News* (1929). B. Reprinted in pp. 78-81 of Chesterton's *A Handful of Authors*, ed. Dorothy Collins (N.Y., 1953). <**BB**> C. Tr. Akinobu Okuma as "William Blake to Reikan." *Yuriika: Eureka*, XXI, 9 (1989), 64-67. In Japanese <**BSJ**>

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

About research for her Blake novel.

**Chevalier, Tracy.** *Burning Bright*. (N.Y.: Dutton, 2007) 4°, 311 pp.; ISBN: 9780525949787 **B.** *L'Innocence*. Tr. Marie-Odile Fortier-Masek. (Paris: Quai Voltaire, 2007) 393 pp.; ([Paris:] Galalimard, 2008) Collection Folio 4772 18 cm, 423 pp. In **French** **C.** §*Ártalanok*. (Budapest: Gespen Könyvkiadó, 2007) 21 cm, 431 pp.; ISBN: 9639574977+ In **Hungarian** **D.** §*Siim kwa Sôk'ôsa*. Tr. Chin Yi. (Seoul: Pich'ae, 2007) 21 cm, 435 pp.; ISBN: 8992036504 In **Korean** **E.** *Plameni Sjaj*. Tr. Trajsi Ševalieje. (Beograd:

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.** *Płona 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. **M.** §*Bo'er be-or*. Tr. **Edna Shemesh**. (Or Yehudah: Zemorah-Bitan, 2009) 332 pp. In **Hebrew**

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

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§**Giles Waterfold**, *Spectator*, No. 9317 (10 March 2007), 40.

**Jonathan Keates**, *Times Literary Supplement*, 16 March 2007, p. 19 (with five other novels)

§\***Nicholas Delbanco**, “Innocence and Experience: Two children spark the imagination of William Blake”, *Book World*, 18 March 2007, p. 6

**Child, Mrs. D.L [Lydia Maria Francis]**. “Good Wives. No. I. – Mrs. Blake, wife of William Blake.” *Ladies Pocket Magazine*, Part 2 (1833), 1-5. **B.** “Mrs. Blake, Wife of William Blake.” Pp. 128-133 of her *Good Wives* (Boston, 1833) **C.** §Reprinted in pp. 125-128 of **L. Maria Child**, *Biographies of Good Wives* (N.Y. & Boston, 1846) **D.** Third Edition, Revised (N.Y. & Boston, 1847) Francis & Co.’s Cabinet Library of Choice Prose and Poetry. **E.** *Biographies of Good Wives*. (London & Glasgow, 1849) Pp. 123-128. **F.** (Boston & N.Y., 1850) **G.** §(Boston & N.Y., 1855) <BB> **H.** “Blake, Mrs, Wife of William Blake.” Pp. 124-128 of *Biographies of Good Wives*. Eighth Edition, Revised (N.Y.: C. S. Francis & Co., 1859) **I.** *Married Women: Biographies of Good Wives* (N.Y., 1871) Pp. 124-128. <BB>

§**Childers, Joseph**. “Opposing the Paradigm: The Example of Blake.” *Dalhousie Review*, LXVI (1986), 201-210.

§**Chiramel, P. Jose**. “Blake’s Published ‘Theory of Art’ and His Praxis.” *Aligarh Journal of English Studies*, XVII (1995), 25-47.

§**Chong, Cue-huan.** "'Bard's Song': Blake, Hayley, and the Milton Connection." *Milton Studies: The Journal of Milton Studies in Korea*, VII (1997), 257-295.

§**Chong, Cue-Huan.** "[Blake's Poetics of Self-Liberation and Holistic Imagination]." *Yonguhyongmoonhak [Journal of English Language and Literature]* [Seoul, South Korea], XLIV (1998), 275-298. In Korean, with an English summary

§**Chong, Cue-huan.** "[Blake's Poetry in the Judeo-Christian Line of Prophecy.]" *Milton Studies: The Journal of Milton Studies in Korea*, XI (2001), 171-201. In Korean, with a summary in English

§**Chong, Cue-huan.** "[The Muse and the Femininity of the Other: Blake's *Comus* Designs]." *Nineteenth-Century Literature in English* [Seoul, South Korea], IV (1998), 119-149. In Korean, with an English summary

**Choon, Ban Kah.** "William Blake and the Ontology of Romanticism." *Focus, the Magazine of the Literary Society of the University of Singapore*, No. 1 (1967), 42-51.

**Chou, Man-wen.** "A Study of William Blake's *Songs of Innocence* and *Songs of Experience* Reflecting the Two Contrary States of the Human Soul." *Taipei shangyie zuanke xuebao [Journal of National Taipei College of Business]*, III (Jan 1974), 223-253.

A detailed analysis of "The Lamb", "The Tyger", "Holy Thursday", "The Chimney Sweeper", "Nurse's Song", "Infant Joy", "The Divine Image", and "The Human Abstract".

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§**Christensen, Rupert.** *Once More with Feeling: A Book of Classic Hymns and Carols.* ([London:] Short Books [?2007]).

An excerpt about the “Jerusalem” hymn from *Milton* appeared as “The Story behind the Hymn”, *Telegraph* [London], 27 Sept 2007, on-line>.

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

On the background of the “Jerusalem” lyric from *Milton*.

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

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

\***Clark, David L.** "Against Theological Technology: Blake's 'Equivocal Worlds'." Pp. 164-222 of *New Romanticisms: Theory and Critical Practice.* Ed. David L. Clark and Donald C. Goellnicht. (Toronto, Buffalo, London: University of Toronto Press, 1994) Theory/Culture [series]

"Blake retains the classical metaphysical opposition of essence and existence, but crucially displaces its moral valuations" (p. 165). His essay "Visibility Should Not Be Visible" in *Wordsworth Circle* (1994) says it is part of "Against Theological Technology", but the latter does not seem to refer to the "Visibility" essay

\***Clark, David L.** "How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake's *Pity*." Chapter 7 (pp. 106-133, 167-173) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. ([Montreal & Kingston:] McGill-Queen's University Press, 1992)

"Pity" "stands in a striking revisionary relationship with its Shakespearean source" (p. 106).

**Clark, David L.** "'Visibility Should Not Be Visible': Blake's Borders and the Regime of Sight." *Wordsworth Circle*, XXV (1994), 29-36.

About the *Job* engraving of "When the Morning Stars Sang Together". It is said to be part of his essay "Against Theological Technology ..." in *New Romanticisms*, but the latter does not seem to refer to it.

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

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\***Jean H. Hagstrum**, *Blake Newsletter*, VIII, 4 (Spring 1975), 143-144

**Clark, Lorraine**, *Blake, Kierkegaard, and the Spectre of Dialectic* (1991) <**BBS**> **B**. §(Cambridge: Cambridge University Press, 2009) ISBN: 9780521110471+

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- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1991* (1992), 81-82
- Stephen Clarke [i.e., Clark]**, *BARS Bulletin & Review*, No. 2 (Feb 1992), 9-10 (it is "problematic in several major respects")
- Anon.**, *Virginia Quarterly Review*, LXIX (1992), 12 ("succeeds brilliantly and in unexpected ways")
- Michael Fisher**, *Wordsworth Circle*, XXIV (1993), 230-232 (An "intelligent, if somewhat disappointing" book [p. 230]).  
For "A Reply", see "A Reply by **Lorraine Clark**", *Wordsworth Circle*, XXIV (1993), 232 (Clark defends her claims about "choice" and deconstruction in Blake and Kierkegaard)
- David Fuller**, *Literature & Theology*, VIII (1994), 331-332 ("Blake is made to seem more like Kierkegaard than he really is")
- Jeremy Tambling**, *Modern Language Review*, LXXXIX (1994), 457-458 ("this insightful and clever piece of reasoning actually moves in a very traditional path")
- Philip Cox**, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-105 (along with Behrendt and Mee; Clark sets out a "subtle and clearly presented argument")
- François Piquet**, *Etudes anglaises*, XLVII (1994), 478-479, in French (a work of "érudition précise")
- §*Journal of Religion*, LXXIV (1994), 144-145

§**David L. Clark**, *European Romantic Review*, V, 2  
(Winter 1995)

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

§*Church History*, LXIV (1995), 694-696

**Stephen L. Carr**, *Eighteenth Century ... Bibliography*,  
NS XVI for 1991 (1998), 262

\***Clark, Madeline**. "The Theosophy of William Blake." *Sunrise Magazine* (Dec 2000-Jan 2001) on-line. B. "De Theosofie van William Blake." <http://www.theosofie.net/sunrise/sunrise2001/meijuni2001/blake.html>, 14 Sept 2006. In Dutch

§\***Clark, Roger**. "O Clouds Unfold!" *Independent* [London], 3 June 1997, Supplement, pp. 6-7.  
Interest in Blake is high.

**Clark, S.H.** "Blake's *Milton* as Empiricist Epic: 'Weaving the Woof of Locke'." *Studies in Romanticism*, XXXVI (1997), 457-482.

Blake's references to Locke "may be seen as part of a more general reinstatement of an empiricist perspective in the poem ... ultimately Lockean in origin" (p. 458).

**Clark, S.H.** "Blake and Female Reason." Chapter 5 (pp. 138-187) of his *Sordid Images: The Poetry of Masculine Desire*. (London & N.Y.: Routledge, 1994)

It concerns Rousseau's *Emile*, Mary Wollstonecraft's response to it, and especially *Visions* and *Jerusalem*; "Blake's work cannot be reduced to a simplistic opposition between masculine activity and feminine passivity".

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

**\*Clark, Stephanie Brown, M.D.** "Behaviour, Biology and William Blake: the History of a Paradigm Shift." *Humane Medicine*, IX (1993), 189-200.

"Much of what Blake wrote and drew ... seems to anticipate the 'new' paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter" (p. 200).

**Clark, Steve.** "Blake." *Year's Work in English Studies*, LXXX (Covering work published in 1999) (2001), 455-465.

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

**Steve Clark & Masashi Suzuki.** "Introduction." Pp. 1-13. (*"Blake in the Orient ... adopts the central postulate that the text means what it will become"* [p. 2].)

Part I: The Orient in Blake:  
The Global Eighteenth Century.

**David Worrall.** "Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject." Pp. 17-28. ("Thel's refusal ... to join the mode of life offered to her by Clay, Lilly and Cloud is a specific refusal of Swedenborg's doctrine of conjugal love" [p. 18].) The essay also appears silently in *Blake, Nation and Empire*, ed. Steve Clark & David Worrall (2006).

**Kazuya Okada.** "'Typhon, the lower nature': Blake and Egypt as the Orient." Pp. 29-37. ("Blake's knowledge of

Egyptian iconography among other Egyptian backgrounds can be inferred to fundamentally motivate him in the formulation of his own mythology” [p. 30].)

\***Keri Davies.** “Rebekah Bliss: Collector of William Blake and Oriental Books.” Pp. 38-62. (A densely factual essay which suggests that Blake and Rebekah Bliss may have had “some personal acquaintanceship” which gave Blake access to her remarkable library [p. 58].)

\***Mei-Ying Sung.** “Blake and the Chinamen.” Pp. 63-76. (The flourishing trade in English pottery by firms like Spode and Wedgwood illustrated with transfer-engravings meant that the demand for engravings by “chinamen” was increasing during Blake’s lifetime.)

**Minne Tanaka.** “Colour Printing in the West and the East: William Blake and Ukiyo-e.” Pp. 77-86.

\***Sibylle Erle.** “Representing Race: The Meaning of Colour and Line in William Blake’s 1790s Bodies.” Pp. 87-103. (An exploration “of the belief systems – both religious and scientific – which contributed to the identities of some of Blake’s ‘raced’ and ‘animalized’ figures” [p. 88].)

\***Susan Matthews.** “Africa and Utopia: Refusing a ‘local habitation’.” Pp. 104-120. (In part about “Blake’s fear of territorializing the imagination” [p. 104].)

\***Ashton Nichols.** “An Empire of Exotic Nature: Blake’s Botanic and Zoomorphic Imagery.” Pp. 121-133. (“Blake’s [visual] imagery was directly affected by [scientific] natural history illustration” [p. 124].)

\***Hikari Sato.** “Blake, Hayley, and India: On *Designs to a Series of Ballads* (1802).” Pp. 134-144. (“Blake acquired his knowledge of Indian scenery and culture under the guidance of Hayley who had a good collection of Oriental literature” [p. 143].)

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**Tristanne J. Connolly.** “The Authority of the Ancients: Blake and Wilkins’ Translation of the *Bhagvat-Geeta*.” Pp. 145-158. (The essay is chiefly about Charles Wilkins and his patron Warren Hastings.)

Part II: Blake in the Orient:

The Early-Twentieth-Century Japanese Reception

**Ayako Wada.** “Blake’s Oriental Heterodoxy: Yanagi’s Perception of Blake.” Pp. 161-171. (“Yanagi particularly marked Blake’s heterodoxy as ... ‘Oriental pantheism’”, especially “a kinship ... between Blake and the ancient scriptures of Brahmanism” [p. 167].)

**Hatsuko Nimii [i.e., Niimi].** “Self-Annihilation in *Milton*.” Pp. 172-180. (An analysis of “the last five plates of *Milton*, with reference to Yanagi’s approach to Blake” [pp. 173-174]).

**Kazuyoshi Oishi.** “An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in early-twentieth-century Japan.” Pp. 181-194. (“Yanagi’s misreading of Blake” is “self-reflexive”, “essentially self-serving” [pp. 190, 183].)

\***Yoko Ima-Izumi.** “The Female Voice in Blake Studies in Japan, 1910s-1930s.” Pp. 195-211. (Concerned chiefly with Yanagi and Jugaku.)

**Shunsuke Tsurumi.** “Blake as Inspiration to Yanagi and Jugaku.” Pp. 212-215.

\***Yumiko Goto.** “**Individuality and Expression: The *Shirakaba* Group’s Reception of Blake’s Visual Art in Japan.**” Pp. 216-233.

Part III: Blake in the Orient:

Later Responses

**Jeremy Tambling.** “Blake’s Night: Tanizaki’s Shadows.” Pp. 237-245. (A comparison of Blake with Jun’ichiro Tanizaki, *In Praise of Shadows* [“1933; 1984”].)

**Barnard Turner.** “The Kenzaburo’s Reading of Blake: an Anglophonic Perspective.” Pp. 246-259.

**\*Peter Otto.** “Nebuchadnezzar’s Sublime Torments: William Blake, Arthur Boyd and the East.” Pp. 260-271. (“Blake’s multifaceted treatment of Nebuchadnezzar is the iconographic starting-point for more than 70 Nebuchadnezzar designs produced between 1966 and 1972 by Arthur Boyd (1920-99), one of the greatest Australian painters” [p. 261].)

**Ching-erh Chang.** “William Blake in Taiwan.” Pp. 272-278.

**Jason Whittaker.** “‘Walking thro’ Eternity’: Blake’s Psychogeography and other Pedestrian Practices.” Pp. 279-287. (Presents a “theoretical perspective on Blake’s map-making through some of the viewpoints offered by [Iain] Sinclair”, *Lights Out for the Territory* (1997); “Los is engaged in ... visionary reterritorialization” particularly in *Jerusalem* pl. 45 [pp. 278, 285].)

**John Phillips.** “Blake’s Question (from the Orient).” Pp. 288-300.

**Elinor Shaffer.** “Afterword.” Pp. 301-302.

All the essays save Sato’s and perhaps Shaffer’s were presented at the *International Blake Conference*, q.v.

### REVIEWS

**Donald Richie,** “William Blake, well traveled through the imagination of all”, *Japan Times*, 28 May 2006

**§M.F. Lowe,** *Literature and Theology*, XXI (2007), 330-332 and on-line (20 Aug 2007)

**Hiroko Nakamura,** *Roman Ha Kenkyu* [*Essays in English Romanticism*], No. 31 (2007), 89-94, in Japanese

**Akira Fujimaki**, *Studies in English Literature* [of the English Literary Society of Japan], XLIX (2008), 108-116

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

A collection of essays, preceded by Clark & Whittaker, "Introduction: Blake, Modernity and Popular Culture." Pp. 1-11.

**G.A. Rosso**. "Popular Millenarianism and Empire in Blake's *Night Thoughts*." Pp. 12-25.

**David Worrall**. "Blake in Theatreland: Fountain Court and its Environs." Pp. 26-38. (Blake ignored the rowdy singing at the Coal Hole at the corner of Fountain Court and the Strand and instead "chose to illustrate the Book of Job" [p. 37].)

**Colin Trodd**. "Emanation and Negations of Blake in Victorian Art Criticism." Pp. 39-57.

**Shirley Dent**. "'Esoteric Blakists' and the 'Weak Brethren': How Blake Lovers Kept the Popular out." Pp. 57-68.

**Edward Larrissy**. "Blake: Between Romanticism and Modernism." Pp. 69-77.

**Steve Clark**. "'There is no Competition': Eliot on Blake, Blake in Eliot." Pp. 78-99.

**James Keery**. "Children of Albion: Blake and Contemporary British Poetry." Pp. 100-112.

**Mark Douglas**. "Queer Bedfellows: William Blake and Derek Jarman." Pp. 113-126. (Jarman [1942-94] was a filmmaker.)

**Matt Green.** “‘This Angel, who is now become a Devil, is my particular Friend’: Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie.” Pp. 127-139. (Salman “Rushdie himself lists *The Marriage* as a seminal text in the development of the oppositional standpoint presented in *The Satanic Verses*” [p. 128].)

**Christopher Ranger.** “Friendly Enemies: A Dialogical Encounter between William Blake and Angela Carter.” Pp. 140-150.

**Mark Lussier.** “Blake beyond Postmodernity.” Pp. 151-162.

**Wayne Glausser.** “What is it Like to be a Blake? Psychiatry, Drugs and the Doors of Perception.” Pp. 163-178. (A comparison of the ideas on Blake’s mental state of Kay Redfield Jamison, *Touched with Fire: Manic Depressive Illness and the Artistic Temperament* [1996], Aldous Huxley, *The Doors of Perception* [1994], and Huston Smith, *Cleansing the Doors of Perception: The Religious Significance of Entheogenic Plants and Chemicals* [2000].)

**Michelle Gompf.** “The Silence of the Lamb and the Tyger: Harris and Blake.” Pp. 179-191. (On Thomas Harris’s fictional trilogy *Red Dragon* [1981], *Silence of the Lambs* [1988], and *Hannibal* [1999].)

**Jason Whittaker.** “From Hell: Blake and Evil in Popular Culture.” Pp. 192-204.

**Susan Matthews.** “Fit Audience Tho Many: Pullman’s Blake and the Anxiety of Popularity.” Pp. 205-220. (On “Philip Pullman’s trilogy for children, *His Dark Materials*”: *Northern Lights* [1995], *The Subtle Knife* [1997], and *The Amber Spyglass* [2000].)

## REVIEWS

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

**Hatsuko Niimi,** *Igirisu Romanha Kenkyu* [*Essays in*

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

\***Clark, Steve, & David Worrall**, ed. *Blake in the Nineties*. (Basingstoke: Macmillan Press Ltd, 1999) 8°, xiii, 240 pp.; ISBN: 0333681606. B. (N.Y.: St. Martin's Press, Inc., 1999) ISBN: 0312220545

Essays from the conference at St Mary's University College, Strawberry Hill, in July 1994:

**Steve Clark & David Worrall**. "Introduction." Pp. 1-6. (*Blake in the Nineties* is an assessment of Blake's own work in the 1790s but also a consideration of critical debates during the 1990s" [p. 1].)

\***Robert N. Essick**. "Blake and the Production of Meaning." Pp. 7-26. ("Blake from let us say 1804 onwards, became an increasingly tonal printmaker" [p. 21], as seen particularly in *Jerusalem* copy C.)

**Joseph Viscomi**. "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*." Pp. 27-60. B. Also accessible in his "Collected Essays on Blake and His Times", q.v. (The "essay focuses on Blake's allusions to printmaking" in pl. 10-11, 14-17, and 20 [p. 28], as a sequel to his "The Evolution of *The Marriage of Heaven and Hell*", *Huntington Library Quarterly* [1997] and "The Lessons of Swedenborg: or, The Origin of William Blake's *The Marriage of Heaven and Hell*" in *Lessons of Romanticism*, ed. Thomas Pfau & Robert Gleckner [1998].)

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

**Stephen C. Behrendt.** "Something in My Eye: Irritants in Blake's Illuminated Texts." Pp. 78-95. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 547-554.

**Nelson Hilton.** "What has *Songs* to do with Hymns?" Pp. 96-113. (A learned comparison of Blake's *Songs* with the hymn tradition.)

**Angela Esterhammer.** "Calling into Existence: *The Book of Urizen*." Pp. 114-132. ("This essay is an attempt to trace the devolution of performative language from the God of Genesis to the tyrant in *The Book of Urizen*" [p. 114].)

**Clark, Steve.** "'Labouring at the Resolute Anvil': Blake's Response to Locke." Pp. 133-152. ("An attempt to redefine the relation between Blake and Locke"; "Blake's mythology is most compelling where it incorporates its apparent adversary most directly" [pp. 133, 149].)

**Michael Ferber.** "Blake and the Two Swords." Pp. 153-172. (About Blake's responses to war.)

**Marsha Keith Schuchard.** "Blake and the Grand Masters (1791-4): Architects of Repression or Revolution?" Pp. 173-193. ("Blake made occulted defences of radical Illuminist Masonry and coded attacks upon conservative Grand Lodge Masonry" [p. 174].)

**David Worrall.** "Blake and 1790s Plebeian Radical Culture." Pp. 194-211. (A persuasive essay on "Blake's proximity to 1790s plebeian radical discourse" [p. 194].)

**Keri Davies.** "Mrs Bliss: a Blake Collector of 1794." Pp. 212-230. ("Rebekah Bliss's library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors"

[p. 212].) (This is the beginning of Chapter II of his thesis "William Blake in Contexts" [2004].)

### REVIEWS

**Sheila A. Spector**, *Blake*, XXXV (2001), 26-30 ("the anthology projects an expanded mode of critical thought" [p. 29])

**Morton D. Paley**, *Romanticism*, VIII, 1 (2002), 90-93 (especially on Essick, Viscomi, and Keri Davies)

\***Clark, Steve, & David Worrall**, ed. *Blake, Nation and Empire*. (Basingstoke & N.Y.: palgrave macmillan, 2006) 8<sup>o</sup>, xii, 263 pp.; ISBN: 9780333993149

**Steve Clark & David Worrall**. "Preface." P. ix. ("The present volume grew out of the 2000 William Blake conference held at Tate Britain".)

**Steve Clark & David Worrall**. "Introduction." Pp. 1-19. ("Above all, the book wishes to challenge the still powerful orthodoxy of a retreat from radical engagement into visionary other-worldliness" [p. 5].)

**Saree Makdisi**. "Immortal Joy: William Blake and the Cultural Politics of Empire." Pp. 20-39. ("Blake was basically the only major poet of the late-eighteenth and early nineteenth centuries who categorically refused to dabble in recognizably Orientalist themes or motifs" [p. 24].)

"A longer and much more elaborate version of this essay appears as one of the chapters in my book *William Blake and the Impossible History of the 1790s*" (2003).

**David Worrall**. "Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject." Pp. 40-

62. (In *Thel*, “Blake ... creates a satiric critique of the Wadstrom project”, described in Wadstrom’s *Plan For A Free Community Upon The Coast Of Africa* [June 1789], which was “to be run entirely on the principles of conjugal love as outlined by Swedenborg” [pp. 50, 42].)

The essay also appears silently in Steve Clark & Masashi Suzuki, ed., *The Reception of Blake in the Orient* (2006).

**Jon Mee.** “Bloody Blake: Nation and Circulation.” Pp. 63-82. (“The sudden infusion of blood into his poetry [*especially URIZEN (1794) pl. 1-5*] suggests that he read it [*John Brown, THE ELEMENTS OF MEDICINE (May 1795)*] or knew something of it” [p. 74].)

**Susan Matthews.** “Blake, Hayley and the History of Sexuality.” Pp. 83-101. (Deals with “the ways in which Blake writes about sex and texts by Fuseli and William Hayley”, particularly Hayley’s *Essay on Old Maids* [1785] [p. 88].)

**James Chandler.** “Blake and the Syntax of Sentiment: An Essay on ‘Blaking’ Understanding.” Pp. 102-118.

**Morris Eaves.** “National Arts and Disruptive Technologies in Blake’s Prospectus of 1793.” Pp. 119-135. (“In proposing to cut out the middle man, Blake produces a business plan distinct from both Reynolds’s [*lectures*] and Boydell’s [*Shakspeare Gallery*]” [p. 125].)

**Christopher Z. Hobson.** “‘What is Liberty without Universal Toleration’: Blake, Homosexuality, and the Cooperative Commonwealth.” Pp. 136-152. (“As he grew older, ... he increased his attention to male and female homosexuality in texts and art” [p. 139].)

**Andrew Lincoln.** “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” Pp. 153-166. (In his later works, “Blake’s prophetic mission began to run parallel

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to that of the more orthodox British Christians” “to restore Britain to Christianity” [pp. 156, 153].)

**Steve Clark.** “*Jerusalem* as Imperial Prophecy.” Pp. 167-185. (In *Jerusalem* (1804[-1820?]), the “central attitude ... is of an abrasive brand of Protestant nationalism formed in opposition to France and Catholicism”, and “precise links with the preaching of Edward Irving”, and “Thus *Jerusalem* should be read ... as a text specifically of the 1820s” [pp. 171, 172, 181].)

**Jason Whittaker.** “The Matter of Britain: Blake, Milton and the Ancient Britons.” Pp. 186-200. (Milton’s *History of Britain* is “one source for Blake’s strange history of Britain ... [especially] in *Jerusalem*” [p. 186].)

**Robert N. Essick.** “Erin, Ireland, and the Emanation in Blake’s *Jerusalem*.” Pp. 201-213. (“Irish history is the contemporary matrix that shaped not just Erin, but also Blake’s treatment of British/biblical analogies and the construction of ... the emanation” [p. 209].)

**Joseph Viscomi.** “Blake after Blake: A Nation Discovers Genius.” Pp. 214-250. **B.** Also accessible in his “Collected Essays on Blake and His Times”, q.v. (He focuses on “the pictorial record” of “pre-Gilchrist” Blake, particularly the “recently discovered [in Yale in summer 1989] album titled *Blake: Proofs, Photos, Tracings*, compiled by W.J. Linton” and the technique of kerographs “that Linton had invented in 1861 ... the nature and aesthetic of his new reproductive process affected the kinds of work selected and excluded for reproduction, the result of which was to emphasize Blake the

printmaker and poet rather than painter” chiefly because kerographs could not reproduce tone well [p. 215].)

The essay first appeared on-line on 8 March 2003 at <http://sites.unc.edu/viscomi/blakeafterblake.html>.

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§**M.F. Lowe**, *Literature and Theology*, XXI (2007), 330-332 and on-line (20 Aug 2007)

§**Morton D. Paley**, *European Romantic Review*, XX (2009), 418-429 (with another)

**Julia M. Wright**, *Romantic Circles*, 19 Jan 2009) on-line

**Steven Goldsmith**, *Studies in Romanticism*, XLVIII (2009), 527-533 (“useful”)

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

According to Clark & Worrall, "Preface" (p. xi) "The essays collected here were given, in earlier forms, at the conference 'Historicizing Blake' held at St Mary's College, Strawberry Hill, Twickenham, on 5-7 September 1990." A number of the essays are scarcely related to Blake.

**Steve Clark & David Worrall**. "Introduction." Pp. 1-23.

**Iain McCalman**. "The Infidel as Prophet: William Reid and Blakean Radicalism." Pp. 24-42. ("I hope by analysing Reid to contribute also towards the elusive task of historicizing the culture and milieu of William Blake" [p. 25].)

**Jon Mee**. "Is there an Antinomian in the House? William Blake and the After-Life of a Heresy." Pp. 43-58. (The antinomians William Huntington of the Providence Chapel and his publisher Garnet Terry "illustrate the vigorous survival of the Antinomian heresy in Blake's London" [p. 55].)

**Edward Larrissy.** "'Self-Imposition', Alchemy, and the Fate of the 'Bound' in later Blake." Pp. 59-72. ("Blake's use of alchemical imagery provides an important thread in the symbolism of the late work" [p. 60].)

**Andrew Lincoln.** "Blake and the 'Reasoning Historian'." Pp. 73-85. ("In *The Four Zoas* Blake adopts a number of ideas and patterns that had become familiar in historical writings in the latter half of the eighteenth century, and attempts to reconstitute them on the basis of spiritual causes" [p. 73].) Material from the essay is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Philip Cox.** "'Among the Flocks of Tharmas': *The Four Zoas* and the Pastoral of Commerce." Pp. 86-104. ("A reading of the roles of Tharmas and Urizen in the context of earlier eighteenth-century philosophical, economic and poetic texts" [p. 86].)

**Mary Lynn Johnson.** "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." Pp. 105-124. (A densely-packed analysis of the origins of atomistic philosophy; in particular, "Voltaire ... was probably the main source of Blake's inaccurate equation of Newtonian science with mechanism and atheism" [p. 113].)

**D.W. Dörrbecker.** "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." Pp. 125-146. ("A historical reconstruction of the ideological tenets that were at stake in the engravers' claims for their admission to full membership in the Royal Academy" [p. 127], with evidence chiefly from Sir Joshua Reynolds and Sir Robert Strange.)

**Helen Bruder.** "The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel*." Pp. 147-158. (An attack upon the "patriarchal" "critical establishment", exemplified by the "almost rabid ferocity" of Robert F. Gleckner, which concludes that in "this luminously woman-centred poem" "Blake is exploding stereotypical notions of youthful femininity by pushing them to their limits and hence revealing their absurdity" [pp. 148, 149, 156]. A version of the essay appears with the same title as Chapter 2 in her *William Blake and the Daughters of Albion* [1997].)

\***John Beer.** "Blake's Changing View of History: The Impact of the Book of Enoch." Pp. 159-178. (The possibilities that Blake's Enoch designs may be earlier than 1821 and that "his writing of *Milton*" may have been affected by the Book of Enoch is raised by hitherto unremarked extracts from the apocryphal Book of Enoch in *The Monthly Magazine* [Feb 1801] [p. 173]. The reproductions include six for the apocryphal Book of Enoch.)

### REVIEWS

**Michael Grenfell,** *Journal of the Blake Society at St James*, I (1995), 42-43 ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book")

§**Jason Whittaker,** *BARS Bulletin and Review*, No. 9 (Nov 1995), 19

**Clark, Thomas.** "The Art of Poetry VIII: Allen Ginsberg", *Paris Review*, No. 37 (1966), 13-55. <BB> Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 519-523.

**Clarke, John Henry,** M.D.; Alfred Tressider Sheppard. "Was Blake Insane?" *Sunday Times* [London], 26 July 1926.

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Clarke says that, insane or not, "Blake's spiritual voice is becoming daily more audible, more insistent, and more clear"; Sheppard says that "'Manic-depressive insanity' is the technical name for the complaint which gave us Blake's poems and his pictures"; the Ed. says plaintively: "This correspondence must now cease."

**Clayton, Ellen C.** *English Female Artists*. In Two Volumes. (London, 1876) I, 370-375, II, 406. **B.** Ruskin's letter is reprinted in *The Letters of John Ruskin*. Volume I, 1827-1869. (Vol. XXXVI of *The Works of John Ruskin*. Ed. E.T. Cook & Alexander Wedderburn. Library Edition) (London & N.Y., 1909) P. 110. **<BB #1400A-B, omitting the 11 paragraphs about Catherine Blake in Vol. I>**

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

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

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

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

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

**Cohen, Adam Max.** "Genius in Perspective: Blake, Einstein and Relativity." *Wordsworth Circle*, XXXI (2000), 164-169.

Blake in the *Marriage* and Einstein in his Theory of Relativity "share an anti-Newtonian belief in a reality" (p. 164).

**Cohen, Michael.** "Addison, Blake, Coram, and the London Foundling Hospital: Rhetoric as Philanthropy and Art", *Centennial Review*, XXXIV (1990), 540-566 <**BBS**>

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 91

§**Cohen, Michael.** "Engaging Metaphors: Comparative Figures in Hogarth and Blake." Pp. 49-76 of his *Engaging English Art: Entering the World in Two Centuries of English Painting and Poetry*. (Tuscaloosa: University of Alabama Press, 1987) <**BBS**>

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 128

**Cohn, Jesse S.** "Blake's THE MENTAL TRAVELLER." *Explicator*, LVIII (2000), 130-133.

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

**Colaiacomo, Paola.** "La figura dell'antico." Vol. II, pp. 237-245 of *Bologna, la cultura italiano e le letterature straniere moderne: Atti del Congresso Internatiozionale "Bologna, la cultura italiana et le letterature straniere moderne, Bologna 17-22 ottobre 1988"*. Ed. Vita Fortunati. (Ravenna: Longo, 1992) Alma Mater Studiorum Sæcularia Nona In Italian

On classical antecedents especially for *The Book of Thel*.

*Colby Library Quarterly*  
Volume XIII  
(1977)

[with essays by **Heppner, Rose, Warren Stevenson, Sutherland, and Warner**] <BBS>

**REVIEW**

§**Bevis Hillier**, *Times Literary Supplement*, 17 Feb 1978,  
p. 212

\***Cole, William**. "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation." *Modern Philology*, XCVI (1999), 485-491.

A third copy of "Albion Rose" [E] in the second state (1804) has been found in an anonymous collection near Barcelona with a mysterious inscription apparently by Blake (not reproduced).

§**Colebrook, C.M.** "John Milton, William Blake and the History of Individualism." Edinburgh Ph.D., 1992.

§**Colebrook, Claire**. "The End of Redemption and the Redemption of Ends: Apocalypse and Enlightenment in Blake's Prophecies." *SoRA*, XXVII, 1 (March 1994), 79-92.

**Coleman, Deirdre, & Peter Otto**, ed., *Imagining Romanticism* (1992) <BBS>

**J.M.Q. Davies**, "Blake's *Paradise Lost* Designs Reconsidered", is adapted in Chapter III of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

**Collins, J. Churton**. "The 'Quarterly Review' and Mr. Andrew Lang." *Times Literary Supplement*, 23 May 1902, pp. 148-149.

"Blake's verses are intelligible and excused as the extravagant and hysterical expression of rapt enthusiasm" (p. 149).

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.

**Collins, J. Churton**. "The 'Quarterly Review' and Mr. Stephen Phillips's Critics." *Times Literary Supplement*, 9 May 1902, p. 132.

About an article in the current *Quarterly Review* which takes Blake's "When the stars threw down their spears" from "The Tyger" as "a touchstone for what constitutes true poetry".

For ramifications of this *TLS* teapot tempest, see Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.

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§**Collins Baker, C.H.** "Some Illustrators of Milton's *Paradise Lost* (1688-1850)." *Library*, III, 1 (June 1948).

Includes a section on Blake.

**Colmer, John**, "Lawrence and Blake." Chapter One (pp. 9-20, 133-135) of *D.H. Lawrence and Tradition*. Ed. Jeffrey Meyers. (Amherst: University of Massachusetts Press, 1985)

Concerns "Lawrence as writing within the Blake tradition".

**Colvin, Sidney.** *Memoirs & Notes of Persons & Places 1852-1912*. (N.Y.: Charles Scribner's Sons, 1922), 250-251

Trelawney declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist's *Life* and Rossetti's reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of Blake's poem "London" from the *Songs of Experience*:—

In every cry of every man  
In every infant's cry of fear,  
In every voice, in every ban,  
The mind-forged manacles I hear,--  
and so forth.

§**Comfort, Alex.** "Individuative Cosmologies – Blake." Pp. 119-123 of his *I and That: Notes on the Biology of Religion*. (London: Mitchell Beazley Publishers; N.Y.: Crown Publishers, 1979)

**Connolly, Tristanne Joy.** "Reading Bodies in William Blake's 'Jerusalem'." *DAI*, LX (2000), 4438A. Cambridge Ph.D., 1999.

She "examines images of the human body in Blake's designs and verse".

Her *William Blake and the Body* is based on the thesis.

\***Connolly, Tristanne J.** *William Blake and the Body*. (Houndmills & N.Y.: Palgrave, 2002) xvii, 249 pp.; ISBN: 0333968484

Based on her Cambridge dissertation (1999)

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\***Thomas Frosch**, *Blake*, XXXVIII (2004-2005), 102-107 (the book "is more notable for its highlighting of issues, questions, and complexities than for persuasive or vivid formulations" [p. 106])

**Jeffrey Longacre**, *College Literature*, XXXI (2004), 197-199 (the book is "not for the uninitiated" but "a must for Blake scholars" [p. 199])

**Jeremy Tambling**, *Modern Language Review*, XCIX (2004), 752-754 (with another) ("Connolly's work most certainly convinced this reader" [p. 754])

**Mark Lussier**, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-169 (with 3 others)

\***Connolly, Tristane J.** "William Blake and the Spectre of Anatomy." Pp. 19-42 of *The Influence and Anxiety of the British Romantics: Spectres of Romanticism*. Ed. Sarah

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Ruston With Assistance by Lidia Garbin. (Lewiston [N.Y.], Queenston [Ontario], Lampeter [Wales]: Edwin Mellen University Press, 1999) Salzburg Studies in English Literature: Romantic Reassessment Volume 143

It is concerned with "dissection and its depiction in art" and in John and William Hunter and William Cowper (1666-1709), anatomist and surgeon; "Blake's use of anatomical imagery is critical, transformational, even antagonistic" (p. 19).

§**Conway, Moncure.** "William Blake." *Fortnightly Review*, NS III (Feb 1868), 216-217.

§\***Cook, Jon.** "Blake's London." *Tate*, No. 23 (Winter 2000).

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

**Cooper, Andrew.** "Apocalypse Now: The Lives of William Blake." *ANQ* [*i.e.*, *American Notes and Queries*], VI (1993), 79-89.

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

**Cooper, Andrew M.** "Freedom From Blake's Book of Urizen." *Studies in Romanticism*, XLVIII (2009), 187-218.

**Cooper, Andrew M.** "Irony as Self-Concealment in *The Marriage of Heaven and Hell*." *a\b: Auto/Biography Studies*, II, 4 (Winter 1986-87), 34-44.

"Blake's rampant perspectivism annihilates any distinct authorial presence" (p. 34).

**Cooper, Christine Marie.** "Revolutionary burden: The reproduction of political agents in Britain, 1790-1826." *DAI*, LVII (1996), 1146A. Michigan Ph.D., 1995.

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

**Cooper, H.F.** "The relationship between the texts and the designs of William Blake's *Songs of Innocence and of Experience*." *Index to [British] Theses*, XXV (1977), 7 (#5468). Southampton M.Phil.

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

**Copley, Barbara A.** "'Imagination Is Existence': The Psychology of William Blake." *Comprehensive Dissertation Abstracts Ten Year Cumulation 1973-1982* (Ann Arbor: University Microfilms International, 1984), XXXV, 71. State University of New York (Buffalo) Ph.D., 1980.

Not in *DAI*.

§**Corbett, William.** "William Blake." *World Poets*, I (2000).

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

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

§**Cormack, Alistair.** "Blake the Irishman." In his *Yeats and Joyce: Cyclical History and the Reprobate Tradition*. (Aldershot, Hants, & Burlington, Vermont: Ashgate, 2008)

§**Corman, B.J.** "William Blake and the Rawleigh's Man." *Quadrant* [Sydney, Australia], LI, 1/2 (2007), 72-75.

§**Corti, Claudia.** "Blake e Hume: schiave delle passioni?" *Mnema: Per Line Falzon Santucci*, ed. Paola Pugliatti. (Messina: Armando Siciliano, 1997), 165-170. In Italian

**Corti, Claudia.** "Blake, Goethe e le arti sorelle." Pp. 191-202 of *Il Primato dell'Occhio: Poesia e pittura nell'età Goethe*. Ed. Emilio Bonafatti & Maria Fancelli. (Roma: Artemide Edizioni, 1997) "Proteo" 41 In Italian

Concerned with "Arti sorelle o arte composita?" (p. 198).

§**Corti, Claudia.** "Dell'infinito al finito: Le strano percorso iniziatico del 'Thel' di W. Blake." *Rivista di Letteratura Moderne e Comparete*, LIII (2000), 147-165. In Italian

On mysticism.

§**Corti, C.** “Fuga per canonem’: lo slittamento dei valore nella disseminazione romantica: L’Esempio di William Blake.” In *Il Giudizio di Valore e il Canone Letterario*. Ed. Loretta Innocenti. (Roma: Bulzoni, 2000) In Italian

Papers presented at a conference in 1997 at Sant’Arcangelo di Romagna, Forli, Italy.

**Corti, Claudia.** "Il Perdono comme Paradigma Escatologico nelle 'Visioni' et nei 'Libri Profetici' di William Blake." Pp. 121-141 of *Interpretazione e Perdono*. Ed. Giuseppe Galli. (Genova: Marietti, 1992) Atti del Dodicesimo Coloquio sulla Interpretazione, Macereta 18-19 Marze 1991. Pubblicazioni della Facoltà de Lettere e Filosofia, Università degli Studi di Macerata 60. In Italian

**Corti, Claudia.** *Il primo Blake: Testo e sistema* (1980) In Italian <**BBS**>

#### REVIEW

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

§\***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

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

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*riserbo*. Ed. Romana Rutelli. (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

§\***Coupe, Lawrence.** "Rewriting the Answers: The Radical Vision of William Blake." *English Review*, VII, 3 (Feb 1997), 38-41.

§**Courthope, William John.** "Democracy and Lyric Poetry, Scottish and English." Vol. VI, pp. 52-83 of his *A History of English Poetry*. (London & N.Y.: Macmillan, 1895-1910). B. §(London: Macmillan & Co., 1922-1925) C. §(N.Y.: Russell & Russell, 1962)

Said to concern Blake.

[**Cox, George Valentine.**] *Jeanette Isabelle: A Novel*. In Three Volumes. (London: John Richardson, 1837) <Harvard>

He reminded himself of the supernatural visions which used to trouble the fancy of the celebrated painter, Blake, who illustrated the Night Thoughts – but in vain: his was no fancied vision ... [III, 173].

\***Cox, Judy.** *William Blake; The Scourge of Tyrants.* (London: Redwords 2004) Revolutionary Portrait Six 12°, 96 pp.; ISBN: 1872208215 B. \**William Blake: Flagelo de tiranos.* Tr. Gemma Galdón. (Españ\_a: Ediciones de Intervención, 2006) 12°, 118 pp., 23 reproductions; ISBN: 89495356690 In Spanish

“Blake was a Jacobin” (p. 12); a simplistic and assertive work which is often right.

### REVIEW

**Angus Whitehead,** *Blake Journal*, No. 9 (2005), 103-110 (“A very readable book [*which*] is excellent on contemporary context”, though with “frequent grammatical errors and typos” and frequent “attempts to impose upon Blake too rigorous a socialist reading” [pp. 107, 103])

**Cox, Kenyon.** “William Blake.” Pp. 127-132 of his *Old Master and New: Essays in Art Criticism.* (N.Y., 1905) <BB> B. §(Freeport, N.Y.: Books for Libraries Press, 1969)

**Cox, Philip.** "Blake, Hayley and Milton: A Reassessment." *English Studies*, LXXV (1994), 430-442.

"Wittreich's version of Blake's patron [*in ANGEL OF APOCALYPSE*] ultimately fails" (p. 430) because he does not sufficiently account for Hayley's ambiguity about Milton; the essay scarcely concerns Blake.

### REVIEW

**David Worrall,** *Year's Work in English Studies*, LXXV for 1994 (1997), 391-392 (Cox corrects Wittreich)

**Cox, Stephen,** *Love and Logic: The Evolution of Blake's Thought* (1992) <BBS>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
91

**Angela Esterhammer**, *Blake*, XXVII, 3 (Winter 1993-94) 84-86 ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries")

**Peter J. Kitsch, John Whale, & Susan Matthews**, *Year's Work in English Studies*, LXXIII for 1992 (1995), 362 ("the major book on Blake this year")

**Kathleen Lundeen**, *European Romantic Review*, V (1994), 127-131 ("challenging, controversial" [p. 131])

§**David Punter**, *Studies in Romanticism*, XXXIV, 4 (Winter 1995) (with 2 others)

**Marsha Keith Schuchard**, *Eighteenth Century ... Bibliography*, NS XVI for 1992 (1999), 331-332

**Crafton, Lisa Plummer**. "The 'Ancient Voices' of Blake's *The French Revolution*." Pp. 41-57 of *The French Revolution Debate in English Literature and Culture*. Ed. Lisa Plummer Crafton. (Westport [Connecticut]: Greenwood Press, 1997) Contributions to the Study of World Literature, Number 87.

About "verbal warfare" in *The French Revolution* (p. 48).

§**Crafton, Lisa Plummer**. "Blake's 'Swinish Multitude': The Response to Burke in Blake's *The French Revolution*." *The Friend: Comment on Romanticism*, II, 1 (April 1993), 1-12.

**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[jillie] & Charles Mac Farlane.** *The Pictorial History of England During the Reign of George the Third: Being a History of the People, As Well As a History of the Kingdom ...* (London: Charles Knight, 1843) Vol. III, p. 751. <Harvard>

A paragraph under engravers: "It is not denied that this vigorous mind was diseased".

**Cranston, Maurice.** *The Romantic Movement.* (Oxford & Cambridge [U.S.A.]: Blackwells, 1994). Pp. 52-56.

**Crehan, Stewart.** *Blake in Context* (1984) <**BBS**>

"Producers and Devourers" is reprinted in *William Blake*, ed. John Lucas (1998), and pp. 104-106 are reprinted as "'The Tyger' as a Sign of Revolutionary Times" on pp. 32-33 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003) and pp. 73-79 as "The Social System of 'London'" on pp. 45-57 of Bloom.

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§**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

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

**Stuart Peterfreund**, *Blake*, XIX, 3 (Winter 1985-86), 113-116

For responses, see **Crehan**, "Blake, Context and Ideology", *Blake*, XX (1986-87), 104-107, and **Peterfreund**, "Reply to Stewart Crehan", pp. 108-109 <**BBS**>

§**Maria José Barroso Horrillo**, *Anglo-American Studies* [Salamanca, Spain], VI (1986), 177

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, X (1987), 110

**Mark L. Greenberg**, *Eighteenth Century ... Bibliography for 1984* (1989), 559-561

**Crehan, Stewart**. "William Blake." Chapter 4 (pp. 119-149) of *The Romantic Period*. Ed. David B. Pirie. Volume 5 of the Penguin History of Literature. (London, N.Y., Ringwood [Victoria], Toronto, Auckland: Penguin Books, 1994)

A responsible general account, focusing on the *Songs*

**Crisman, William C.** "Blake's 'The Crystal Cabinet' as a Reworking of Thomson's *The Castle of Indolence*." *English Language Notes*, XXIX (1991), 52-59 <**BBS**>

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**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 (1994), 619-633.

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

### REVIEW

**I[rene] H. C[hayes],** *Romantic Movement* for 1994 (1995), 43 (a summary)

**Critchley, Julian.** "Indians' Success." *Times*, 7 Feb 1969.

Review of a BBC television program about Blake.

§**Cronin, Grover, Jr.** "William Blake." In his *The Romantic Poets*. (N.Y.: Monarch Press, 1963) Monarch Review Notes

**Cronin, Richard.** "William Blake and Revolutionary Poetry." Chapter 2 (pp. 48-60, 203-204) of his *The Politics of Romantic Poetry: In Search of the Pure Commonwealth*. (Basingstoke: Macmillan; N.Y.: St Martin's Press, 2000) Romanticism in Perspective

Chiefly about the *Marriage of Heaven and Hell*.

**Crosby, Mark.** "'A Fabricated Perjury': The [Mis]Trial of William Blake." *Huntington Library Quarterly*, LXXII (2009), 29-47.

Blake was tried at the Chichester Quarter Sessions in January 1804 for Assault (including "putting in fear"), a common law offence, for Sedition, and for Deduction from Allegiance and Duty, statutory offences. However, only the first, Assault, was subject to the jurisdiction of the Quarter Sessions; the others were, by statute, subject to trial only at the higher court of Assizes. The only other trials for sedition at the time ("damn and bugger the bloody King") were at the

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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’s Annotations to Milton’s *Paradise Lost*.” *Book Collector*, LVII (2008), 513-546.

A learned and impressive article concluding that the Phillips copy of *Paradise Lost*, ed. Richard Bentley (1732) “was used and annotated by William Blake while working in the library of William Hayley between September 1800 and September 1803” (p. 535).

**Crutchfield, Will.** “Balcom Sets Blake to Several Kinds of Music.” *New York Times*, 9 Jan 1987, p. C15.

**\*Csikós, Dóra Janzer,** “*Four Mighty Ones Are in Every Man*”: *The Development of the Fourfold in Blake*.

(Budapest: Akadémiai Kiadó; Distributed by International Specialized Book Services, Portland, Oregon, 2003)  
 Philosophiae Doctores [No. 15] 137 pp.; ISBN: 9630579367

An “essentially psychological” argument focusing on *The Four Zoas* based on “Lipót Szondi’s theory of mental functioning, more precisely the personality typology based on the Szondi test” or “system of drives” which “revives the age-old theory of physiognomy by assuming that one can determine character by facial appearance” (pp. 14, 45).

**Csikós, Dóra.** “Is He the Divine Image? Blake’s Luvah and Vala.” *AnaChronisT 1996: a collection of papers* [from the] *Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest* [Hungary] ([1996?], 162-184.

An “essentially psychological” argument based on “[Lipót] Szondi’s fate analysis (commonly known as Schicksal analysis)” (pp. 162, 173).

**Csikós, Dóra.** “Narrative Technique in *The Four Zoas*.” *AnaChronisT 1997: a collection of papers from the Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest* [Hungary] ([1997?], 29-38.

“Once we accept McGann’s contentions, all the formal problems discussed so far seem to be resolved, the diagrammatic designs of *The Four Zoas* becomes deliberate architecture” (p. 36).

§**Csikós, Dóra Janzen.** “‘O Why Was I Born With a Different Face’: Diverse Trends and Tendencies of Blake Reception.” *Neohelicon*, XXVI (1999), 97-109.

**Csikós, Dóra.** “‘Urizen Who Was Faith & Certainty Is Changed to Doubt.’ The Changing Portrayal of Urizen.” *Hungarian Journal of English and American Studies* [Debrecen, Hungary], III, 2 (1997), 131-159.

Using as her “main framework” “Lipót Szondi’s theory of ... personality typology”, she concludes that “Urizen has an intrinsically progressive role in *The Four Zoas*” (pp. 132, 150).

**Cumberland, G.** “Hints on various Modes of Printing from Autographs.” *Journal of Natural Philosophy*, XXVIII (Jan 1811), 56-59. <BB> **B.** “Hints on Various Modes, etc.” from “Journal de NICHOLSON, No. 126”. *Bibliothèque britannique, ou Recueil Extrait des Ouvrages Anglais périodiques* [Genève], L (1821), 69-76. In French (The Blake reference is on p. 71.)

§**Cundall, H.M.** “William Blake and His Disciples.” In his *A History of British Water Colour Painting*. Foreword by Herbert Hughes-Stanton. (1908) **B.** §Second Edition. (London: B.T. Batsford, 1929)

**Cunningham, Allan.** *The Cabinet Gallery of Pictures, selected from The Splendid Collections of Art, public and private, which adorn Great Britain; with Biographical and Critical Descriptions.* [2 vols] (London: [Vol. I] 1833, [Vol. II] 1834) Vol. I, pp. 111-13. **B.** *The Gallery of Pictures by The First Masters of the English and Foreign Schools, with biographical and critical dissertations.* [2 vols.] (London:

George Virtue, Ivy Lane [1835?]. Vol. I, pp. 115-116. <BB #1431A-B> C. § *The Cabinet Gallery of Pictures by the First Masters of the English and Foreign Schools, in Seventy-Two Line Engravings: with Biographical and Critical Dissertations*. [2 vols. in 1] (London: John Major and George & William Nicol, 1834) D. § ... in *Seventy-Three Line Engravings* ... (London: George & William Nicol, and Hodgson & Graves, 1836) Vol. I, pp. 11-13. <BBS> E. § *Pictori englezi*, tr. Georgetu Pudureleanu. (Bucaresti: Editura Meridiane, 1987) 365 pp. In Romanian

The 1987 edition is a translation of *Great English Painters: [Five] Selected Lives from Allan Cunningham's Live of Eminent British Painters* ([1886]), including that of Blake.

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**Anon.**, “Major’s Cabinet of Pictures; with Historical and Critical Descriptions and Dissertations, by Allan Cunningham. No. I.” *Athenaeum*, No. 254 (8 Sept 1832), p. 582 (the review gives *in toto* the “capital anecdote” of Blake and the Archangel Gabriel) <BB>

**Cunningham, Allan.** “William Blake.” Vol. II, pp. 140-179 of his *The Lives of the Most Eminent British Painters, Sculptors, and Architects* ... (1828 ff.) <BB, BBS>

A set of Cunningham’s *Lives* in the National Library of Scotland (MS 827) with MS notes on the life of Blake from the Second Edition (1830) by Allan’s son Francis<sup>555</sup> carries information from Malkin (1806) <BB>, Robert Hunt in *The Examiner* (1808) <BB> and 1809 <BB>, Cunningham’s

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<sup>555</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.

*Cabinet Gallery of Pictures* (1833) <BB>, Gilchrist (1863) <BB>, and Swinburne (1868) <BB> – but, oddly, not Cromek’s letter to Blake of May 1807 which Cunningham’s son Peter (1816-69) lent for publication in *The Gentleman’s Magazine* (1852) <BB p. 280>. The notes were apparently used by Mrs Charles Heaton in her edition of Cunningham’s life (1880). The only previously-unrecorded information seems to be that on MS f. 92: “I saw in Harvey’s shop (1867) an exquisite little drawing of Angeli non Angli”. Butlin (#55) records that the drawing was sold in 1862 to Palser and that Francis Harvey sold it in 1869 to the Victoria & Albert Museum. Clearly Harvey had it by 1867.

This is *not* the manuscript of Cunningham’s *Lives* as claimed in the *Oxford Dictionary of National Biography*.

#### **REVIEWS referring to Blake**

**Anon.**, “*The Family Library, No. X. The Lives of the most eminent British Painters, Sculptors, and Architects.* By Allan Cunningham. Vol. II. London, 1830. J. Murray”, *London Literary Gazette*, **6 Feb 1830**, pp. 85-86 (¶8-10, 23 [omitting the first sentence]-24, 36-49 are quoted because they are “so curious a sketch of a very extraordinary mind”) <BB #938>

**Anon.**, “*The Lives of the Most Eminent British Painters, Sculptors, and Architects.* By Allan Cunningham. Vol. II. London: Murray”, *Athenaeum*, **6 Feb 1830**, pp. 66-68 (extensive quotations from Cunningham demonstrate that Blake was an “extraordinary man” both for his artistic visions

and for the felicity of his marriage. The authorship of this anonymous review is not indicated in the marked editorial file of *The Athenaeum* in the London office of *The New Statesman*) <**BB #973**>

**Anon.**, “Family Library.– Painters”, *Sheffield Iris*, **9 Feb 1830**, p. 4 (“What a singular being was William Blake!” The review was first identified and quoted in David Groves, “Blake and the *Sheffield Iris*”, *Blake*, XXXIX (2005-6), 125)

**Anon.**, *Dublin Literary Gazette*, I, 7 (**13 Feb 1830**), 99-102 <New York Public Library> (“Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining” [p. 102])

**Anon.**, “Family Library, No. X – Cunningham’s Lives of British Painters”, *Edinburgh Gazette*, II (**13 Feb 1830**), 103-104 (extracts from Cunningham’s life of Blake lead to the conclusion that “There is something wildly impressive in this enthusiasm, awakening at once our pity and our admiration.” <**BBS, 344-345**> The essay is quoted extensively by David Groves, “Blake and the *Edinburgh Literary Gazette* – with a Note on Thomas De Quincey”, *Blake*, XXV (1991-2), 133-135, who suggests that the author may be De Quincey)

**Anon.**, “*The Lives of the Most Eminent British Painters, Sculptors, and Architects*. By Alan Cunningham. Vol. II. Being No. X of the Family Library. London. John Murray. 1830. 12mo. Pp. 320”, *Edinburgh Literary Journal*, No. 67 (**20 Feb 1830**), 112-114 (quotations from ¶9-10 [“Blake’s Courtship and Marriage”] and ¶47-49 and end of 52 [“Blake’s Last Illness and Death”]) justify the conclusion that Blake was “one of the happiest of

his race; and ... this happiness is mainly to be attributed to his wife" [p. 112]. <**BBS 347**> The review may have been written by Henry Glassford Bell, or by his good friend James Hogg, according to David Groves, "Blake, the *Edinburgh Literary Journal*, and James Hogg", *Blake*, XXXII [1998] 14-16)

**Anon.**, "*The Lives of the most eminent British Painters, Sculptors, and Architects*. By Allan Cunningham. Vol. II. Murray. 1830", *Gentleman's Magazine*, C (Feb 1830), 141-143 <**BB #974**>

Of Blake, the visionary, we hardly know how to speak: he appears to have been an amiable enthusiast on the wrong side of the line of demarcation as it respected his sanity. "His fancy overmastered him," says Mr. C. until he at length confounded 'the mind's eye' with the corporeal organ, and dreamed himself out of the sympathies of actual life. The following absurdity is recorded of him; and his friend, Mr. Varley, has authenticated the story by giving an engraving of the "Spiritualization," in his equally absurd volume on 'Astrological [i.e., Zodiacal] Physiognomy."

Anon. quotes Cunningham ¶39.

**Anon.**, "Monthly View of New Publications ...", *Belle Assemblée, or, Court and Fashionable Magazine*,

N.S., LXIII (**March 1830**), 120-123 <New York Public Library>:

The life of another, but far more amiable enthusiast [than Barry], poor William Blake, who could not only ‘call spirits from the vasty deep,’ but compel them to arise and appear before him, is, in its details, singularly striking and curious [121.]

Anon. quotes Cunningham ¶36-37.

Many a time have we ourselves seen these portraits; and we may add, that the “artist of some note,” alluded to by Mr. Cunningham, is almost as great an enthusiast as Blake himself – a gifted enthusiast in his own beautiful art, and yet greater enthusiast in the science, or pretended science, of judicial astrology. His portrait, sketched by the pen, not the pencil, of Cunningham, is nearly as graphic as that of Blake. Some other capital stories of the worthy pair, are given; but, for these, we must refer the reader to the work.

The “artist of some note” is Varley, but the anonymous reviewer is unknown.

**Anon.**, “Art. X. – *Lives of the Most Eminent British Painters, Sculptors, and Architects*. By Allan Cunningham, Esq. 2 vols. 12mo. London: J. Murray, 1830”, *Monthly Review*, XIII (**March 1830**), 453-454 (a very cursory account of Blake describes him as “an extraordinary lunatic”) <**BB #829**>

**Anon.**, “Visions of Blake the Artist”, *New-England Weekly Review* [Hartford, Connecticut], **3 May**

**1830**, p. 1 (Cunningham ¶36-37 are silently reprinted from *The Casket*) <**BB #1046**>

**Anon.**, “Model of a Painter’s Wife”, *Literary Port Folio*, I (**13 May 1830**), 150 (this is simply an unacknowledged reprint of all but the first paragraph of the Blake section in the review of Cunningham in *The Athenaeum*. N.B. There is some confusion about the title of this short-lived journal. The first page of each number carries the title *Literary Port Folio*, but the running title is consistently *Philadelphia Port Folio*.) <**BB #991**>

**Anon.**, “Visions of Blake the Artist”, *Casket* [Philadelphia], V (**May 1830**), 231-232 (an extract from Cunningham ¶36-39, 41) <**BB #1045**>

**L. Sw.-Belloc**,<sup>556</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**), 664-667, in French <New York Public Library> (Sympathetic paraphrases of Cunningham; “le plus curieux et le plus attrayant est Blake”, “il se livrait à la fin de la journée à toutes les fantaisies de son

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<sup>556</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.

imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’une fée”, with quotations about the Visionary Heads; “Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie” [pp. 666-667])

**Anon.**, “From the Literary Gazette. The Family Library, No. X”, *Museum of Foreign Literature and Science* [Philadelphia & N.Y.], XVI (**June 1830**), 498-501 <Michigan>, reprinted “From the [London] Literary Gazette” [**6 Feb 1830**] <**BB #938**>

**Anon.**, *Friends’ Monthly Magazine*, II, 1 (**First Month 1831**), 20-26 <Harvard> (“We arrive, after those of Blake and Barry, at the account of Opie ...” [p. 24])

**Anon.**, “Lives of the Most Eminent British Painters. By Allan Cunningham. Vol. I. & II. London: Murray, 1830”, *Library of the Fine Arts*, I (**Feb 1831**), 35-40 (“In the second volume, Mr. Cunningham has given us accounts of the lives of West, Barry, Blake, Opie, Morland, Bird, and Fuseli, all painters of great though unequal merit” [p. 35]) <**BBS**>

**Anon.**, “Literary Notices”, *Spirit of the English Magazines*<sup>557</sup> [Boston], 3 S, III, 11 (**1 March 831**), 448 <California> (“Jan. 9, 1830. ... Allan Cunningham has been busy ... on his Painters, and the lives of West, Opie, Barry, Blake, Bird, Fuseli, Raeburn, &c. are to grace his next volume”)

**Anon.**, “Family Library”, *Cabinet of Religion*,

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

*Education, Literature, Science, and Intelligence*, V, 6 [del; 5] (**May 1831**), 284 <Harvard> (it has “condensed biographies of ... William Blake”)

**Anon.**, “Lives of the Painters. By Allan Cunningham. Messrs. Harpers”, *American Monthly Magazine*, III (**1831**), 155-174 (introduces anecdotes concerning Blake [pp. 164-171] from Cunningham with the remark: “The following anecdotes give one of the most singular pictures of a mind we have ever met:–”) <**BB**>

**Anon.**, *Athenæum*, No. 226 (**25 Feb 1832**), 124-125 <Princeton> (“he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty – in some instances, as in the life of Blake, of almost unrivalled beauty”)

**Anon.**, review of Cunningham Vol. VI, *Mirror of Literature, Amusement, and Instruction*, XXI, 610 (**22 June 1833**), 405-407 <Oxford English Faculty Library> (“Eminent painters were now arising on all sides .... Phillips, too, had shown such poetic feeling in his portrait of Blake, as raised him high among his brethren” [p. 406])

[**Thomas Henry Lister**] “Art III. *Lives of the most Eminent British Painters, Sculptors, and Architects*. By Allan Cunningham. 6 vols. 12 mo. London: 1830-1-2-3”, *Edinburgh Review*, LIX (**April 1834**), 48-73 (a passing reference affirms that “the able, but, alas! insane” Blake “could scarcely be considered a painter” [p. 53; cf. p. 64]; the author is

identified in *The Wellesley Index to Victorian Periodicals 1834-1900*, ed. W.E. Houghton [1966], I, 476) <**BB #2138**>; appended to the review is “Progress of British Art” (pp. 54-73): “possessors of a rare gift ... not to be circumscribed by common rules. Such were Fuseli and Blake ...” [p. 64])

**Cunningham, Peter.** *Hand-Book of London: Past and Present.* A New Edition, Corrected and Enlarged. (London: John Murray, 1850) <Harvard>

Bunhill Fields: “William Blake, painter and poet, (d. 1828); at the distance of about twenty-five feet from the north wall in the grave numbered 80; no monument.” (P. 90)

Fountain Court in the Strand, gives useful details; “At No. 3, in this court, died William Blake, the painter, that eccentric but real genius.” (P. 191)

“MOLTON STREET (SOUTH), NEW BOND STREET. William Blake, the clever but eccentric painter, lived for seventeen years at No. 17 in this street. Here he had interviews with angels and persons of scarcely inferior distinction” (p. 341).

**Cunningham, Peter,** ed., *Poems and Songs by Allan Cunningham* (London: John Murray, 1847)

Peter Cunningham's father hoped that his *Lives* <**BB**> would be remembered "by all who felt an interest in the wild but noble imagination of Blake, the classic conceptions of Flaxman, or the all-ennobling poetry of Robert Burns" (pp. ix-x).

**Curnutte, Rick.** “Mad Poets: William Blake, Jim Jarmusch and *Dead Man*.” *film journal*, I (2002), no pagination, on-line

Part VI: Biography and Criticism

The American Indian idea that “life [*is*] a journey even after death ... is at the core of the relationship between William Blake and *Dead Man*”.

**Curran, Stuart, & Joseph A. Wittreich, Jr**, ed., *Blake's Sublime Allegory*, (1973) <**BB #A1437**>.

**Joseph Anthony Wittreich, Jr.** “Opening the Seals: Blake’s Epics and the Milton Tradition.” Pp. 23-58. Pp. 29-32 are reprinted as “Parody of Religious Writers”, pp. 107-109 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Jean H. Hagstrum.** "Babylon Revisited, or the Story of Luvah and Vala." B. "Slightly abbreviated" in *William Blake*, ed. David Punter (1996), pp. 36-53.

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

**Hazard Adams**, *Blake Newsletter*, VII, 3 (Fall 1973), 69-72

§**Anon.**, *Choice*, X (Jan 1974), 1715

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (with 6 others)

§**Mary R. Baine**, *Georgia Review*, XXVIII (Spring 1974), 146-147

- §**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-164 (with 5 others)
- §**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
- D[avid] V. E[rdman]**, *English Language Notes*, XII (Sept 1974), 29-30
- §**Anne K. Mellor**, *Durham University Journal*, NS XXXV (1974), 346-348
- §**Florence Sandler**, *Western Humanities Review*, XXVIII (Autumn 1974), 389-390
- §**P. Malekin**, *Review of English Studies*, NS XXVI (1975), 339-343 (with 3 others)
- W. H. Stevenson**, *Blake Studies*, VI, 2 (1975), 188-192
- §**Spencer Hall**, "Some Recent Directions in Blake Studies", *Southern Humanities Review*, X (1976), 172-177 (with 2 others)
- §**John C. Ulreich, Jr.**, *Arizona Quarterly*, XXXII (1976), 80-86
- §**William Walling**, "Our Contemporary", *Partizan Review*, XLIII (1976), 640-644 (with 3 others)
- §**Deborah Dorfman**, *Philological Quarterly*, LIII (1975)

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\***Dalman, Miquel**. "Un visionari en el segle de la raó." *Panorama* [Barcelona: Fundació "la Caixa"] (Abril 1996), 16. In Catalan

An essay related to the Barcelona exhibition: "William Blake constitueix un cas únic en la historia del'art."

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

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- §**Harold Bloom**, *New Republic*, 5 June 1965, pp. 24-25  
\***John E. Grant**, *Philological Quarterly*, XLV, 3 (July 1965), 533-535  
§**Anon.**, "Blake More or Less", *Times* [London], 2 Sept 1965 (with 2 others)  
§**Anon.**, *Times Literary Supplement*, 2 Sept 1965, p. 756  
§**Kathleen Raine**, "Once More, O Ye Laurels," *Sewanee Review*, LXXIII (Autumn 1965), 711-719  
§**F.W. Bateson**, *New York Review of Books*, 28 Oct 1965, pp. 24-25  
§**David V. Erdman**, *Journal of English and Germanic Philology*, LXV (1966), 606-612  
§**Hugh J. Luke, Jr**, *College English*, XXVII (1966), 516  
**M.K. N[urmi]**, *English Language Notes*, IV (1966), 21-22  
**John E. Grant** [bis], *Philological Quarterly*, XLVI (1967), 328-329  
§**Michael J. Tolley**, *Southern Review* [Adelaide], II (1967), 269-277 (with 4 others)  
§**Anon.**, "Guides to a New Language", *Times Literary Supplement*, 3 Oct 1968, 1098 (with another)  
§**Vivian de Sola Pinto**, *Modern Language Review*, LXV (Jan 1970), 153-155 (with 2 others)  
**G.E. Bentley, Jr**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of*

*Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

§**Bill Platypus**, *Spectator*, CCXXXI (14 July 1973), 52

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

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

§**Mary Peel**, "Symbolism in Blake", *Books & Bookmen*, XVIII (Sept 1973), 58-59

\***John E. Grant** [bis], *Blake*, XIV, 3 (Winter 1980-81), 131-135

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

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

§**Edward Larrissy**, *Notes and Queries*, XXXVII, 2 (June 1990), 226 (with another) (an omnibus review)

§**Edwina Burness**, *English Studies*, LXXI, 5 (Oct 1990), 455-462 (with 5 others)

\***Damon, S. Foster**. *William Blake, His Philosophy and Symbols* (1924) **B.** (1924) **C.** (1947) **D.** (1958) **E.** (1969) **<BB, BBS>** **F.** (2006) ISBN: 9781428632141

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

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1924

§**Anon.**, *Times* [London], 24 April 1924 (notice of forthcoming publication)

§**Anon.**, *Times Literary Supplement*, 26 June 1924

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§**Richard Le Galliene**, “William Blake, an Impolitic Man of Genius”, *New York Times*, 13 Aug 1924

§**Robert Hillyer**, “William Blake the Philosopher”, *Dial*, LXXVII (Sept 1924), 257-259 (“a book which must serve as a foundation to all future study of William Blake”)

1947

§**E.E. Bostetter**, *Modern Language Quarterly*, XI (1950), 249-251

§**Damon, S. Foster**. *William Blake's Doctrine of Job*. ([No place: no publisher], 1948) 16 pp.

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

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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), 192-196

§**Morris Eaves**, *Journal of English and Germanic Philology*, LXXXI, 3 (July 1982), 438-441

§**Robert F. Gleckner**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 666-674

- §**Jacques Blondel**, *Etudes anglaises*, XXXV (1982), 332-333, in French
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1981* (1982), 79-80
- §**Hazard Adams**, *Modern Philology*, LXXX (Feb 1983), 316-320
- §**Thomas R. Frosch**, *Wordsworth Circle*, XIV, 3 (Summer 1983), 152-156
- §**Nelson Hilton [bis]**, *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)
- §**Edward Larrissy**, "Horses of Instruction", *Art History*, VI (1983), 478-481
- §**Kevin Lewis**, *Religious Studies Review*, IX (1983), 370
- §**Andrew Lincoln**, *Review of English Studies*, NS XXXIV (1983), 345-346
- §**Henry Summerfield**, *Studies in Mystical Literature*, III (1983), 75-79
- §**John Beer**, *Modern Language Review*, LXXIX (1984), 425-430 (with others)
- §**J.M.Q. Davies**, *Durham University Journal*, XLV (1984), 300-303
- Leland E. Warren**, *Eighteenth Century ... Bibliography*, NS VII (1985), 393-394
- §**A.A. Ansari**, *Aligarh Critical Miscellany*, II, 2 (1989), 231-239
- §**James K. Bracken**, *American Reference Books Annual*, XX (1989), 1,100
- §**M.E. Devine**, *Choice*, XXVI (1989), 1656

**Daniels, Molly A.** "The Blakean Double Vision and the Prophetic." Chapter 1 (pp. 13-19) of her *The Prophetic Novel*. (N.Y., San Francisco, Bern, Frankfurt am Main, Paris,

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London: Peter Lang, 1991) American University Studies, Series 4: English Language and Literature 166

There is "the same fluidity" in Blake and in E.M. Forster's *A Passage to India*.

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

Blake's "point of view [*was*] unChristian" and his "Jerusalem" from *Milton* is not a hymn, partly because it "has no *argument* at all".

**Davies, Alan Philip Keri.** "William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England." Surrey Ph.D., 2003. 374 pp., 27 reproductions

An extraordinarily original and mature dissertation, with valuable new information.

I "Catherine Armitage: the family context." Pp. 34-58. (Blake's mother was baptised on 25 November 1725 in Walkeringham, Nottinghamshire. Davies' essay "William Blake's Mother: a New Identification", *Blake*, XXXIII [1999], 36-50 "forms the basis of ... Chapter I" [p. 3].)

II "Rebekah Bliss: a book-collecting context." Pp. 59-91. (Her extraordinary library, including *For Children* (A) and *Songs* (P), is "a possible vector of influence on Blake's art" [p. 63]. The chapter "began" in his "Mrs

Bliss: a Blake Collector of 1794", pp. 212-230 of *Blake in the Nineties*, ed. Steve Clark & David Worrall [1999].)

- III "Richard Twiss: the context of a circle of connoisseurs." Pp. 92-133.
- IV "Alexander Tilloch: the context of printing technology." Pp. 134-186. (Tilly Lally [Lally is a diminutive of "Alexander"] in *An Island in the Moon* may be Alexander Tilloch, scientist, alchemist, Rosicrucian, book collector, journalist, stereotype inventor, and Dissenter.)
- V "Isaac Newton: the context of a private library." Pp. 134-186. (Books in Tilloch's remarkable library included scientific, alchemical, and astrological works which could have influenced Blake.)
- VI "Samuel Varley: the context of (al)chemical science." Pp. 225-250. ("Inflammable Gass, the Wind Finder" in *An Island in the Moon* is "most likely Samuel Varley" [p. 232], uncle of Blake's friend John Varley.)
- VII "William Muir: a context for the *Blake Press* facsimiles." Pp. 251-278. "A first version" of Chapter VII was published in his "William Muir and the Blake Press at Edmonton with Muir's Letters to Kerison Preston", *Blake*, XXVII (1993), 14-25 (p. 4).
- VIII "Catherine Wright: the religious context." Pp. 279-307. (Blake's mother and her first husband were members of the Moravian Church in Fetter Lane in 1750?-52, and their (previously unknown) baby was buried there in 1751.)

There are also Genealogical tables of

- [1] "Descendants of Richard Armitage (father of Thomas)" (Blake's stepfather) (p. [364])

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- [2] "Descendants of Thomas Gorham (including Rebekah Bliss and William Fuller Maitland)" (pp. [365-367])
- [3] "Descendants of William Muir of Kilmarnock" (p. 368)
- [4] "Descendants of John Tilloch (including Alexander Tilloch and William Muir)" (pp. 369-370)
- [5] "Descendants of ---- Twiss (grandfather of Richard)" (pp. 371-372)
- [6] "Descendants of John Varley (father of Samuel, grandfather of John)" (pp. 373-374)
- [7] "Descendants of Gervase Wright (grandfather of William Blake) (p. 375)

See also Keri Davies.

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

The source of "I cannot consider death as anything but a removing from one room to another" is in Donne, "Of the Progress of the Soul" [though of course others said the same thing].

**Davies, Damian Walford.** "Blake's Man in the Iron Mask: A Visual Source." *Notes and Queries*, CCXLIV (NS XLVI) (1999), 29-30.

In *The French Revolution*, "Blake's representation might well be drawing on a print published in London on 17 October 1789 which bears the title 'The Iron-Mask'" with a quotation from *Paradise Lost*.

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

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

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§**Kathleen Raine**, *New Statesman and Nation*, XXXVI (1948), 377

§**Anon.**, *Durham University Journal*, XLI (1949), 39-40

§**Anon.**, *Times Literary Supplement*, 20 Nov 1949, p. 658

**D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 110

§**Northrop Frye**, *Review of English Studies*, I (1950), 77-78; reprinted on pp. 207-208, 447-448 of *Northrop Frye on Milton and Blake*, ed. Angela Esterhammer (2005)

§**Howard Davis Spoerl**, *Review of Religion*, XIV (1950), 177-182

**Davies, J.M.Q.** "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode Designs*." Pp. 3-40. B. Adapted in Chapter IV of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

**Davies, J.M.Q.** "'Attempting to be More than Man we Become Less': Blake's *Comus Designs* and the Two Faces of Milton's Puritanism." *Durham University Journal* (1989)  
<BBS> B. Adapted in Chapter II of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

**Davies, J.M.Q.** "Blake's Designs for *Paradise Lost*: A Critical Analysis", Iowa Ph.D., 1972 <BB> B. Adapted in his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

**Davies, J.M.Q.** *Blake's Milton Designs: The Dynamics of Meaning*. (West Cornwall, CT: Locust Hill Press, 1993) 8°; ISBN: 093395140X

A responsible criticism of Blake's designs for Milton, making particularly careful use of inter-relationships among the designs. There are 143 black-and-white reproductions, including all those for *Comus* (Huntington and Boston Museum sets), *Paradise Lost* (Huntington and Boston [&c] sets), The Nativity Ode (Huntington and Manchester Whitworth Art Gallery sets), *L'Allegro* (Pierpont Morgan set), *Il Penseroso* (Pierpont Morgan set), and *Paradise Regained* (Fitzwilliam set).

The work is a revision of his doctoral dissertation on "Blake's Designs for *Paradise Lost*: A Critical Analysis" (1973), and Chapters II-IV, VI adapt his published essays called (1) "'Attempting to be More than Man we Become Less': Blake's *Comus* Designs and the Two Faces of Milton's Puritanism", *Durham University Journal* (1989), (2) "Blake's *Paradise Lost* Designs Reconsidered", *Imagining Romanticism*, ed. Deirdre Coleman & Peter Otto (1992), (3) "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's *Nativity Ode* Designs", *Blake and His Bibles*, ed. David V. Erdman (1990), and (4) "'Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs", *Durham University Journal* (1981).

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§*Bookwatch*, XIV (1993), 5

**G.A. Cevasco**, *Choice*, XXXI (1993), 445 ("rewarding -- albeit challenging")

**David Gay**, *Wordsworth Circle*, XXIV (1993), 210-212 (a "fine book", which "combines impressive scholarship and challenging and original critical insight" [pp. 212, 210])

**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 65-66 (a carping summary)

**Robert Dingley**, *AUMLA* [Australasian Universities Language and Literature Association], LXXXII (1994), 129-130 ("despite its occasionally contentious readings, a useful addition to Blake studies")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("learned readings of Blake's Milton designs")

**Davies, J.M.Q.** "Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs", *Durham University Journal* (1981) <**BBS**> B. Adapted in Chapter VI of his *Blake's Milton Designs: The Dynamics of Meaning* (1993).

§**Davies, J.M.Q.** "Iconography and Construal in Some of Blake's Designs to Milton's Poetry." *AUMLA: Journal of the Australasian Universities Language and Literature Association*, LXXV (1991), 65-81.

**Davies, J.M.Q.** "Reflections on William Blake's putative Nietzschean perspectivism." *Jinbun Shakaikagaku Kenkyu, Waseda Daigaku Rikogakubu Ippankyoiku Jinbunshakai*

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

**Davies, Keri.** “The Lost Moravian History of William Blake’s Family: Snapshots from an Archive.” *Literature Compass* on line III.6 (June [i.e., Nov] 2006), 1297-1319 <[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, 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 Aug 1927, p. 11.

About Parry's setting of Blake's "Jerusalem" lyric [from *Milton*]. This is part of an extensive correspondence; see *BB* #2429.

**Davis, E. Jeffries.** "Blake and London." *Times Literary Supplement*, 8 Sept 1927.

A study should be made of the "local allusions" to London in Blake's poetry.

**Davis, Michael,** *William Blake: A new kind of man* (London, 1977) **B.** (1977) <*BBS*>

#### REVIEWS

§**Morchard Bishop,** *Times Literary Supplement*, May 1977

**Michael Davis,** "William Blake", *Times Literary Supplement*, 3 June 1977, p. 681 (*pace* Bishop's review, the third man on Blake's boating expedition was evidently James Parker, according to *Blake Records*) <*BBS*, 449>

§**Robert Kirsch,** *Los Angeles Times*, 24 July 1977

§**Paul Sherwin,** *New Republic*, 19 Nov 1977, pp. 34-36

§**Anon.,** *Choice*, XIV (1977), 1211-1212

§**Morchard Bishop,** *Times Literary Supplement*, 20 May 1978, p. 622

\***Susan Fox,** *Blake*, XI, 4 (Spring 1978), 289-290

**Ronald Paulson,** *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§**Brian Wilkie,** *Journal of English and Germanic Philology*, LXXVII (1978), 144-146

§**Barbara Maria Stafford,** *Art Quarterly*, NS II (Winter 1979), 118-122 (with 4 others)

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§**Diana Hume George**, *Racar: Revue d'Art Canadienne*, VI (1979), 69-71

§**François-Marie Piquet**, *Dix-huitième Siècle*, XI (1979), 528-529

§**Eban E. Bass**, *Christian Scholar's Review*, IX (1980), 365-366

§**P.v.S.**, *UNISA English Studies*, XX (1982), 73

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\***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), 111-112

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1983* (1984), 77

§**Charlene Werner**, *Milton Quarterly*, XVIII (1984), 35-36

\***Stephen Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 390-405 (with 6 others) <**BBS**, 444>

§**Andrew Lincoln**, *Review of English Studies*, XXXVI (1985), 576-577

§**Victoria Myers**, *Journal of English and Germanic Philology*, LXXXVI (1985), 141-143

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- §**Morton D. Paley**, *Wordsworth Circle*, XXII, 4 (Autumn 1991), 215-216
- §**Herbert F. Tucker**, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900*, XXXI, 4 (Autumn 1991) (with 4 others)
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- §**Michael Lackey**, *ANQ* [i.e., *American Notes and Queries*], No. 1 (1992), 34-36
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- §**William Richey**, *European Romantic Review*, III (1992-92), 93-97
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- §**Jonathan Lamb**, *Huntington Library Quarterly*, LI (1993), 191-207

**Masashi Suzuki**, *Jissen Eibungaku, Jissen Eibungakkai: Studies in English Literature: The English Literary Society of Japan* (English Number, 1993) 100-104, in English

**Brian Wilkie**, *Journal of English and Germanic Philology*, XCII (1993), 133-137 ("a marvellous book", "absolutely persuasive", which "ranks with" the five best [critical] books on Blake" previously published)

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**Michael Ferber**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 331-332

§**Demidova, O.R.** "Nekotorie stilisticheskie osobennosti perevodov stikhotvoreniya V. Bleika 'Tigr' K. Balmontomi i S. Marshakom [Some Particular Features in the Stylistics of K. Balmont's and S. Marshak's Translations of Blake's Poem 'The Tyger']." *Analiz Stilei Zarubezhnoi Chudozhestvennoi i Nauchnoi Literaturi [Analysis of Styles in Foreign Fiction and Scientific Literature]*, V (Leningrad, 1987), 126-133. In Russian

**Den Otter, A.G.** "Displeasing Women: Blake's Furies and the Ladies of Moral Virtue." *European Romantic Review*, IX, 1 (Winter 1998), 35-58.

"Many of the patriarchal biases normally associated with men were indulged and presented by middle- and upper-class [18th Century] women themselves" (p. 36).

**Den Otter, A.G.** "Thel: The Lover." *English Studies in Canada*, XVI (1990), 385-402.

"Thel's very abstention from the naming of love seems to me part of her immersion in the amorous field" (p. 386).

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About *Jerusalem* chapters II-IV addressed to the Jews, Deists, and Christians as subdivisions of Chapter I, "To the Public".

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**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("interesting")

**Dendy, Walter Cooper**, *On the Phenomena of Dreams and Other Transient Illusions* (1832) <BB>

#### REVIEW Referring to Blake

**Anon.**, *Monthly Review*, NS, I (Feb 1832), 278-291  
<Harvard>

Blake, the late eccentric artist, has affirmed, that Edward the First sat bodily before him for his picture, which would have been painted to the life, were it not for the sudden appearance of Sir William Wallace in the study, which completely disconcerted the artist and his guest [p. 288].)

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

**Dent, Shirley.** “Why a particular location can make a poem universal: As Blake’s poetry shows, very specific settings often resonate far beyond them.” *Guardian* [London], 28 Oct 2008 (on-line only).

**Dent, Shirley, & Jason Whittaker,** *Radical Blake* (2003)

#### REVIEW

**Mark Lussier,** *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-169 (with 3 others)

\***De Selincourt, Basil.** *William Blake.* (London & N.Y., 1909) <BB#1480A> **B.** §(London: Duckworth; N.Y.: Scribner’s, 1911) The Library of Art series **C.** (N.Y., 1971) <BB #1480B> **D.** §*William Blake: A Biography.* (2001) Book Tree Vol. 258 384 pp.; ISBN: 1585092258 "Publisher Paid Annotation"

#### REVIEW

§**Anon.,** *Morning Post*, 13 May 1909

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

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

§**Devi, G.N.** “Jerusalem: Apocalypse Against Design.” *Journal of the University of the Maharaja Sayaji Rao University of Baroda* [India], XXX, 1 (1981), 59-69.

**Dhar, Subir.** *Burning Bright: William Blake and the Poetry of Imagination.* (Kolkata (Calcutta) India: G.J. Book Society, 2001) 8°, 240 pp.; no ISBN

An analysis of Blake's poems in terms of "Blake's ideas about reason and imagination", tracing

an initial stage of unbridled enthusiasm for the imagination [*to 1794*] ...; a darker, pessimistic interregnum during which the imagination was regarded as fallen [*1794-97*]; and a final stage of a realization of both reason and imagination as redemptive potentia [*1797-1827*] [*pp. 10, 15*].

"This book started out as a doctoral dissertation" (p. [5]).

§**Dhar, Subir.** "Reading Between the Lines: Interlinear Iconography in Blake's *The Marriage of Heaven and Hell*." *Dibrugarh University Journal of English Studies*, No. 12 (1996-97), 5-12.

§**Dhar, Subir.** "William Blake and the Experience of 'Experience'." *Rabindra Bharati University Journal of the Department of English*, VI: issue on Re-assessing Romanticism: Millennial Perspectives (2000-2001), 131-142.

**Dibdin, Michael.** *Dark Spectre.* (London & Boston: faber & faber, 1995) B. §(1998)

A novel about a cult whose followers "believed that William Blake's poetry was the Third Testament and Sam [*the leader*] the second coming of Jesus Christ" (p. 306) and about the ritual murders which served as their rite of initiation.

**Dibdin, T.F.** *The Library Companion ... (1824) ... <BB>*

The account in Dibdin of Blake's "Visionary Drawings" (*BR* (2) 398-399) is reprinted in **Robert Bigsby**, *Visions of the Times of Old; or, The Antiquarian Enthusiast* (London: C. Wright; Edinburgh: Oliver and Boyd, **1848**), I, xxix footnote <Columbia>.

**Dick, Thomas.** *The Philosophy of Religion, or, An Illustration of the Moral Laws of the Universe.* (Philadelphia: E.C. & J. Biddle; N.Y.: Saxton and Miles; Boston: Saxton and Kelt, **1845**) <Harvard>

"I shall conclude these illustrations of apparitions by presenting the reader with a description of the *ghost of a flea*, by Mr. Varley ..." (pp. 362-363). This is repeated in his *Complete Works* (1838), I, 144.

**\*Dickinson, Patric.** *William Blake: Three Talks: 22 September The man and his background; 29 September Engraver and painter; 6 October The Poet.* Pp. 3-11 ([?London, ?1962])

**Dietz, Michael.** "Auguries of Experience: Prophecy and historicism in Langland, Shakespeare, Milton, Blake." *DAI*, LIV (1994), 4448A. Yale Ph.D., 1993.

"Readings of *Piers Plowman*, *Macbeth*, 'Lycidas', and *Jerusalem*" show that "prophecy is increasingly emptied of any properly [*sic*] historical content".

**Digby, George Wingfield**, *Symbol and Image in William Blake* (1957) <**BB**>

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§**J[acob] Bronowski**, “The Mind of Blake”, *Listener*, 5 Dec 1957 (with another)

**W.W. Robson**, *Spectator*, CXCIX (6 Dec 1957), pp. 806-808 (with 2 others) <**BB #2495**>

For protests, see **William Empson, Geoffrey Keynes, W.W. Robson, Philip Sherrard, G.W.Digby, John Wain**, “Kidnapping Blake”, *Spectator*, CXCIX (13, 20, 27 Dec 1957), 833, 869-870, 894; CC (3, 10 Jan 1938), 18, 47 <**BB**>

§*Times Literary Supplement*, 27 Dec 1957, p. 789

See **Kerison Preston, G.W. Digby, & Kathleen Raine**, “Understanding Blake’s Art”, *Times Literary Supplement*, 10 Jan 1958, p. 19 (a correction of the review) <**BB #2456**>, 24, 31 Jan 1958, pp. \*37, \*45, 61 (in a rebuttal, Digby gives an exegesis of the “Arlington Court picture, noting differences between his conception of it and that of Kathleen Raine” [**BB #2486**], and Miss Raine replies, arguing for the importance of neoplatonic sources) <**BB #1490**>

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII (1958), 143-143

**Henri Lemaitre**, “Blake Revisited”, *Etudes anglaises*, XII (1959), 151-155, in French (with others) <**BB #2114**>

§**H.M. Margoliouth**, *Review of English Studies*, NS X (1959), 202-203

§**V. de Sola Pinto**, *Modern Language Review*, LIV (1959), 100-101

§**Albert S. Roe**, *Art Bulletin*, XLII (1960), 79-81

See replies by Digby, p. 315, and Rose, pp. 315-316

§**T.A. Birrell**, *English Studies*, XLII (1961), 62

§**Diggory, Terence**. “Allen Ginsberg’s Urban Pastoral.” *College English*, XXVII (2000), 103-118.

§**Dimitrakopoulou, Georgia P.** “Exuberance is Beauty: A Study of William Blake’s Visionary Aesthetics.” Leicester Ph.D., 2005.

\***Dimock, Wai Chee**. “Nonbiological Clock: Literary History Against Newtonian Mechanics.” *South Atlantic Quarterly*, CII (2003), 153-177.

Especially about Blake, Newton, and Dante; “If physics has anything to tell us, it is that Blake’s ideas are worth revisiting” (p. 154).

**Din, Ali Mirdrekvande Gunga**, *No Heaven for Gunga Din*

#### REVIEW

**Anon.**, “Din Meets Blake.” *Times* [London], 1 July 1965, p. 15 (the book “is as if the authoress of *The Young Visitors* had set out to write one of Blake’s prophetic books”)

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

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

### Blake's Family

§William *Bailey's Western and Midland Directory, or Merchant's and Tradesman's Useful Companion* for the Year 1783 (Birmingham, **1783**), 14, gives "Blake, Stephen, *Haberdasher*, Carnaby Market".

§William *Bailey's British Directory or, Merchant's and Trader's Useful Companion*, For the Year 1784 (**1784**) gives "Blake, James, and Son, *Hosiers and Haberdashers*, Carnaby-market", the poet's father and brother.

§William *Bailey's British Directory or, Merchant's and Trader's Useful Companion*, For the Year 1785 (London: dedication dated June **1785**), 32, 144 lists

Blake, James, *Haberdasher*, 28, Broad-str.  
Carnaby-Market

Blake and Parker, *Print-sellers*, 27, Ditto ...

Stephen Horncastle, Stationer, 29 Broad  
Street, Carnaby Market<sup>559</sup>

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Blake, William Staden Blake, Butts, and Rev Mr Mathew and *The Universal Directory* are recorded in *BR* (2) 735-6. Information about Boyle's directories and the *Universal British Directory* (1799) derives from Angus Whitehead, "'William Blocke': New References to Blake in *Boyle's City Guide* (1797) and *Boyle's City Companion* (1798)", *Blake Journal*, No. 8 (2004), 30-46.

<sup>559</sup> See Angus Whitehead, "A Reference to William Blake and James Parker, Printsellers, in *Bailey's British Directory* (1785)", *Notes and Queries*, CCI [NS LII] (2005), 32, 35.

*Boyle's City Companion to the Court Guide for the Year 1798* (1798) is merely a reprint of *Boyle's New London Guide* (1797)

*Boyle's New London Guide* (London: P. Boyle, 1795), 26, for "Blake & Sons, hosiers and haberdash. 28, Broad-st. Carnaby-mar."

*Boyle's New London Guide for the Year 1797* (London: P. Boyle, 1797), 34, for "Blocke, William, – 13 Hercules [Buildings, Lambeth]" and, under 13, Hercules Buildings, Lambeth "William Blocke", at the address of the poet.

[W.] *Holden's Triennial Directory* [Corrected to the end of April] 1799 (London, [1799]) for "Blake William Engraver Lambeth Green" and "Blake, James Hosier, 28, Broad-street, Carnaby-market", the poet's brother.

[W.] *Holden's Triennial Directory for 1802, 1803, 1804* (London, 1802) for "Blake and Son, hosiers and haberdashers, 28, Broad st. Soho"

[W.] *Holden's Triennial Directory for 1805, 1806, 1807, Second Volume* (London, 1805) for "Blake James, Hosier 28, Broad street, Golden sq."

[W.] *Holden's Triennial Directory* Fourth Edition, Including the Year 1808 (London, 1808) for "Blake, James, Hosier, 28, Broad street, Golden sq."

[W.] *Holden's Triennial Directory* for 1809, 1810, 1811 (1809) for Blake, James, Hosier, 28 Broad Street, Golden Square

*Kent's Directory for the Year 1793* (London, 1793) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar."

*Kent's Directory for the Year 1794* (London, 1794) for "Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar." and "Blake, James, Hosier, 28, Broad-street, Soho"

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- 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>560</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”
- The New Annual Directory For the Year 1803* (London, **1803**) for “Blake and Son, Hosiers and Haberdashers, 28, Broad-st, Soho”

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<sup>560</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), 125-128.

Part VI: Biography and Criticism

*The New Annual Directory For the Year 1806* (London, **1806**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1807*, Eighth Edition  
(London, **1807**) for “Blake, James, Hosier and  
Haberdasher, 28, Broad-st, Soho”

*The New Annual Directory For the Year 1808* (London, **1808**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1809* (London, **1809**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1810* (London, **1810**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1811* (London, **1811**)  
for “Blake, James, Hosier and Haberdasher, 28, Broad-st,  
Soho”

*The New Annual Directory For the Year 1812* (London, **1812**)  
for Blake, James, Hosier at 28 Broad Street

*The New Annual Directory For the Year 1813* (London, **1813**)  
for Blake, James, Hosier at 28 Broad Street

*New Complete Guide To all Persons who have any Trade or  
Concern with the City of London, and Parts adjacent.*  
The Sixteenth Edition (London, **1783**) for Stephen Blake  
Haberdasher at 28 Broad Street

§*The Post-Office Annual Directory* (**1809**) for “Blake, James,  
Hosier & Haberdasher, 28 Broad-street, Soho” (p. 32)

*The Post-Office Annual Directory (1812)* for “Blake, James, Hosier, 28, Broad-street, Soho” (p. 34)

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

### JAMES BLAKE

probably not Blake’s brother the hosier

*Kent’s Directory For the Year 1825 (1825)* linen draper at 9, Grafton Street, Soho

*New Annual Directory For the Year 1814 (1814)*, Hosier, 7, Buckingham-street Fitzroy-square; (1823, 1824, 1825, 1826, 1827) J. Blake, Haberdasher and Furrier, 134, St Martin’s-lane; (1829) James Blake, Haberdasher, 218 Oxford street

*Universal British Directory* (London, 1797), 77

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

*The Universal British Directory*, I (1797), at 16 Exchange Alley

[P.] *Boyle’s City & Commercial Companion to the Court Guide for the Year 1803* (London, 1803) at Change alley, Lombard St

[W.] *Holden’s Triennial Directory (1799)*; ... for 1802, 1803, 1804 (1802); ... for 1805, 1806, 1807 (1805); ... for 1817,

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- 1818, 1819 (1817); ... for 1822, 1823, 1824 (1822) at 16, 'Change Alley, Cornhill*
- Kent's Directory For the Year 1808 (1808); ... (1810); ... (1815); ... (1816) at 16, 'Change Alley, Cornhill*
- New Annual Directory For the Year 1801 (1801); ... (1803); ... (1806); ... (1807); ... (1808); ... (1809); ... (1810); ... (1811); ... (1812); ... (1813); ... (1814); ... (1815) "Engraver & Printer, 16, Change alley"*
- The Post-Office Annual Directory (1812), Engraver and Printer, 16, Change-alley (p. 34)*

**BUTTS**

- The Universal British Directory, V (1797): "Mrs Butts" in Great Marlborough Street*
- New Annual Directory For the Year 1806 (London, 1806), ... 1807 (London, 1807), ... 1808 (London, 1808), ... 1809 (London, 1809), ... 1810 (London, 1810), ... 1811 (London, 1811), ... 1812 (London, 1812), ... 1813 (London, 1813), ... 1814 (London, 1814), ... 1815 (London, 1815): "Butts, Thos. Commissary of Musters, office, Whitehall"; (1817) at 53, Parliament-street; (1819) at Duke-str. Westminster*

**REV MR. MATHEW, 27 RATHBONE PLACE**

- Directory to the Nobility, Gentry, and Families of Distinction, in London, Westminster, &c (London [1796])*
- The Universal British Directory, V (1797)*

Most of these Directories are in the British Library, a few in Bodley. See Charles W.F. Gosse, *The London Directories 1677-1855: A Bibliography* (London, 1932) and Gareth Shaw & Allison Tipper, *British Directories* (Leicester: Leicester University Press, 1988)

**DiSalvo, Jackie**, *War of Titans: Blake's Critique of Milton and the Politics of Religion* (1983) <**BBS**>

**REVIEWS**

§**Anne Ferry**, *Romance Quarterly*, XXXVII (1984), 671-672

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1983* (1984), 78-79

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

**Robert F. Gleckner**, *Blake*, XIX, 4 (Spring 1986), 146-150

§**Jacques Blondel**, *Etudes anglaises*, XXXIX (1986), 97, in French

§**Andrew Lincoln**, *Review of English Studies*, XXXVII (1986), 105-107

§**George Anthony Rosso, Jr**, *Studies in Romanticism*, XXVI, 2 (Summer 1987), 317-321

**Joseph Wittreich** [bis], *Eighteenth Century ... Bibliography*, NS IX for 1983 (1988), 524-525

\***DiSalvo, Jackie, G.A. Rosso, & Christopher Z. Hobson**, ed. *Blake, Politics, and History*. (N.Y. & London: Garland Publishing, 1998) Wellesley Studies in Critical Theory, Literary History, and Culture Volume 17; Garland Reference Library of the Humanities Volume 1842. 8<sup>o</sup>, xxxii, 386 pp., 27 Blake reproductions; ISBN: 0815316798

It consists of

Part VI: Biography and Criticism

**Jackie DiSalvo.** "Introduction." Pp. xiii-xxxiii. (A survey of Blake criticism: "So – is Blake dead" politically? [p. xiii].)

**Christopher Z. Hobson.** "The Myth of Blake's 'Orc Cycle'." Pp. 5-36. (Parts of it were reprinted in Chapter 2 ["Interpretation and Ideology: The Myth of Blake's 'Orc Cycle', pp. 46-92] of his *The Chained Boy* [1999].) ("The 'Orc cycle' is almost entirely a product of Frye's imagination, not Blake's", a "liberal venture into conservative political theory" [pp. 6, 29].)

**Stephen C. Behrendt.** "Blake's Bible of Hell: Prophecy as Political Program." Pp. 37-52. (About the "political dimensions" of *Urizen*, *Book of Ahania*, and *Book of Los*; "William Blake's works stand as powerful testimony to the proposition that all writing --indeed all art – is inherently political" [p. 37].)

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

**James E. Swearingen.** "William Blake's Figural Politics." Pp. 80-94. (Reprinted from *ELH*, LIX [1992], 125-144.)

**Jon Mee.** "'The Doom of Tyrants': William Blake, Richard 'Citizen' Lee, and the Millenarian Public Sphere." Pp. 97-114. (Mee "develops a parallel between Blake's brand of millenarian radicalism and the politics of Richard 'Citizen' Lee" who combined "intense religious feeling and violent republicanism" [pp. 97, 106].)

**Marsha Keith Schuchard.** "Blake's *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal." Pp. 115-135. (She is persuaded that "*Tiriel* emerges as a dangerously accurate exposé of the clandestine intrigues of the King's rebellious brothers and sons ... which bordered on treason" [p. 115].)

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

**Joseph Hutton.** "'Lovers of Wild Rebellion': The Image of Satan in British Art of the Revolutionary Era." Pp. 150-168. ("Blake ... did not so much revise the image of Satan in according with his revolutionary sympathies as shatter it outright and reconstruct the pieces in a new way" [p. 159].)

**David Worrall.** "The Mob and 'Mrs. Q': William Blake, William Benbow, and the Context of Regency Radicalism." Pp. 169-184. [Also printed in *The Journal of the Blake Society at St James*, No. 3 (1998).] (Fascinating details of the radical political context of Blake's engraving of Mrs Quentin, the mistress of the Prince of Wales.)

**William Richey.** "'The Lion & Wolf shall cease': Blake's *America* as a Critique of Counter-Revolutionary Violence." Pp. 196-211.

**Michael Ferber.** "The Finite Revolutions of *Europe*." Pp. 212-234.

Part VI: Biography and Criticism

**Peter Otto.** "Re-Framing the Moment of Creation: Blake's Re-Visions of the Frontispiece and Title Page to *Europe*." Pp. 235-246. ("Each revision thematises elements present in (or implied by) the frontispiece and title page but previously overlooked or treated as incidental" [p. 234].)

**G.A. Rosso.** "Empire of the Sea: Blake's 'King Edward the Third' and English Imperial Poetry." Pp. 251-272. (In "King Edward the Third" from *Poetical Sketches*, Blake is parodying his "Shakespearean model to attack the empire panegyric tradition" in the context of "the imperial crisis of 1778-79" [pp. 251, 268].)

**Anne Rubenstein & Camilla Townsend.** "Revolted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni's Wars in Surinam, 1772-1796." Pp. 273-298. (They attempt "to unravel the varying discourses from the *Narrative [of Stedman]*, ... to see precisely how they acted upon each other to change the nature of the argument as a whole, even against the will of the different speakers" [p. 273].)

**Catherine C. McClenahan.** "Albion and the Sexual Machine: Blake, Gender and Politics, 1780-1795." Pp. 301-324. (Blake "represents ... imagination ... as shaped by the sexual machine while it exposes this machinery in order to resist and change it" [p. 304].)

**Harriet Kramer Linkin.** "Transfigured Maternity in Blake's *Songs of Innocence*: Inverting the 'Maternity Plot' in 'A

Dream'." Pp. 325-338. ("Blake's representation of maternity in *Songs of Innocence* offers a more subtle and perhaps sympathetic recognition of a greater variety of maternal positions than contemporary cultural idealizations of the mother allow" [p. 327].)

**June Sturrock.** "Maenads, Young Ladies, and the Lovely Daughters of Albion." Pp. 339-349.

**Anne K. Mellor.** "Blake, Gender, and Imperial Ideology: A Response." Pp. 350-353. ("Blake was deeply – if unselfconsciously – complicit in the racist and sexist ideologies of his culture" [p. 351].)

#### REVIEW

**Nicholas M. Williams,** *Blake*, XXXIV, 1 (Summer 2000), 26-29

\***Doce, Jordi,** ed. "Dossier William Blake." Pp. 5-76 of *Cuadernos Hispanoamericanos*, No. 607 (2001) In Spanish

It consists of

\*"Canciones y epigramas." Ed. Jordi Doce. Pp. 6-19.

\***Henry Crabb Robinson.** "Reminiscencias de William Blake." Tr. Jordi Doce. Pp. 20-27.

\***Northrop Frye.** "El tratamiento del arquetipo en William Blake." Tr. Jordi Doce. Pp. 28-47. (From *English Institute Essays* [1951] via *Discussions of William Blake*, ed. John Grant [1961].)

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

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

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

**Doi, Kochi.** "Blake no Choshi 'Milton' [Blake's Long Poem *Milton*]." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, A Quarterly Review Compiled & Issued by The English Literary Society of Japan, English Seminar, Tokyo Imperial University*, XXIII, 2 (1943), 153-172 <**BB**> B. \*Pp. 162-185 of his *Eibungaku no Kankaku: Doi Kochi Chosakushu, Dai 1-kan* [*Senses of English Literature: Collected Writings of Doi Kochi, Vol. 1*] (Tokyo: Iwanami Shoten, 1977) In Japanese <**BSJ**>

\***Doi, Kochi.** "Blake no 'Job-ki' Kaisetsu [Interpretation of Blake's 'Job']." Pp. 102-138 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <**BB**> B. \*Pp. 136-161 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <**BSJ**>

Each includes reproductions of all the *Job* prints.

\***Doi, Kochi.** "William Blake no Shochoshugi [Symbolism of William Blake]." *Kaizo: KAIZO, A Monthly Review of Politics, Literature, Social Affairs*, IX, 4 (April 1927), 148-160. B. \*"Blake no Shocho [Blake's Symbolism]." Pp. 35-101 of his *Eibungaku no Kankaku* [*Senses of English Literature*]. (Tokyo: Iwanami Shoten, 1935) <**BB**> C. \*Pp. 88-135 of his *Eibungaku no Kankaku* [*Senses of English Literature*] (1977). In Japanese <**BSJ**>

**Donnelly, Gerard Edward.** "Dickens and Romantic imagination: Novels of memory, vision, and redemption." *DAI*, LIX (1999), 2159A. Mississippi Ph.D., 1998.

Evidence for Romantic imagination comes from Blake and Wordsworth.

§**Dominiczak, M.H.** "Poetry, images and visions: William Blake." *Clinical Chemistry and Laboratory Medicine*, XL, 10 (Oct 2002), 1066-1070.

**Dominik, Mark.** *Black Suns & Moons in Works of Daniel Andreev, William Blake, & Stanislav Grof.* (Beaverton, Oregon: [no publisher], 2000) 8°, 14 pp.; no ISBN.

While in a Soviet prison camp, Daniel Andreev (d. 1959) wrote a strange, trans-material, multi-dimensional work called *Roza Mira* (published as a samizdat ["in the 1970s"], in book form in [1991], and translated as *The Rose of the World* by Jordan Roberts [1997]); Mr Dominik finds "a intriguing literary parallel between Andreev's chapter on 'Shrastrs and Witzraors' and a section of *The Marriage of Heaven and Hell* (1793)", each with "an inverted world with a red sky, lit by a black-but-shining orb". If we follow Dr Stansilav Grof, *LSD Psychotherapy* (1994), we might conclude "that Blake and Andreev are giving us similar and mutually-supportive insights into another aspect of 'reality' far beyond anything we know from the material world" (pp. 9, 10, 13).

§**Doody, Margaret Anne.** "Nuttall and Gnosticism." *Raritan: A Quarterly Review*, XX (2000), 106-113.

Presumably related to A.D. Nuttall, *The Alternative Trinity: Marlowe, Milton and Blake* (1998).

**Dorfman, Deborah**, *Blake in the Nineteenth Century: His Reputation as a Poet From Gilchrist to Yeats* (1969) <BB>

**REVIEWS**

§**Anon.**, “Some Anglo-American Divergences in the Appraisal of William Blake”, *Times Literary Supplement*, 25 Dec 1969, pp. 141-143 (with 2 others)

§**S.K. Freiberg**, *Dalhousie Review*, XLIX (1969), 431-432

**George Mills Harper**, *Blake Studies*, II, 1 (1969), 103-104

§**Kerry McSweeney**, *Queen's Quarterly*, LXXVI (1969), 731-733 (with others)

**John E. Grant**, *Philological Quarterly*, XLIX, 3 (July 1970), 328-329

**Irene H. Chayes**, *Blake Newsletter*, III, 4 (May 1970), 91-94

§**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXIX (July 1970), 515-528

**Gilbert Thomas**, *English*, XIX (Summer 1970), 66 (with another)

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

§**Margaret Bottrall**, *Studia Neophilologica*, XLII (1970), 237-239

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

§**W.H. Stevenson**, *Essays in Criticism*, XX (1970), 251-259 (with another)

§**E.E. Bostetter**, *Modern Philology*, LXVIII (1971), 385-388

**H.B. De Groot**, *English Studies*, LIV (Aug 1973), 398-400 (with another)

**Dörrbecker, D.W.** "Blake, *William*." Vol. XI, pp. 359-366 of *Allgemeines Künstler-Lexikon: Die Bildenden Künstler aller Zeiten und Völker*. (München-Leipzig: K.G. Saur, 1995)

A densely-packed essay, with extensive bibliographical references; there are also entries by the same author on Catherine Blake (the poet's wife [p. 353]) and Robert Blake (his brother [p. 358]).

It is a kind of replacement for A.G.B. Russell, "Blake, William", Vol.IV, pp. 84-88 of *Allgemeines Lexicon der Bildender Künstler*, ed. Ulrich Thieme & Felix Becker (1910).

\***Dörrbecker, D.W.** *Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Kunst seiner Zeit*. (Berlin: Kommissionsvertrieb Wasmuth Buchhandlung und Antiquariat, 1992) 8°, 423 pp., 53 reproductions; ISBN: 3929392003 In German <**BBS§**>

A careful and extensive study of "*the iconography of style and forms*, ... Blake's strategies in the choice of compositional treatment of the picture plane, his outline and shading techniques, his colouring, and so on", particularly in comparison with Blake's contemporaries; it "is based on" his dissertation (1985), according to Dörrbecker's "Blake and His Circle" for *Blake*, XXVI (1993). There is no index.

#### REVIEWS &c

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 93 (a modest and not uncritical summary)

**Angela Esterhammer**, *Blake*, XXVII, 3 (Winter 1993-94), 76-77 ("an interesting, detailed, methodical, and persuasive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries")

**\*Dörrbecker, D.W.** "Schriftbilder und Bildzeichen, William Blakes Experimente." *Paragrana: Internationale Zeitschrift für Historische Anthropologie*, I (2005), 41-70. In German

**\*Dortort, Fred.** *The Dialectic of Vision: A Contrary Reading of William Blake's JERUSALEM*. Foreword by Donald Ault. (Barrytown [N.Y.]: Station Hill Arts, 1998) The Clinamen Studies Series 8°, xxviii, 468 pp.; ISBN: 188644949X

Donald Ault, "Foreword" (pp. xv-xxviii): Dortort's book, the "first full-length appropriation of the methods and terms I developed specifically for the study of *The Four Zoas*" in *Narrative Unbound* (1987), is "certainly one of the most unorthodox books ever written on Blake" (pp. xvii, xv).

The book is an attempt to "resolve the riddle of the poem" by positing "two totally contradictory sets of meanings" in it, one of "radical English Christianity" and one which "exposed ... [*the former's*] potential contradictions and ultimately oppressive manifestations", the conflicting attitudes perhaps originating in "an internal conflict ... [*in Blake's own*] personality" (pp. 11, 22, 38, 13).

"Event Catalogues" (explained on pp. 85-86) constitute a summary of the texts of the four chapters page-by-page (85-91; 155-163; 256-271; 384-400).

Appendix A, "A Critical Review", gives critics' views of *Jerusalem* (pp. 421-448).

### REVIEW

**R. Paul Yoder**, *Studies in Romanticism*, XLII (2003), 405-412 ("We should be grateful ... but we might also wish that he had interrogated his own argument with the same rigor he attempts to bring to *Jerusalem*" [p. 412])

**Doskow, Minna**. "William Blake and the Wheels of Compulsion." Pp. 53-72 of *History & Myth: Essays on English Romantic Literature*. Ed. Stephen C. Behrendt. (Detroit: Wayne State University Press, 1990)

About "Blake's relation to the history of ideas" (p. 53).

**Doskow, Minna**, *William Blake's JERUSALEM: Structure and Meaning in Poetry and Picture* (1982) <**BBS**>

### REVIEWS

§**Anon.**, *Choice*, XXI (1983), 92-94

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

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1983* (1984), 79-80

**V.A. De Luca**, *Blake*, XVIII, 1 (Summer 1984), 56-58

§**Donald Ault**, *Review of English Studies*, XXXVI (1985), 434-436 (with another)

§**Donald John**, *Review of English Studies*, XXXV (1985), 434-436 (with another)

§**D'Ottavi, Stefania D'Abata**. "Blake's Chaucer: Scholasticum Post Litteram." In *Mediaevalitas: Reading the Middle Ages*. Ed. Piero Boitani & Anna Torti. (Brewer, 1996)

About Blake's misreading of Chaucer's Pilgrims in his picture and description of them.

**D'Ottavi, Stefania.** "Frye e Blake." Pp. 217-224 of *Ritratto di Northrop Frye*. Ed. Agostino Lombardo. (Roma: Bulzoni Editore, 1989) Studi e 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, Stefania.** *Frye e Blake*. (Rome: Bulzoni, 1990). In Italian

Presumably related to her "'Frye e Blake", pp. 217-224 of *Ritratto di Northrop Frye*, ed. Agostino Lombardo (Roma, 1989).

**Doyle, Brian.** "Billy Blake's Trial." *American Scholar*, LXIII (1994), 557-568. B. §"Billy Blake's Trial: The Exuberant Poet William Blake." In his *Spirited Men: Story, Soul, & Substance*. (Cambridge, Massachusetts: Cowley Publications, 2004)

A fiction-based-on-fact account of Blake's trial with flashes backward and forward to cover his whole life, written as "my way of befriending and comprehending Billy Blake, whom I greatly admire in absentia" (1994, p. 566).

§**Doyle, D.** "These the visions of eternity: the 'nature' poetry of William Blake." *Orion*, XVI (Autumn 1997), 38-41.

**\*Drake, Dee.** *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake.* (Stockholm: Almqvist & Wiksell International, 1999) Acta Universitatis Stockholmiensis: Stockholm Studies in English XC 4°, 178 pp.; ISBN: 9122018565

A doctoral dissertation at Stockholm University (2000), complete with abstract.

The four chapters deal with *Marriage* (on "the infernal method ... in *The Marriage of Heaven and Hell* from archetypal [psychological] perspective gleaned from the work of James Hillman" [p. 37]), "Hecate" ("Hecate" is about "initiation into mysteries of the Infernal Goddess" [p. 73]), *Thel* ("Thel is the soul-making par excellence of Blake's work" [p. 107]), and *Visions*. Chapter Two is apparently digested in *Blake Journal*, No. 6 (2001), 72-106.

**§Draper, William Henry.** *Courage! or, The Days of Our Fathers, a Record and Remembrance of the Spirit of Great Britain a Hundred Years Ago from the Works of Sydney Smith, William Blake ... [et al.]* Recalled in 1915. (Leeds: Jackson, 1915) 8 pp.

**Drechsler, Maximiliane.** "Geister und Dämonen aus dem Jenseits: William Blakes 'Pitt' und 'Nelson'." Pp. 103-107, 178-179 of Drechsler's *Zwischen Kunst und Kommerz: Zur Geschichte des Ausstellungswesens zwischen 1775 und 1905.* (München und Berlin: Deutscher Kunstverlag, 1996) Kunstwissenschaftliche Studien 63 In German

Part of a dissertation turned into a book on Blake's exhibition (1809-10). Other sections are on Barry's exhibition strategies.

Part VI: Biography and Criticism

**\*Drinkwater, John.** "Solitary Genius: John Drinkwater's Poem for Saturday: William Blake 1757-1827." *Evening Standard* [ ], p. 17.

Prints the "Jerusalem" lyric from *Milton*.

§**Drummond, Harriet.** "Christ the Mediator." *Christie's International Magazine*, May-June 2005.

**Dugaw, Dianne.** "Lessons of the 'Natural' World from Gay to William Blake: The Animal Fables." Chapter 10 of her "*Deep Play*": *John Gay and the Invention of Modernity*. (Newark [Delaware]: University of Delaware Press; London: Associated University Presses, 2001)

**Duhet, Paul-Marie.** "William Blake et *The French Revolution*." Pp. 31-39 of *Revolution française peuple et littérature: images du peuple révolutionnaire: Théatralité sans Frontières*. Ed. André Peyronie. (Paris: 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**

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

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

**REVIEWS**

**Michael Mason**, *Times Literary Supplement*, Feb  
1981) (with another)

**Michael Mason**, "Blake and His Commentators", *Times Literary Supplement*, 20 Feb 1981, p. 199 (a correction to his review) <**BBS**, 560>

**Stephen Wyller and G. Inqli James**, "Blake", *Times Literary Supplement*, 13 and 27 March 1981, pp. 285, 351 (Mason's review is "retrogressive" [Wyller] and "downright misleading" [James]) **BBS**, 686>

§**Marcia Pointon**, *Burlington Magazine*, CXXIII, 938  
(May 1981), 313-315

§**Peter Quennell**, *Apollo*, CXIV (Aug 1981), 136-137  
(with 3 others)

§**J. Karl Franson**, *Milton Quarterly*, XV (1981), 99-101

§**Anon.**, *Choice*, XVIII (1981), 931

**Anthony Payne**, "Conversing in Paradise", *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)

§**Jean-Jacques Mayou**, *Etudes anglaises*, XXXV  
(1982), 216-217, in French

§**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-109 (with 2 others)

§**Désirée Hirst**, *Review of English Studies*, XXXIV  
(1983), 222-224 (with another)

**Bette Charlene Werner**, *Blake*, XVIII, 1 (Summer 1984), 33-34

§**Joseph Wittreich**, *Yearbook of English Studies*, XIV (1984), 329-331

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS VII (1985), 395-396

## E

\***Eagleton, Terry**. "The Original Political Vision: Sex, art and transformation: Dissent and emancipation were holy for William Blake. He could teach our prime minister so much about how to be radical." *Guardian*, 28 Nov 2007, p. 34.

For an indignant response, see Hobson.

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

The chief contents are

**Morris Eaves**. "Introduction: to paradise the hard way." Pp. 1-16. ("His poetry risks every kind of excess to achieve revelation" [p. 1].)

### [Part] I Perspectives

**Aileen Ward**. "William Blake and his circle." Pp. 19-36.

\***Joseph Viscomi**. "Illuminated printing." Pp. 37-62. (A concise, masterful account.) **B**. It was incorporated in 2004 in The William Blake Archive with almost 90 additional

reproductions. C. Also accessible in his “Collected Essays on Blake and His Times”, q.v.

**Susan J. Wolfson.** “Blake’s language in poetic form.” Pp. 63-84. (“His poetry is unprescribed, ... delivered by inspiration alone”, characterized by “intensely performative antiformalism” [pp. 63, 65].)

**David Bindman.** “Blake as a painter.” Pp. 85-109. (An admirably comprehensive account.)

**Saree Makdisi.** “The political aesthetic of Blake’s images.” Pp. 110-131. (“The ‘meaning’ of Blake’s text emerges from the process of reading itself” [p. 112]. Material from it reappears in his *William Blake and the Impossible History of the 1790s* [2003] Chapter 4: “Weary of Time: Images and Commodity in Blake” [pp. 155-203].)

**Jon Mee.** “Blake’s politics in history.” Pp. 133-149. (A sophisticated argument that “Blake was always a deeply political writer” [p. 133].)

**Robert Ryan.** “Blake and religion.” Pp. 150-168. (An intelligent and perceptive account.)

**David Simpson.** “Blake and Romanticism.” Pp. 169-187. (About definitions of Romanticism, sometimes related to Blake.)

#### [Part] II Blake’s Works.

\***Nelson Hilton.** “Blake’s early works.” Pp. 191-209. (A responsible outline.)

\***Andrew Lincoln.** “From *America* to *The Four Zoas*.” Pp. 210-230. (A useful summary.)

**Mary Lynn Johnson.** “*Milton* and its contexts.” Pp. 231-250.

\***Robert N. Essick.** “*Jerusalem* and Blake’s final works.” Pp. 251-271. (“Is *Jerusalem* unreadable? ... Blake questions the very grounds of understanding” [pp. 251, 252].)

**Alexander Gourlay.** “A Glossary of Terms, Names, and Concepts in Blake.” Pp. 272-287<sup>561</sup>

**Alexander Gourlay.** “Guide to Further Reading.” Pp. 288-293.

**Alexander Gourlay.** “Seeing Blake’s Art in Person.” Pp. 294-295. (About where Blake’s originals are and why one should see them.)

### REVIEWS

**T. Hoagwood,** *Choice*, XII (2003), 337 (“Highly recommended”)

**D.W. Dörrbecker,** *BARS Bulletin & Review*, No. 25 (March 2004), 30-31 (expresses “huge respect for the achievement of Eaves and his contributors”)

**\*Tim Heath,** “Which is the Way The Right or the Left”, *Blake Journal*, No. 8 (2004), 92 (the “review” consists of a design of a blossom with Blake’s head at the centre and petals bearing the names of authors and titles of essays, underprinted with “IS THIS TO BE DIVINE IN DIGITAL”)

**Ralph Pordzik,** *Anglia*, CXXII, 2 (2004), 334-338, in German

**Karl Kroeber,** *Blake*, XXXVIII (2005), 150-154 (“the most attractive aspect of the *Companion*” is its demonstration that “confronting its [Blake’s art’s] difficulties is the best way” [p. 154])

**§W.H. Stevenson,** *Essays in Criticism*, LV (2005), 270-275

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

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

**\*Eaves, Morris.** *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (Ithaca and London: Cornell University Press, 1992) 8° height, 4° width, 131 reproductions (38 of them after Blake); ISBN: 0801424895

An important essay in historiography, tracing "significant aspects of the story by which Blake attempted to orient himself to the contemporary situation", with chapters on "The Making of an English School of Painters", "A New Maecenas" (John Boydell), "A Christian History of Engraving", and "The Artistic Machine" (i.e., the technology of graphic reproductions). In the *Descriptive Catalogue* and especially in his "Public Address", Blake argued "that original English art had been superseded by a counter-art of imitation adapted to commerce, 'Suited' to its 'Purposes' and 'Subservient' to the 'interest' of the 'Trader'"; "Blake replaces the standard English school conviction that historical interruptions [*such as the Civil War*] have prevented English artists from acquiring painting and allied arts with an energetic conspiracy theory" (pp. xix, 176, 143).

**REVIEWS**

**Joseph Viscomi, *Wordsworth Circle*, XXIV, 4 (Autumn 1993), 205-210** **B.** Also accessible in his "Collected Essays on Blake and His Times", q.v. ("interesting literary analyses of aesthetic texts" [p. 206])

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

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

Part VI: Biography and Criticism

- Martin Butlin**, *Burlington Magazine*, CXXXVI (1994), 18-20 (with another) (Eaves "adds immensely to our knowledge of the details and reasoning behind Blake's theories about art" [p. 119])
- Dennis M. Read**, *Nineteenth-Century Prose*, XXI (1994), 139-146 (with another) (an "illuminating", "extremely ambitious and thorough investigation of the history of the English School of art and the fundamental argument Blake and others had with it" [pp. 142, 140])
- §**Tim Cloudsley**, *History of European Ideas*, XVIII (1994), 1042-1044
- Ronald Paulson**, *Blake*, XXVIII, 3 (Winter 1994-95), 101-102 ("This is a fascinating study in historiography" [p. 101])
- David Worrall**, "Art and Industry in the Age of Blake", *Print Quarterly*, XII (1995), 195-197 (it is "a major contribution to Blake studies")
- §**Mark Hallett**, *Art History*, XVIII (1995), 608-609
- Brian Wilkie**, *Yearbook of English Studies*, XXV (1995), 299-300 (it shows "considerable erudition" and "great imaginative power")
- David Worrall** [bis], *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 ("an original and very significant contribution")
- Ralph Pite**, "Some Versions of Blake", *English*, XLV (1996), 175-181 (with another) (Eaves's book is "highly informative and detailed" despite "the thinness of his overall argument" [pp. 182, 180])

**Eaves, Morris.** “Crafting Editorial Settlements.”  
*Romanticism on the Net*, No. 41-42 (2006).

About the history of editing Blake and the William Blake Archive.

§**Eaves, Morris.** “Multimedia Body Plans: A Self-Assessment.” Pp. 210-213 of *Electronic Textual Editing*. Ed. Lou Burnand, Katherine O’Brien O’Keefe, & John Unsworth. (N.Y.: Modern Language Association of America, 2006) 1 CD Rom

\***Eaves, Morris**, *William Blake’s Theory of Art* (1982) <**BBS**>

#### REVIEWS

§**Andrew Lincoln**, “Lines of Identity”, *Times Literary Supplement*, 4 Feb 1983, p. 111

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

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**Morris Eaves**, “Morris Eaves Replies”, *Wordsworth Circle*, XIV (1983), 159-160 (a courteous reply) <**BBS, 459**>

**Hazard Adams**, *Blake*, XVII, 3 (Winter 1983-84), 107-111

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§**Thomas A. Vogler**, *Studies in Romanticism*, XXIV, 2 (Summer 1985), 289-300

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXIV (1985), 138-140

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**Echion [Edward Chatfield]**.<sup>563</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.

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

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

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Young's *Night Thoughts* Night I has a "Worm [*that*] riot[s] on that Rose so red", as in Blake's poem.

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

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A review of the literature on the work of the poet.

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Bedlam, Jonathan Martin the York Minster Incendiary and William Blake, "un homme grand et pâle".

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**Jacqueline Oskamp**, *De Volkskrant*, in Dutch; tr. Jules van Lieshout in *Blake*, XXV (1991-92), 91-92 (on the performance, not the book)

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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 Kiyō [Bulletin of Graduate School of Education, Waseda University]*, Bessatsu [Extra Issue], No. 1 (1993), 15-30. In Japanese

**Endo, Toru.** "Fudoten to shite no Jerusalem [Jerusalem as a Fixed Point]." *Fochun*, Shinsei Gengo Bunka Kenkyukai [*Fortune*, New Study Group of Language and Culture], No. 6 (1994), 57-68. In Japanese

Jerusalem as a city and a woman in *Jerusalem* is said to be like "a fixed point" in mathematics.

**Endo, Toru.** "'Kyomu' to 'Eien' -- kukyo na Mugen to chumitsu na Mugen ['Void' and 'Eternity' -- Vacuous Infinity and Filled Infinity]." *Horaizun*, *Eibungaku Kenkyu to Hihyo [Horizon, Study and Criticism of English Literature]*, *Waseda Daigaku Eibeibungaku*

*Kenkyukai [The Society of English and American Literature in Waseda University]*, No. 27 (1995), 25-36. In Japanese

In Blake, there are two contrary concepts of "Infinity". One is "Eternity", and the other is a negative concept expressed by such terms as "void", "vacuum", "non-entity", "eternal death", and "annihilation". "Void" is directly connected with Newtonian "absolute space and absolute time" and is outside "the human existence". In Blake's text, on the contrary, there is "Infinite Space" which is filled with human forms, so that each moment becomes equal to "eternal".

**Endo, Toru.** "Nikutai no mittsu no Dankai (Reveru) -- Blake *Urizen no Shi* ni okeru [Three Levels of the Body -- In Blake's *The Book of Urizen*]." *Horaizun, Eibungaku Kenkyu to Hihyo [Horizon, Study and Criticism of English Literature]*, *Waseda Daigaku Eibeibungaku Kenkyukai [The Society of English and American Literature in Waseda University]*, No. 26 (1994), 13-23. In Japanese

In Blake, the "three levels of the body" are "the Spiritual Body" (the state of pure energy), "the Giant Body" (which is Jesus Christ) and "materialized energy" (where energy and matter conflict with one another) and "the shrinking body" (a mere shadow of energy).

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\***Engetsu, Katsuhiko.** "Meikyu no Blake -- *Mil/ton Zen* [1]2 kan o yomu: Blake in the Labyrinth -- Reading *Mil/ton* in [1]2 Books." *Doshisha Daigaku Eigo Eibungaku Kenkyu: Doshisha Studies in English, the Literary Association, Doshisha University*, No. 65 (1995), 19-52. In Japanese, with an English abstract on pp. 51-52

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§**Erik Routley**, *Bulletin* [Hymn Society of Great Britain and Ireland], VI (1967), 111-113

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§**Mark Schorer**, *Philological Quarterly*, XXXI (July 1952), 253-254

§**Edwin R. Clapp**, *Western Humanities Review*, VI (1952), 193-195

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\*§**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)

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

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**Brian Wilkie**, *Yearbook of English Studies*, XXIII (1993), 351-352 (praise)

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Chapter X of 1954 is reprinted in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1965) Twentieth Century Views; part of Chapter XIII ("Infinite London") of 1969 is reprinted in *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*, ed. Morton D. Paley (1969); excerpts of 1969 appear in pp. 37-47 of *William Blake's THE MARRIAGE OF HEAVEN AND HELL*, ed. Harold Bloom (1987); Chapter XIII is reprinted in *William Blake*, ed. John Lucas (1998); and part of Chapter XIII and pp. 178-182 are reprinted from *Critics on Blake: Readings in Literary Criticism*, ed. Judith O'Neill (1970); as "People in Blake's 'London'" and "Spirituality Versus Society" on pp. 44-47, 112-116 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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§**S. Foster Damon**, *Saturday Review of Literature*, 1 May 1954, p. 29

§**Alexander Buchan**, *Post-Dispatch* [St Louis], 30 May 1954, p. 4B

§**Anon.**, *Times Literary Supplement*, 25 June 1954, p. 410

- § **Joseph Warren Beach**, “Blake the Seer as Artist and Poet”,  
*Sewanee Review*, LXII, 3 (Summer 1954), 527-534  
(with another)
- § **Anon. [?Elizabeth O’Higgins]**, *Dublin Magazine*, XXX  
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- § **H.M. Margoliouth**, *Oxford Magazine*, 28 Oct 1954
- § **Hazard Adams**, *Accent*, XIV (1954), 300-301
- § **Anon.**, *United States Quarterly Book Review*, X (1954), 320
- § **R.T.F.**, *Personalist*, XXXV (1954), 432-434 (with another)
- § **Nicholas Joose**, *Poetry*, LXXXIV (1954), 364-365
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(1955), 324-326
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XIV (1955), 542
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- § **H. Lemaitre**, *Etudes anglaises*, IX (1956), 63-64, in French
- § **M.M. Mahood**, *Modern Philology*, LIII (1956), 208-210

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- § **Patrick J. Callahan**, *Blake Studies*, III, 1 (Fall 1970), 87-89
- E.J. Rose**, *Blake Newsletter*, IV, 2 (Fall 1970), 48-49

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- I.H. C[hayes]**, *English Language Notes*, VIII (1970), 22  
§**Max F. Schultz**, *Western Review*, VII (1970), 66-67  
§**Rodney M. Baine**, *Georgia Review*, XXV (Summer 1971),  
238-241 (with 4 others)  
§**Anon.**, “The Composite Art of Blake”, *Times Literary  
Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12  
others)  
§**John E. Grant**, *Philological Quarterly*, L (1971)  
§**Jerome J. McGann**, *Modern Philology*, LXIX, 3 (Feb  
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§**Anon.**, “Guides to a New Language”, *Times Literary  
Supplement*, 3 Oct 1968 (with another)  
**John E. Grant**, *Philological Quarterly*, XLVII, 3 (July  
1968), 356-357  
§**F.W. Bateson**, *Library*, XXIV (1969), 170-171  
**H.I. C[hayes]**, *English Language Notes*, VII (1969), 21-22  
§**Vivian de Sola Pinto**, *Modern Language Review*, LXV (Jan  
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**G.E. Bentley, Jr.**, “Blake Scholars and Critics: The Texts”,  
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287 (with 5 others)

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- 1 **George Quasha**. "Orc as a Fiery Paradigm of Poetic Torsion." "Reproduced in a slightly abbreviated form" in *William Blake*, ed. David Punter (1996), pp. 16-35.
- 3 **W.J.T. Mitchell**. "Blake's Composite Art." Pp. 57-81. Pp. 63-66 are reprinted as "The Marriage of Images and Words" on pp. 120-124 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003); apparently reprinted in *Bloom's Bio-Critiques: William Blake* [2006].
- 7 **Robert E. Simmons**. "Urizen: The Symmetry of Fear." Pp. 146-173. Pp. 167-169 are reprinted as "Blake's Balance" on pp. 92-93 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).
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- 20 **Kenneth R. Johnson**. "Blake's Cities: Romantic Forms of Urban Renewal." Pp. 413-442. Pp. 417-419 are reprinted as "The Vocabulary of Blake's 'London'" on pp. 47-49 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

§**Martin K. Nurmi**, *Blake Newsletter*, V, 3 (Winter 1971-72), 207-208

§**G.E. Bentley, Jr.**, *Apollo*, XCV (Jan 1972), 72 (with another)

§**Daniel Hughes**, “The Luck of William Blake”, *Massachusetts Review*, XIII (Autumn 1972), 707-725 (with 2 others)

§**Anthony Blunt**, “Blakomania”, *Yale Review*, LXI (Winter 1972), 301-306 (with another)

§**Désirée Hirst**, *Review of English Studies*, XXIV (Feb 1973), 95-99 (with 2 others)

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

§**Mario Praz**, *English Studies*, LIV (1973), 516-518

§**David Bindman**, *Burlington Magazine*, CXVI (Aug 1974), 857 (with another)

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Especially about the 12 great colour-prints.

§**Erle, Sibylle I.** “From Face Values to Inner Visions: Blake and Lavater’s Perception of Body and Soul.” Nottingham Trent Ph.D., 2004.

§**Erle, Sibylle.** “Leaving Their Mark: Lavater, Fuseli and Blake’s Imprint on Aphorisms on Man.” *Comparative Critical Studies*, III, 3 (Oct 2006), 347-369, on-line.

§Ernst, C. "The Vocation of Nature." Pp. 59-73 of *The Limits of Human Nature: Essays Based on a Course of Lectures Given at the Institute of Contemporary Arts, London*. Ed. Jonathan Benthall. (London: Dutton, 1974)

Said to concern Blake.

**Essick, Robert N.** "Blake [*née* Boucher] Catherine Sophia (1762-1831), wife and assistant to William Blake ...." Vol. VI, p. 94, of *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004)

**Essick, Robert N.** "Blake, William (1757-1827), engraver, artist, and poet ...." Vol. VI, pp. 190-231, of *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004)

It replaces the account by Anne Gilchrist in Vol. V, pp. 180-184 of *The Dictionary of National Biography* (1886). <**BB**>

\*Essick, Robert N. "Representation, Anxiety, and the Bibliographic Sublime." *Huntington Library Quarterly*, LIX (1998), 503-528.

The "bibliographic sublime" is the "response to semiotic uncertainty, when inscribed within the physical features of a book" (p. 513). The essay ranges agreeably through *Tristram Shandy*, *Pat the Bunny*, and *Marriage* (pp. 511-513, 523-527). *Marriage* (L) pl. 25-27 ("A Song of Liberty"), "almost certainly printed as a small, independent pamphlet" (pp. 523-524), is reproduced entire.

\***Essick, Robert N.** *A Troubled Paradise: William Blake's Virgil Wood Engravings*. with an afterword on collecting William Blake by **John Windle**. (San Francisco: John Windle Antiquarian Bookseller, 1999) Tall 8°, 48 pp. including 30 designs reproduced on 9 leaves; no ISBN

Essick's text (pp. 7-13) is a history and evaluation of Blake's designs; "technique became the determiner of style .... Every cut is a vector of energy" (p. 9). It is supplemented by an "Appendix to *A*

*Troubled Paradise*", which records "Current ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Illustrations for Thornton's Virgil" (pp. 43-44 [silently reprinted from *Blake*, XXXI (1998), 136-137]), and "A Bibliography to *A Troubled Paradise*" (pp. 45-47).

John Windle, "A Blake Collector's Vade Mecum" (pp. 33-41) suggests what to look for in designs engraved by or after Blake, excluding the inaccessible books in Illuminated Printing.

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[**Nicholas Barker**], *Book Collector*, XLIX (2000), 274-275  
("Essick writes sensitively and with deep appreciation")

**Essick, Robert N.**, ed., *The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics* (1973) <**BB #A1583**>

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

**D.V. E[rdman]**, *English Language Notes*, XII (Sept 1974), 32

§**Stuart Curran**, "Recent Studies in the Nineteenth Century,"  
*Studies in English Literature 1500-1900*, XIV, 4  
(Autumn 1974), 642-643 (with 4 others)

\***Thomas L. Minnick**, *Blake Newsletter*, VIII, 4 (Spring 1975), 130-132

**Brian Wilkie**, *Blake Studies*, VI, 2 (1975), 204-208

§**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (1975),  
48-49 (with 3 others)

§**Dennis M. Welch**, *Philological Quarterly*, LIII (1975)

\***Essick, Robert N.** "Visual/Verbal Relationships in Book Illustration." Pp. 169-204 of *British Art 1740-1820: Essays in*

*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**>

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

**Essick, Robert N.** *William Blake and the Language of Adam* (1989) <**BBS**>.

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**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 129-130

§**Robert F. Gleckner**, *Wordsworth Circle*, XX, 4 (Autumn 1989), 118-120

§**David Fuller**, *Durham University Journal*, NS LI, 1 (Jan 1990), 118-120

§**Dean Wentworth Bethea**, *South Atlantic Review*, LV, 2 (May 1990), 147-149

§**Edward Larrissy**, *Notes and Queries*, XXXVII, 2 (June 1990), 226 (with another)

§**David Worrall**, "Arrows of Desire", *English (The Journal of the English Association)*, XXXIX, 164 (Summer 1990), 173-176

§**Edwina Burness**, *English Studies*, LXXI, 5 (Oct 1990), 455-462 (with 5 others)

\***Nelson Hilton**, *Blake*, XXIV, 2 (Fall 1990), 67-70

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1989* (1990), 97-98

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- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1989* (1990), 98-99
- §**Brian Wilkie**, *Modern Language Review*, LXXXVI, 3 (July 1991), 670-671
- §**James C. McKusick**, *Huntington Library Quarterly*, LIV, 4 (Fall 1991), 353-362
- Angela Esterhammer**, *Studies in Romanticism*, XXX, 4 (Winter 1991), 685-688 ("a well-balanced and insightful study" [p. 685])
- James C. McKusick**, *Huntington Library Quarterly*, LIV (1991), 553-562 ("a model of bold, incisive, and carefully researched scholarly analysis of literary and artistic creation from a broad interdisciplinary perspective" [p. 354])
- Susan Matthews**, *BARS Bulletin & Review*, No. 3 (Oct 1992), 14-15 ("excellent")
- Andrew Cooper**, *Journal of English and Germanic Philology*, XCI (1992), 252-255 ("an important and elegant recuperation of Blake's performative aesthetic" with "many old-fashioned virtues" [pp. 255, 252])
- N.M. Davis**, *British Journal for Eighteenth-Century Studies*, XV (1992), 90-92 (a "convincing", "ambitious, pertinaciously argued book" [p. 92])
- Michael McMahon**, *Year's Work in English Studies*, LXX for 1989 (1992), 87-88
- R. Paul Yoder**, *Eighteenth Century ... Bibliography*, NS XV for 1989 (1996), 285-286

**Essick, Robert N.**, *William Blake Printmaker* (1980) <**BBS**>

## REVIEWS

- § **Grace Anne A. DeCandido**, *Library Journal*, Dec 1980
- § **Anon.**, *Choice*, XVIII (1980), 517
- § **Michael Mason**, *Times Literary Supplement*, 13 Feb 1981, p. 169 (with another)  
For complaints and corrections, see **Mason**, “Blake and His Commentators”, **Stephen Wyler** and **G. Ingham James**, “Blake”, *Times Literary Supplement*, 20 Feb, 13, 27 March 1981, pp. 199, 275, 351 <**BBS**, **560**, **686**>
- § **David Bindman**, *London Review of Books*, 2-16 April 1981
- § **David Alexander**, *Burlington Magazine*, CXXIII, 928 (May 1981), 311-312
- § **David E. McKenty**, *College Literature*, VIII (Spring 1981), 196-197
- § **Peter Quennell**, *Apollo*, CXIV (Aug 1981), 136-137 (with 3 others)
- § **Anon.**, *Art Express*, Sept/Oct 1981 (with 2 others)
- § **John Gage**, “Printing Coloured Pictures”, *Art History*, IV, 4 (Dec 1981), 470-474
- § **Robert H. Getscher**, *ARLIS/NA Newsletter*, IX (Dec 1981), 253-254 (with another)
- § **Anon.**, *Antioch Review*, XXXIX, 1 (Winter 1981)
- § **Leopold Damrosch, Jr.**, *Studies in Romanticism*, XX, 4 (Winter 1981), 544-545
- \* **Ossian Lindberg**, *Blake*, XV, 3 (Winter 1981-82), 140-148
- § **David Irwin**, *Durham University Journal*, XLIII (1981), 112-113
- § **George Quasha**, “The Infernal Method,” *Parabola*, VI, 1 (1981) (with 2 others)
- § **Mark Trevor Smith**, *American Book Collector*, II, 2 (1981)
- § **Brian Alderson**, *Times Higher Education Supplement*, 15 Jan 1982 (with 2 others)

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§**Zachary Leader**, *Art Book Review*, I, 1 (March 1982) (with 3 others)

§**Anthony Payne**, “Conversing in Paradise”, *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)

§**Dennis M. Read**, *Wordsworth Circle*, XIII, 3 (Summer 1982), 139-141

§**Brian Alderson** [bis], *Phaedrus* (annual) (1982)

§**Nelson Hilton**, *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)

**Jim Springer Borck**, *Eighteenth Century ... Bibliography*, NS VI (1984), 398-399

\***Stephen Cox**, “A Review Essay: Recent Work on Blake”, *Eighteenth-Century Studies*, XVIII (1985), 390-405 (with 6 others) <**BBS**, 444>

**Michael Mason**, *Times Literary Supplement*, 13 Feb 1981), p. 169 (with another)

**Michael Mason**, “Blake and His Commentators”, *Times Literary Supplement*, 20 Feb 1981, p. 199 (a correction to his review) <**BBS**, 560>

**Stephen Wyller and G. 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**>

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

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

**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 (Jan 1980)

**David Bindman**, *Blake*, XIV, 2 (Fall 1980), 106-107

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

**REVIEWS**

§**Joan Owen**, *Library Journal*, CIII (1978), 1478

§**Raymond Lister**, *Journal of the Royal Society of Arts*, Nov 1979 (with another)

§**Anon.**, “Bewildering Blake”, *Books and Bookmen*, March 1980 (with 2 others)

§**Aileen Ward**, *Wordsworth Circle*, XI, 3 (Summer 1980), 160-162

§**Zachary Leader**, *Studies in Romanticism*, XIX, 3 (Fall 1980), 419-433 (with another)

§**Spencer Hall**, *Southern Humanities Review*, XIV, 1 (Winter 1980), 75-76

\***W.J.T. Mitchell**, *Blake*, XIV, 3 (Winter 1980-81), 116-120

§**Maurits Engelborghs**, *Deutsche Warande en Belfort*, CXXVII, 4 (May 1982) (with 2 others) in German

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS V (1983), 349-352

\***Essick, Robert N., & Joseph Viscomi.** "Inquiry into Blake's Method of Color Printing." [www.iblio.org/jsviscom](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>564</sup> and manifest mis-registration in one pull of *Songs* (E), that Blake made his colour-prints by passing the copperplate through the press twice, first with the text and then with the colours. However, these "pin-holes" do not exist (see *Songs* [T<sup>1</sup>] above), and, according to Essick & Viscomi, the double-printing of "Nurse's Song" in *Songs* (E) is a unique instance, the text (not the colouring) being printed again to correct scandalously faint inking on the first printing. "There is no physical evidence that Blake ever experimented with the pin-hole method of registration" or passed his colour-prints through the press more than once except in *Songs* (E).

The essay is printed in abbreviated form in *Blake*, XXXV (2002), 74-103.

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

**Essick, Robert N., & Joseph Viscomi.** "Response" (2003) <www.blakequarterly.org> to Martin Butlin, "William Blake, S.W. Hayter, and Color Printing."

§**Esterhammer, Angela.** "Blake's *Jerusalem* and Hölderlin's *Patmos*." In *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Burlington [Vermont]: Ashgate, 2001)

**Esterhammer, Angela.** "The Constitution of Blake's Innocence and Experience." *English Studies in Canada*, X (1993) [an issue dedicated to the work of Northrop Frye], 151-160.

"An awareness of the performative dimension of Blake's language modifies our interpretation of the 'Introduction' to *Experience*" (pp. 151-152).

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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. 119-145), *Marriage* and *Urizen* (pp. 146-173), and *Jerusalem* (pp. 174-219).

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**Stephen C. Behrendt,** *Wordsworth Circle*, XXVI (1995), 201-203 (with another) (an "insightful

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book" which "at least significantly replots some venerable literary-critical fields")

**David L. Clark**, *Blake*, XXXI, 1 (Summer 1997), 29-34 ("Esterhammer's instantiation of Blake's work" is "lucidly argued and elegantly written" [pp. 33, 30])

**David Gay**, *English Studies in Canada*, XXIII (1996), 347-349 (it is "timely and important" [p. 347])

**Tannenbaum, Leslie**, *Studies in Romanticism*, XXXVI, 2 (Spring 1997), 284-291 (with another) (Esterhammer's book "has its moment of interest" [p. 286])

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 396 (it contains "some of the sharpest readings of Blake I have seen in a long time")

**Esterhammer, Angela.** "Romantic Voices, Romantic Curses: Blake's *Tiriel*, Hölderlin's *Tod des Empedokles*, Shelley's *Prometheus Unbound*." Pp. 21-32 of *Romantic Voices, Romantic Poetics: Selected Papers from the Regensburg Conference of the German Society for English Romanticism*. Ed. Christoph Bode & Katharine Rennhak. (Trier [Germany]: WVT Wissenschaftlicher Verlag Trier, 2005) Studien zur Englischen Romantik (Neue Folge) Band 1.

"The most relevant context for analysing Romantic curses ... is the powerful philosophy of performative language" (p. 22).

**Evans, B. Ifor.** "Thomas Gray and William Blake." Chapter VII (pp. 99-108) of his *Tradition and Romanticism*. (London, 1940) <BB> B. *Tradition and Romanticism: Studies in English Poetry from Chaucer to W.B. Yeats*. (Hamden [Connecticut]: Archon Books, [c. 1964])

\***Evans, Lloyd.** "Incapable of Promise." *Spectator*, 27 Oct 2007, p. 68.

Ill-informed remarks stimulated by the celebrations of Blake's 250<sup>th</sup> anniversary.

§**Evans, Lloyd.** "Theatre: The Dysfunkshonalz!: Some Kind of Bliss: William Blake's Divine Humanity." *Spectator*, 1 Dec 2007, p. 82.

§**Evans, Peter.** "Anthem ban next? Most people sing Jerusalem and the National Anthem because they are patriotic." *Times* [London], 23 April 2008.

For other essays on the subject, see Anon., "And did those feet", Goodwin, Gordon, Khew, Morrison, and Strange.

**Evenden, John; Ruthven Todd.** "Blake's Dante Plates." *Times Literary Supplement*, 12 Sept 1968, p. 1032 <BB>; 26 Sept 1968, p. 1090.

Evenden says that drypoint is visible not only in Dante's "Whirlpool of Lovers", as Todd says (*Times Literary Supplement*, 29 Aug 1968) Harry Hoehn had found, but also in the print reproduced in Binyon's *Engraved Designs*, pl. 33.

Todd says (p. 1090) he had told Hoehn "that he was mistaken in supposing that he had made a 'discovery'."

## F

**F., J.H.** "Blake the Visionary." *True Briton: A Weekly Magazine of Amusement and Instruction*, NS, I, 11 (part 1); 12 (1852), 163-164; 12 (part 2) (1852), 179-180. <Princeton>

Silent quotation from Cunningham, including "The Tyger" (omitting the last stanza). "Blake—how few hear the name to recognise it as that of a genius; yet he was such." (p. 163)

§**Fabre, Silvia Diaz.** "Rewriting the Blakeian 'Invisible Worm' in the Work of Jennifer Johnston." *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.

**Fairchild, B.H.,** *Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake* (1980) <**BBS**>

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§**Stuart Peterfreund,** *Wordsworth Circle*, XII, 3 (Summer 1981), 167-169

\***James A. Winn,** *Blake*, XV, 2 (Fall 1981), 94-96

§**Martha Winburn** England, *Studies in Romanticism*,  
XX, 4 (Winter 1981), 545-549

**D.V. E[rdman]**, *Romantic Movement ... Bibliography  
for 1980* (1981), 76

**Stephen Leo Carr**, *Eighteenth Century ...  
Bibliography*, NS VI (1984), 399-400

\***Fairer, David**. “Experience Reading Innocence:  
Contextualizing Blake’s *Holy Thursday*.” *Eighteenth-  
Century Studies*, XXXV (2002), 535-562.

The political contexts of the ceremony at St Pauls  
“can illuminate our responses to Blake’s poem” (p. 540).

**Fallon, David**. “‘Creating New Flesh on the Demon cold’:  
Blake’s Milton and the Apotheosis of the Poet.” *Literature  
Compass* (March 2005) on line <[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.

\***Fallon, David**. “‘That Angel Who Rides the Who Rides  
the Whirlwind’: William Blake’s Oriental Apotheosis of  
William Pitt.” *Eighteenth-Century Life*, XXXI, 2 (Spring  
2007), 1-28.

On the context of official statues of Pitt.

**Farington, Joseph**. §The Farington Diary. *Morning Post*.  
<BB>

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**B.** *The Farington Diary*. Ed. **James Greig**. [8 vols.] (London, [Vol. I] 1922, [II] 1923, [III-IV] 1924, [V] 1925, [VI] 1926, [VII] 1927, [VIII] 1928) <**BB**>

**C** *The Diary of Joseph Farington* [1793-1820]. Ed. **Kenneth Garlick & Angus Macintyre** [Vol. I-VI] or **Kathryne Cave** [Vol. VII-XVI]. (New Haven & London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1978 [Vol. I-II], 1979 [Vol. III-VI], 1982 [Vol. VII-X], 1983 [Vol. XI-XII], 1984 [Vol. XIII-XVI], 1999 [*Index* by Evelyn Newby]).

**C** The important references to Blake of 19 February, 24 June 1796, 12 January 1797, 30 November 1805, first given in the edition of James Greig (1922-1928), are reprinted less inaccurately on II, 497, 588-589, III, 756-757, VII, 2652. The thousand-page index is extraordinarily detailed and useful about art and many other matters such as Food, Illness, Travel, and Inns

**Farrell, Michael.** “John Locke’s Ideology of Education and William Blake’s ‘Proverbs of Hell’.” *Notes and Queries*, CCLI [NS LIII] (2006), 310-311.

In “Sooner murder an infant in its cradle than nurse unacted desires”, “Blake may be referring ironically to Locke’s” “Children should ... go without their longings even from their very Cradles”.

§**Farrell, Michael.** “Revolution and Revelation: William Blake and the Moral Law.” *Postgraduate English*, XV (March 2007), no pagination.

**Farrell, Michael.** "William Blake and the Bible: Reading and Writing the Law." Chapter Three (pp. 27-36) of *Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries*. Ed. Darby Lewes. (Lanham, Maryland, Boulder, N.Y., Toronto, Plymouth [U.K.]: Lexington Books, 2008)

"Blake's attitude towards the Bible was ambivalent" (p. 27).

**Fausset, Hugh I'anson.** "William Blake." Chapter VI (pp. 152-164) of his *Studies in Idealism*. (London & N.Y., 1923)  
<BB> B. §(Port Washington [N.Y.], Kennikat, 1965)

**Fauvet, P.** "Blake, Wordsworth and late eighteenth century radicalism." *Index to [British] Theses*, XXX (1982), 189 (#4491). Keele Ph.D., 1979. <BBS under §Faucet>

**Feldman, Travis.** "The Contexts and Production of William Blake's 'The Four Zoas': Towards a Theory of the Manuscript." *DAI* on-line. Washington Ph.D., 2005. 208 pp.

§**Felstiner, John.** "'The Stationary Blasts of Waterfalls': Blake, the Wordsworths, and the Dung." *Can Poetry Save the Earth? Field Guide to Nature Poems*. (New Haven: Yale University Press, 2009), 34-38, 361.

\***Fenton, James.** "Colour blind: James Fenton wonders what William Blake really thought about slavery." *Guardian*, 5 May 2007.

**Ferber, Michael,** *The Poetry of William Blake* (1991) <BBS>

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**D.W. Dörrbecker,** *Blake*, XXV, 1 (Summer 1991), 20

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§*Kliatt*: *Kliatt Young Adult Popular Book Guide*, XXVI (1992), 22

**John E. Grant**, *Blake*, XXVIII (1994), 71-77 ("the best book-length introduction to Blake the writer for undergraduates and other common readers" [p. 71], but most of the long review is taken up with a discussion of the "Introduction" and "Earth's Answer" from *Experience*)

**R. Paul Yoder**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 333-334

**Ferber, Michael**, *The Social Vision of William Blake* (1985)  
<BBS>

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§**Frank Stack**, *Times Higher Education Supplement*, 8 Nov 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

\***Edward Larrissy**, *Blake*, XXI, 1 (Summer 1987), 41-42

§**Marcia Bunge**, *Journal of Religion*, LXII (1987), 410-413

§**Andrew Lincoln**, *Review of English Studies*, NS XXXVIII (1987), 85-87

§**Morton D. Paley**, *Journal of English and Germanic Philology*, LXXXVI (1987), 567-570

§**David Worrall**, *British Journal for Eighteenth-Century Studies*, X (1987), 110-112

§**James K. Chandler**, *Modern Language Review*, LXXXIII (1988), 412-414

§**François Piquet**, *Etudes anglaises*, XLI (1988), 358-359, in French

§**Leslie-Ann Hales**, *Heythrop Journal*, XXX (1989), 109-110

**William Frost**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 497-498

§**Ferguson, J.** "The voices of children': William Blake's *Songs of Innocence and of Experience*." *Use of English*, LI (2000), 207-218.

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*, on-line, 2007.

Eighteen paragraphs about the adaptation of Blake's design of "Death's Door" for Whitman's Tomb.

**Ferrara, Mark S.** "Ch'an [Zen] Buddhism and the Prophetic Poems of William Blake." *Journal of Chinese Linguistics*, XXIV (1997), 59-73.

On Blake's relationship to Mahayana Buddhism. "The similarities are no less than astonishing" (p. 59).

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§**Fievet, A.** "William Blake's Conception of Marriage: A Re-Vision of Difference." *Topic*, LV (2007), 1-12.

\***Finch, Christopher.** *Nineteenth-Century Water-Colors.* (N.Y., London, Paris: Abbeville Press, 1991) Pp. 123-130.

Blake appears in Chapter Five, "Visionaries, Poets, and Dissenters".

**Finch, G.J.** "Blake and Civilization." *English: The Journal of the English Association*, XL (1991), 193-203.

"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).

**Finkelman, Louis.** "The Romantic Vindication of Cain: A Study of Sympathetic Presentations of Cain by Seven Major Romantic Poets in England and France (Volumes I and II)." *DAI*, LIII (1992), 1151A. City University of New York Ph.D., 1992.

"Portraits of Cain" by Byron, Coleridge, Blake (*The Ghost of Abel*), Gerard de Nerval, Victor Hugo, Charles Baudelaire, and Charles-René Marie Leconte de Lisle are traced "back to their sources in the text of the Hebrew Bible ...."

**Finnegan, Ann Jennifer.** "Fine charting of the passions: Sex and metaphysics in English Romantic poetry." *DAI*, LIX (1999), 2999A. New South Wales Ph.D., 1998. "1 pp."

Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.

**\*Fisch, Harold.** "Blake." Part III (pp. 207-325) of his *The Biblical Presence in Shakespeare, Milton, and Blake: A Comparative Study*. (Oxford: Clarendon Press, 1999) 8°, xiv, 331 pp.; ISBN: 0198184891

Part III consists of

Chapter 7 (pp. 209-234): "Mock on Voltaire Rousseau." (Blake manifests "the assumption by the poet of the biblical writers themselves" [p. 210].)

Chapter 8 (pp. 235-258): "Cognition and Re-cognition." (About "the paradox of his intense preoccupation with the poetry of the Hebrew Scripture and his traumatic recoil from the entire doctrine and discipline of the Law which forms the substance of that system" [p. 235].)

Chapter 9 (pp. 259-287): "The Golden Sandals of Hermes." (In *Milton*, based on Milton, Virgil, and Homer.)

\*Chapter 10 (pp. 288-235): "The Poetics of Incarnation." (About "incarnational hermeneutics" in *Milton* versus the "conventional hermeneutics" of *Paradise Lost* [p. 289], with an analysis of Blake's *Job* designs.)

§\***Fischer, Gisela.** *William Blakes Illustrations of the Book of Job: Das Verhältnis von Text und Bild mit einer Untersuchung der Bild- und Symbolsprache in den Kupferstichen*. (Saarbrücken [Germany]: Verlag Dr. Müller, 2009) 237 pp.; ISBN: 9783639211283 All the Job prints are reproduced, poorly.

**Fischer, Kevin.** *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit*. (Madison, Teaneck:

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Fairleigh Dickinson University Press, 2004) 4<sup>o</sup>, 258 pp.; ISBN: 0838640060

“The difficulty of reading each visionary is considerably lessened if each is read in the light of each other. To an extent, Blake and Boehme may, through ‘the Holy Ghost ... the *only* Key,’ be seen as a key to each other” (p. 67).

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**Suzanne Sklar**, *Blake Journal*, No 9 (2005), 114-116  
(It “contains some of the best insights about Jacob Boehme I’ve yet encountered” [p. 114])

§**Bryan Kirby**, *German Quarterly*, LXXVIII (2005), 385-386

**Jason Whittaker**, *Year’s Work in English Studies*, LXXXV covering work published in 2004 (2007), 614-615

**Fisher, Peter F.** *The Valley of Vision: Blake as Prophet and Revolutionary*. Ed. Northrop Frye. (Toronto, 1961) University of Toronto Department of English Studies and Texts, No. 9. B. (Toronto, 1971) <**BB**> C. §(Temecula [California]: Textbook Publishers, 2003) 261 pp.; ISBN: 0758115156

Frye’s Preface (pp. v-viii) is reprinted in *Northrop Frye on Milton and Blake* (2005), 313-315, 456-457.

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§**Anon.**, "Language of Divine Anthology", *Times* [London], 3 Aug 1962 (plus another)

§**Hazard Adams**, *University of Toronto Quarterly*, XXXI (1962), 473-475

**D.V. E[rdman]**, *Philological Quarterly*, XL (1962), 658

§**John K. Mathison**, *Western Humanities Review*, XVII (1963), 365-366

§**H.S. Whittier**, *Dalhousie Review*, XLIII (1963), 103-109

§**James R. Wilson**, *Books Abroad*, XXXVII (1963), 74-75

§**Fitzgerald, Penelope**. "Innocence and Experience." *New York Times Book Review* (14 April 1996), 5.

§**Flory, Wendy Stallard**. "'The Diving and Ducking Moralities': Sendak's *Pierre*, Blake, and the Vulnerabilities of the Artist." *Melville Society Extracts*, No. 111 (Dec 1997), 7-17.

§\***Földényi, László**. *Newtons Traum: Blake's Newton*. Tr. aus dem Ungarischen von Akos Doma. (Berlin: Matthes & Seitz, 2007) 272 pp.; ISBN: 9783882218602 In Hungarian

The Hungarian National Library and WorldCat have no record of an edition in Hungarian.

**Foote, G.W.** "William Blake." *National Reformer*, 14, 21, 28 Feb, 21 March 1875, 100-101, 114-115, 131-132, 181-182.

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]).

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**Ford, Talissa J.** “‘Jerusalem is scattered abroad’: Blake’s Ottoman Geographies.” *Studies in Romanticism*, XLVII (2008), 529-548.

On British plans to populate Palestine.

§**Ford-Jones, J.**, ed. “William Blake.” In his *A Short History of Painters, Engravers, Sculptors, &c.* (Liverpool: E. Grindley & Palmer, 1897)

§**Fostowicz, 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 & 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* (1976) <**BBS**>

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- § **Anon.**, *Milton Quarterly*, X (1976), 129
- § **Mary Lynn Johnson**, "Recent Reconsiderations of Blake's Milton and *Milton: A Poem*", *Milton and the Romantics*, II (1976), 1-10 (with another)
- § **Leslie Brisman**, *Studies in Romanticism*, XVI, 2 (Spring 1977), 260-267
- Joseph A. Wittreich, Jr.**, *Blake*, XI, 2 (Fall 1977), 115-117
- § **Stanley K. Freiburg**, *Ariel: A Review of International English Literature*, VIII, 2 (1977), 97-99
- § **Donald Wesling**, *Wordsworth Circle*, VIII (1977), 233-236
- § **Stuart Curran**, *English Language Notes*, XVI, 1 (Sept 1978), 55-58
- § **P. Malekin**, *Review of English Studies*, NS XXIX (1978), 101-103
- Dennis M. Welch**, *Eighteenth Century ... Bibliography*, NS II (1979), 231-232
- § **W.J.T. Mitchell**, *Modern Philology*, LXXVII, 2 (Nov 1979), 234-238
- § **Piloo Nanavutty**, *Aligarh Journal of English Studies*, IV (1979), 195-201

**Foy, Roslyn Reso.** *Ritual, Myth, and Mysticism in the Work of Mary Butts: Between Feminism and Modernism.* (Fayetteville: University of Arkansas Press, 2000) Pp. 14-18 and passim.

About the poems and novels of the great grand-daughter of Blake's patron Thomas Butts.

**Franklin, William Neal, Jr.** "Awen barddas and the age of Blake." *DAI*, LVIII (1997), 883A. North Texas Ph.D., 1997.

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It is especially about Blake and "the transcendental source of inspiration within the context of the Welsh writers of his era."

**Freed, Eugenie R.** "The Enslavement of the Daughters of Albion: Blake and Mary Wollstonecraft." Pp. 68-73 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA* [Association of University English Teachers of South Africa] *Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, & C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

"The underlying conflict that Blake dramatises in the feminist aspect of his *Visions of the Daughters of Albion*" is that although Mary Wollstonecraft "might *think* of herself as the rationalist she urged other women to become, she was nevertheless – despite herself, and almost against her will – a woman of *feeling*" (p. 73).

§**Freed, Eugenie R.** "'A Fiend Hid in a Cloud': The Contextualization [of] a 'Song of Experience'." *Unisa English Studies*, XXX (1992), 19-31.

A study of the *Notebook* poem.

**\*Freed, Eugenie R.** *"A Portion of His Life": William Blake's Miltonic Vision of Woman*. (Lewisburg: Bucknell University Press; London & Toronto: Associated University Presses, [?1994]) 4<sup>o</sup>, 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).

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**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 (1998), 652-657 (the book "seems to belong to an earlier era of 'Blake criticism" [p. 654])

**\*Freed-Isserow, Eugenie.** "'Building the Stubborn Structure of the Language': The Dynamic of Blake's Poetic Art." *English Studies in Africa*, XLI (1998), 11-28.

It deals especially with the images of women weaving on *Jerusalem* pl. 59.

**Freeman, Carl.** "London As Science Fiction: A Note on Some Images from Johnson, Blake, Wordsworth, Dickens, and Orwell." *Extrapolation: A Journal of Science Fiction and Fantasy*, XLIII (2002), 251-262.

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Blake's "London" is considered on pp. 253-255: "London for Blake is a science-fictional object" (p. 255).

\***Freeman, Kathryn S.** *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS*. (Albany: State University of New York Press, 1997) SUNY Series in Western Esoteric Traditions x, 208 pp.; ISBN: 079143298X (paperback) and 0791432971 (hardback)

"Blake emblemizes the epic nostos, the homecoming as a return to wholeness" (p. 159).

"Sections of chapters 1 and 3 are reprinted" from her "Narrative Fragmentation and Undifferentiated Consciousness in Blake's *The Four Zoas*", *European Romantic Review*, V (1995), 178-92, and the book is presumably related to her Yale Ph.D. on "'The Four Zoas': Apocalypse according to Blake's sleeper" (1990).

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**Sheila A. Spector**, *Blake*, XXXI, 3 (Winter 1997-1998), 97-102 ("Despite her formidable interpretive abilities, Freeman never really establishes her own critical stance", and "her reliance on Eastern mysticism is inconsistent and ahistorical" [pp. 101, 99])

§*Nineteenth Century Literature*, LII (1997), 398+

§*Reference and Research Book News*, XII (1997), 158

§**Mary Kelly Persyn**, *European Romantic Review*, X, 3 (Summer 1999)

**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, XCVIII (1999), 122-127 (with another)

(Freeman is erratic but has "a certain novelty" [p. 126])

**Freeman, Kathryn Sue.** "The Four Zoas': Apocalypse according to Blake's sleeper", Yale Ph.D., 1990. <**BBS**>

The thesis is presumably related to her book called *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS* (1997).

**Freeman, Kathryn S.** "Narrative Fragmentation and Undifferentiated Consciousness in Blake's *The Four Zoas*." *European Romantic Review*, V (1995), 178-192.

Sections of Chapters 1 and 3 are reprinted in her *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS* (1997).

§**Freiberg, Stanley Kenneth.** *Blake and Beethoven in The Tempest: A Two-Act Play with a Prologue and an Epilogue.* (Victoria [British Columbia]: Newport Bay Publications [1997]) 22 cm, iv, 50 pp.; ISBN: 0921513089

§**Freiberg, Stanley K.** *Bush, Blake & Job in the Garden of Eden: A Drama of Iraq: Undone by the Cloven Hoof of Unattained Wisdom.* (Victoria, British Columbia: S K Freiburg, 2005) ISBN: 978093779004

\***Fresch, Cheryl H.** "Milton and Blake: Visualizing the Expulsion." Pp. 156-173 in "*All in All*": *Unity, Diversity and the Milton Perspective.* Ed. Charles W. Durham & Kristin A. Pruitt (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1999)

An attempt to "recover the pictorialist conventions that shape both Milton's and Blake's expulsion scenes" (p. 157).

**Freund, Peter Jules.** "Literary Studies, Mystification, and the Image of the Word." *DAI*, LIV (1994), 4080A. State University of New York (Buffalo) Ph.D., 1993.

"The project closely examines specific works of William Blake and Samuel Beckett which problematize the isolation of a text from its concrete nonverbal presentation."

**Friedlander, Edward Robert, M.D.** *William Blake's Milton: Meaning and Madness: Brown B.A. honors thesis* (1973) Revised 1986. <<http://kesites.com/erf/blake/blakemil.txt>> and <<http://www.pathguy.com/blake/blakemil.txt>>

"As a medical doctor" in 1986, he concludes that "Blake's poetry and paintings present classic illustrations of the schizophrenic experience. So far as I know, these are the best, most beautiful, and most meaningful ones ever created. They are great value by themselves. ... We can look to the schizophrenic experience to understand Blake's works."

**Friedreich, J[ohannes] B[aptista].** *Systemetische Literalier des ärztlichen und gerichtlichen Psychologie.* (Berlin, 1833) In German <Michigan>

In the bibliography of "Visionen des Dichters und Malers" (pp. 30-31) for his "Geschichte und Literatur der psychischen Krankheiten", he includes under Blake Cunningham Vol. II, Das Ausland, No. 101 (April 1830) [which I have not seen], and "Mein Magaz. für Seelenkunde 4 Hefte, p. 34" [i.e., *Magazin für ... Seelenkunde*; see Anon, "Blake's Visionen"].

§**Friess, Michaela.** "Jacobs Traum." *Tätowier Magazin*, No.79 (Sept 2002). In German

A tattoo based on Blake's water colour of "Jacob's Dream".

§**Frintino, Antonio**, ed. *William Blake e la mitopoiesi: Atti del Convegno in onore di Marcello Pagnini, Pistoia, 2 dicembre 1995.* (Pistoia: Brigata del Leoncino, 1997) 71 pp. In Italian

§**Frolick, Gloria.** *Life*, II, 8 (Aug 1980).

Letter to the editors about Blake's illustrations to Stedman.

§**Frommert, Christian.** "Heros und Apokalypse: zum Erhabenen in Werke John Heinrich Füsslis und William Blake." Thesis at Rheinisch-Westfälische Technische Hochschule, Aachen, 1993. In German

It was slightly revised and published under this title in 1996.

\***Frommert, Christian.** "William Blake's 'Book of Urizen'." Chapter 3.3 (pp. 168-290) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füsslis und William Blakes.* (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp.; ISBN: 3860735624 In German

The colour facsimile of *Urizen* [G], ed. Kay Parkhurst Easson & Roger R. Easson (1978), is reproduced in reduced size and black and white.

The book is a thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

**Frosch, Thomas R.**, *The Awakening of Albion: The Renovation of the Body in the Poetry of William Blake* (1974)  
<BB #A1637>

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§**Donald Gilzing**, *Library Journal*, XCIX (1 Jan 1974),  
57

§**Anon.**, *Choice*, XI (April 1974), 258

§**Pam Bromberg**, *Studies in Romanticism*, XIII, 2  
(Spring 1974), 169-171

§**Anon.**, "Cleansing the Organs of Perception", *Times  
Literary Supplement*, 5 July 1974, p. 704

§**Dewey R. Faulkner**, "Secrets of Dark Contemplation",  
*Yale Review*, LXIII (Summer 1974), 590-599 (with  
5 others)

§**Anon.**, *Virginia Quarterly Review*, L (Summer 1974),  
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**D[avid] V. E[rdman]**, *English Language Notes*, XII  
(Sept 1974), 32-33

§**Stuart Curran**, "Recent Studies in the Nineteenth  
Century," *Studies in English Literature 1500-  
1900*, XIV, 4 (Autumn 1974), 640-641 (with 4  
others)

**Hazard Adams**, *English Language Notes*, XII (Dec  
1974), 152-153

§**Robert Brinkley**, *Kritikon litterarum*, III (1974), 206-  
207

§**James C. Evans**, *Queen's Quarterly*, LXXXI (1974),  
635-636

\***Irene Chayes**, *Blake Newsletter*, VIII, 4 (Spring 1975), 114-115

**Thomas L. Minnick**, *Blake Studies*, VI, 2 (1975), 192-194

§**Donald Ault**, *Modern Philology*, LXXIII, 4, Part 1 (May 1976), 428-431

§**Spencer Hall**, "Some Recent Directions in Blake Studies", *Southern Humanities Review*, X (1976), 172-177 (with 2 others)

§**Martin K. Nurmi**, *Philological Quarterly*, LIV (1976)

§**Cornelia Nixon**, *University Publishing*, III (1978), 3

**Frye, Northrop**, ed. *Blake: A Collection of Critical Essays* (1963) <**BB**, **BBS**>

Frye's Introduction is reprinted in *Northrop Frye on Milton and Blake* (2005), 330-336, and William J. Keith, "The Complexities of Blake's 'Sunflower': An Archetypal Speculation" (pp. 56-64) and Harold Bloom, "States of Being: *The Four Zoas*", are excerpted in Ratomir Ristić, *Introducing William Blake* (1996).

**Frye, Northrop**. "Blake After Two Centuries." *University of Toronto Quarterly*, XXVII (1957), 10-21. B. Pp. 55-67 of his *English Romantic Poets: Modern Essays in Criticism*. Ed. M.H. Abrams. (N.Y., 1960) C. Pp. 138-150 of Frye's *Fables of Identity: Studies in Poetic Mythology*. (N.Y., 1963) D. Reprinted in *William Blake: Songs of Innocence and [of] Experience: A Casebook*. Ed. Margaret Bottrall. (London, 1970) <**BB**> E. Tr. Komazawa Daigaku N. Frye Kenkyukai [A Study Group of N. Frye in Komazawa University] as "Blake Seitan 200-nen", pp. 202-222 of *Doitsusei no Guwa -- Shiteki Shinwagaku no Kenkyu [Fables of Identity: Studies in Poetic Mythology]*. (Tokyo: Hosei Daigaku Shuppanyoku,

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1983) In Japanese <**BSJ**> E. Pp. 290-302, 455-456 of *Northrop Frye on Milton and Blake* (2005).

An excellent general article.

**Frye, Northrop.** "Blake, William." Vol. I, pp. 319-320 of *The Encyclopedia of Philosophy*, ed. Paul Edwards (1967). <**BB**> B. Pp. 360-362, 459 of *Northrop Frye on Milton and Blake* (2005).

Frye, Northrop. "Blake's Bible." Pp. 270-286 of Frye's *Myth and Metaphor: Selected Essays 1974-1988*. Ed. Robert O. Denham. (Charlottesville & London, 1990). B. §1992. <**BBS**> C. Pp. 419-435, 460-461 of *Northrop Frye on Milton and Blake* (2005).

**Frye, Northrop.** "Blake's Bible Illustrations." *Northrop Frye Newsletter*, II, 2 (Summer 1990), 1-12 <**BBS**>. B. "Blake's Biblical Illustrations." Pp. 62-78 of his *The Eternal Act of Creation: Essays, 1979-1990*. Ed. Robert D. Denham. (Bloomington & Indianapolis: Indiana University Press, 1993) C. "Blake's Biblical Illustrations." *Northrop Frye on Milton and Blake* (2005), 402-418, 460.

A lecture given at the Symposium associated with the Blake exhibition at the Art Gallery of Ontario (4 February 1983).

**Frye, Northrop.** "Blake's Introduction to Experience." *Huntington Library Quarterly*, XXI (1957), 57-67 <**BB**, **BBS**> ... F. Excerpted in Ratomir Ristić, *Introducing William*

*Blake* (1996). G. Pp. 303-312, 456 of *Northrop Frye on Milton and Blake* (2005). H. Reprinted in *Bloom's BioCritiques: William Blake*, ed. Harold Bloom (2006).

**Frye, Northrop.** "Blake's Jerusalem." Chapter 8 (pp. 196-204) of *Northrop Frye on Literature and Society, 1936-1989: Unpublished Papers*. Ed. Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, 2002) Collected Works of Northrop Frye Vol. 10.

Notes for a slide lecture at the conference on "Blake's Visual Languages" organized by GEB for the Blake exhibition at the Art Gallery of Ontario (3 December 1982-15 February 1983) <**BBS**>.

**Frye, Northrop.** "Blake's Treatment of the Archetype." Pp. 170-96 of *English Institute Essays*. Ed. Alan S. Downer. (N.Y., 1951) ... <**BB**, **BBS**>. C. Pp. 190-206, 407 of *Northrop Frye on Milton and Blake* (2005).

It is apparently reprinted as "*Blake i archetypy*", pp. 145-168 of Ewa Kozubska & Jan Tomkowski, *Mistyczny \_wiat William Blake'a [The Mystical World of William Blake]* (1993).

\***Frye, Northrop.** *Fearful Symmetry: A Study of William Blake*. (Princeton, 1947) **B**. (1949) **C**. (1958) **D**. (Boston, 1962) **E**. (1965) **F**. (1967) **G**. (Princeton, 1969) <**BB**> **H**. *Agghiacciante symmetria: uno studio su William Blake*. Tr. Carla Plevana & Francesca Valente [rev. Amleto Lorenzini]. (Milan, 1976) <**BBS**> **I**. *Northrop Frye's Fearful Symmetry: A Study of William Blake*. Ed. Nicholas Halmi. (Toronto, Buffalo, London: University of Toronto Press, 2004) Collected Works of Northrop Frye Volume 14 4<sup>o</sup>, 1, 516 pp.; ISBN: 0802089836

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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. 419-420), "Appendix B: Preface to the Italian Translation of *Fearful Symmetry* 1976" (pp. 421-422), "Appendix C: Frye's Shorter Writings on Blake" (pp. 423-424), "Notes" (pp. 425-478), "Emendations" (pp. 479-481), and "Index" (pp. 483-516).

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§**Lloyd Frankenberg**, *Saturday Review of Literature*, 19 July 1947, p. 19

§**John Garrett**, *Canadian Forum*, July 1947, p. 50

§**Edith Sitwell**, *Spectator*, 10 Oct 1947, p. 466

§**Kenneth Hamilton**, *Dalhousie Review*, XXVII (1947), 381-383

§**Anon.**, *Times Literary Supplement*, 10 Jan 1948, p. 25

**D.V. E[rdman]**, *ELH*, XV (1948), 9-10

§**Helen W. Randall**, *University of Toronto Quarterly*, XVII (1948), 204-207

§**Henry Wasser**, *Modern Language Quarterly*, IX (1948), 248-249

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§**René Wellek**, *Modern Language Notes*, LXIV (1949), 62-63

§**Helen C. White**, *Journal of English and Germanic Philology*, XLIX (1950), 124-127

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§**Alan Weinberg**, *UNISA English Studies*, VIII (Nov 1970), 34-36 (with 2 others)

§**W.G.**, *Queens Quarterly*, LIV (1948), 395-397

§**H.M. McLuhan**, *Sewanee Review*, LV (1948), 710-713

§**H.M. Margoliouth**, *Review of English Studies*, XXIV (1949), 334-335

§**Henry Wasser**, *Modern Language Quarterly*, IX (1949), 248-249

§**Anon.**, *Times Literary Supplement*, 10 Jan 1949, p. 25

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§*Essays in Criticism*, LV (April 2005), 159-172

§**M. Hallsworth**, "Northrop Frye, *Fearful Symmetry: A Study of William Blake*", *British Journal of Canadian Studies*, XIX (2006), 344

**Frye, Northrop.** "The Keys to the Gates." Pp. 1-40 of *Some British Romantics: A Collection of Essays*. Ed. James V. Logan, John E. Jordan, & Northrop Frye. ([Columbus, Ohio,] 1966). B. Chapter 11 (pp. 175-199) of his *The Stubborn Structure: Essays in Criticism and Society*. (London, 1970) C. Reprinted on pp. 233-254 of *Romanticism and Consciousness: Essays in Criticism and Society*. Ed. Harold Bloom. (N.Y., 1970) <**BB**> D. Reprinted on pp. 43-64 of *Modern Critical Views: William Blake*. Ed. Harold Bloom. (N.Y., 1985) <**BBS**> E. Reprinted on pp. 21-39 of *English Romantic Poets*. Ed. Harold Bloom. (N.Y., New Haven, Philadelphia, 1986) Critical Cosmos Series F. *Northrop Frye on Milton and Blake* (2005), 337-359, 458.

Pp. 56-57 of 1985 are reprinted as "'The Mental Traveller' as a Life Journey" on pp. 66-68 of *William Blake:*

*Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Frye, Northrop.** *Northrop Frye on Milton and Blake*. Ed. Angela Esterhammer. (Toronto, Buffalo, London: University of Toronto Press, 2005) Collected Works of Northrop Frye Vol. 16 4<sup>o</sup>; ISBN: 0802039197

The essays on Blake are in Chapters

- 7 “Blake on Trial Again.” Reviews of Mark Schorer, *William Blake: The Politics of Vision* (1946) and of *The Portable Blake*, ed. Alfred Kazin (1946). Pp. 185-188, 446-447. (From *Poetry: A Magazine of Verse*, LXIX [1947], 223-228.)
- 8 Review of *The Portable Blake*, ed. Alfred Kazin (1946). P. 189. (From *University of Toronto Quarterly*, XVII [1947], 107.) (Quite different from the review in *Poetry*.)
- 9 “Blake’s Treatment of the Archetype.” Pp. 190-206, 407. (From *English Institute Essays*, ed. Alan S. Downer [1950].)
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- 11 Review of Bernard Blackstone, *English Blake* (1949). Pp. 209-211, 448. (From *Modern Language Notes* [1951], 55-57.)
- 12 “Poetry and Design in William Blake.” Pp. 212-220, 448. (From *Journal of Aesthetics and Art Criticism* [1951].)

- 13 “Introduction to *Selected Poetry and Prose of William Blake* [ed. Northrop Frye (1953)].” Pp. 221-236, 448-450.
- 14 Review of D.V. Erdman, *Blake: Prophet Against Empire* (1954). Pp. 237-238. (From *Philological Quarterly* [1955], 273-274.)
- 15 “Notes for a Commentary on *Milton*.” Pp. 239-265, 450-454. (From *The Divine Vision*, ed. Vivian de Sola Pinto [1957].)
- 16 “William Blake (I).” Pp. 266-289, 454-455. (From *The English Romantic Poets and Essayist: A Review of Research and Criticism*, ed. Carol W. & Lawrence H. Houtchens [1957].)
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- 18 “Blake’s Introduction to Experience.” Pp. 303-312, 456. (From *Huntington Library Quarterly* [1957].)
- 19 Preface to Peter Fisher, *The Valley of Vision* (1961). Pp. 313-315, 456-457.
- 20 “The Road of Excess.” Pp. 316-329, 457-458. (From *Myth and Symbol: Critical Approaches and Applications*, ed. Bernice Slote [1963].)
- 21 Introduction to *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1966). Pp. 330-336.
- 22 “The Keys to the Gates.” Pp. 337-359, 458. (From *Some British Romantics: A Collection of Essays*, ed. James V. Logan, John E. Jordan, & Northrop Frye [1966].)
- 23 “William Blake (II).” Pp. 360-362, 459. (From *The Encyclopedia of Philosophy*, ed. Paul Edwards [1967].)
- 24 “Comment on *Adam and Eve and the Angel Raphael*.” Pp. 364-365, 459. (From *Man and His World*, Montreal exhibition 28 April-27 October 1967.)

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- 25 “Blake’s Reading of the Book of Job (I).” Pp. 366-377, 459. (From *William Blake: Essays for S. Foster Damon*, ed. Alvin H. Rosenfeld [1969].) (Revised in No. 27 below.)
- 26 “William Blake (III).” Pp. 378-386, 459. (From the typescript of a lecture [25 August 1971], recorded for the BBC Open University Program, “reprinted” in Frye, *Reading the World: Selected Writings, 1935-1976*, ed. Robert D. Denham [1990].)
- 27 “Blake’s Reading of the Book of Job (II).” Pp. 387-401, 460. (Rewritten from No. 25 above and printed in Frye, *Spiritus Mundi: Essays on Literature, Myth, and Society* [Bloomington, Indiana: Indiana University Press, 1976].)
- 28 “Blake’s Biblical Illustrations.” Pp. 402-418, 460. (Printed from the typescript of his address to the Blake Symposium at the Art Gallery of Ontario, Toronto, published in *Northrop Frye Newsletter* [1990] and in Frye, *The Eternal Act of Creation: Essays 1979-1990*, ed. Robert D. Denham [Bloomington: Indiana University Press, 1993].)
- 29 “Blake’s Bible.” Pp. 419-435, 460-461. (Printed from the typescript of his address to The Blake Society of St James [2 June 1987], first printed in Frye’s *Myth and Metaphor: Selected Essays, 1974-1988*, ed. Robert D. Denham [Charlottesville: University Press of Virginia, 1990].)

Of course it omits Frye’s *Fearful Symmetry*, which is Vol. 14 of Frye’s Collected Works.

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**W.J. Keith**, *Canadian Book Review Annual for 2005*  
(2006), 3231

**Frye, Northrop.** "The Personal Cosmos of William Blake." Pp. 109-118 of *A World in a Grain of Sand: Twenty-two Interviews with Northrop Frye*. Ed. Robert D. Denham (N.Y., Berne, Frankfurt am Main, Paris: Lang, 1991)

Interviewed by Melvyn Hill for the Canadian Broadcasting Corporation, 1971,

**Frye, Northrop.** "Poetry and Design in William Blake." *Journal of Aesthetics and Art Criticism*, X (1951), 35-42. ... <**BB**> D. Pp. 212-220, 448 of *Northrop Frye on Milton and Blake* (2005).

**Frye, Northrop.** "The Road of Excess." Pp. 3-20 of *Myth and Symbol: Critical Approaches and Applications*. Ed. Bernice Slote (1963). ... <**BB, BBS**> D. Pp. 316-329, 457-458 of *Northrop Frye on Milton and Blake* (2005).

**Frye, Northrop.** "William Blake." Pp. 1-31 of *The English Romantic Poets and Essayists: A Review of Research and Criticism*. Ed. Carolyn Washburn Houtchens & Lawrence Huston Houtchens (1957). <**BB, BBS**> B. Pp. 266-289, 454-455 of *Northrop Frye on Milton and Blake* (2005).

**Frye, Northrop.** "William Blake." Pp. 192-201 of *Reading the World: Selected Writings, 1935-1976*. Ed. Robert Denham. (N.Y., Berne, Frankfurt am Main, Paris: Lang, 1990) B. Pp. 378-386, 459 of *Northrop Frye on Milton and Blake* (2005).

A lecture at the Open University, 25 August 1991.

**F[rye], N[orthrop].** "William Blake. 1757-1827, Adam and Eve and the Angel Raphael. 1808: Adam et Eve et l'Archange Raphael. 1808." P. 144 of *Man and His World: Fine Arts Exhibition Expo 67: Terre des Hommes: Exposition Internationale des Beaux-Arts*. (Montreal, 1967) <**BBS**> B. Pp. 364-365, 459 of *Northrop Frye on Milton and Blake* (2005).

**Frye, Northrop.** "The Writer as Prophet: Milton, Swift, Blake, Shaw." Chapter 5 (pp. 160-181) of *Northrop Frye on Literature and Society, 1936-1989: Unpublished Papers*. Ed. Robert D. Denham. (Toronto, Buffalo, London: University of Toronto Press, 2002) Collected Works of Northrop Frye Vol. 10.

A series of CBC Radio talks in 1950; the one on "Blake" (pp. 170-176) was given on 30 June.

**\*Fuhr, Bodil.** "Engelsk mystik i trøndersk landskap: William Blake, engelsk mystiker, poet og billedkunstner fra 1700-tallet, blir frontfigur under Olavsfestdagene." *Aftenposten* [Oslo], 18 July 1998. In Norwegian

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, & Peter J. Kitson.** *Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge.* (Cambridge: University Press, 2004) Cambridge Studies in Romanticism

Pp. 266-270 in Chapter 10: “Britain ‘s little black boys and the technologies of benevolence” are especially about Blake’s “The Little Black Boy”.

**Fuller, David,** *Blake’s heroic argument* (1988) <BBS>

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§**Raman Selden,** *Durham University Journal*, NS L (Dec 1988), 150-152

§**Raman Selden,** *Durham University Journal*, NS L (1988-89), 160-162

§**Jon Mee,** *Notes and Queries*, NS XXXVI (1989), 244-245

§**Ken Edward Smith,** *British Journal for Eighteenth-Century Studies*, XII (1989), 231-232

**M[ark] T. S[mith],** *Romantic Movement ...Bibliography for 1988* (1989), 110-111

§**Edwina Burness,** *English Studies*, LXXI, 5 (Oct 1990), 455-462 (with 5 others)

§**P.H. Butter,** *Yearbook of English Studies*, XX (1990), 288-289

§**Philip Davis,** “With Fear and Trembling”, *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)

§**Andrew Lincoln,** *Review of English Studies*, NS XLI (1990), 259-260

**Brian Wilkie,** *Blake*, XXIV, 3 (Winter 1990-91), 96-99

§**François Piquet**, *Etudes anglaises*, XLIV (1991), 225-226, in French

**Stephen H. Behrendt**, *Eighteenth Century ... Bibliography*, NS XIV for 1988 (1995), 273.

**Fuller, David**. “‘The Human Form Divine’: Blake and the Body.” *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 31 (2007), 53-73.

“Blake had an ambivalent attitude to the body. It is both opportunity and limitation” (p. 53).

**Fuller, David**. “‘Mad as a refuge from unbelief’: Blake and the Sanity of Dissidence.” Chapter 7 (pp. 121-143) of *Madness and Creativity in Literature and Culture*. Ed. Corinne Saunders & Jane Macnaughton. (Basingstoke & N.Y.: palgrave macmillan, 2006)

“The constant invocation of madness points to real qualities in Blake’s work”, particularly “a deep resistance to normalisation” (p. 140).

“An earlier version” called “Madness as ‘Other’” was given at the Conference of “Blake in the Orient” (Kyoto, 2003) (p. x).

**Fuller, David**. "William Blake." Pp. 27-44 of *Literature of the Romantic Period: A Bibliographical Guide*. Ed. Michael O'Neill. (Oxford: Clarendon Press, 1998)

A sound and straightforward guide designed especially for undergraduates, with essays on "Texts and Facsimiles"

(pp. 27-28), "Literary Scholarship and Criticism" (pp. 29-37), and "Art Scholarship and Criticism" (pp. 37-40).

**Fuller, S.M[margaret]**. *Summer on the Lakes in 1843*. (Boston: Charles C. Little and James Brown; N.Y.: Charles Francis and Company, 1844) P. 148. <Michigan> **B. Margaret Fuller Ossoli**. *Summer on the Lakes. With Autobiography ... and Memoir by Ralph Waldo Emerson, W.H. Channing, and Others*. (London: Ward and Lock, 1861). P. 142. <Bodley>

"Blake, the painter, whose life was ... a series of trances ... in his designs of the Resurrection, represents spirits as rising from, or hovering over, their bodies". [Perhaps she was thinking of the designs for Blair's *Grave*.]

**Furtwangler, Albert**. "Jefferson's Trinity." Pp. 115-137 of his *American Silhouettes: Rhetorical Identities of the Founders*. (New Haven & London: Yale University Press, 1987).

Bacon, Newton, & Locke were revered by Jefferson and deplored by Blake (pp. 128-134).

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**Gahlin, Sven**. "Blake for Sale: A footnote [to Bronowski's essay]." *Books and Art*, Dec 1957.

On Blake sales.

**Gale, Iain**. "Gallery Walk: Sir Jeffrey Chaucer and Nine and Twenty Pilgrims on their Journey to Canterbury (1808)." *Scotland on Sunday*, 6 June 2004 <on-line>

About Blake's painting at Pollok House, Glasgow.

**Gallant, Christine**, *Blake and the Assimilation of Chaos* (1978) <**BBS**>

**REVIEWS**

- §**Joan Owen**, *Library Journal*, CIII (1978), 1749  
§**Thomas J.J. Altizer**, *Journal of the American Academy of Religion*, Sept 1979, pp. 485-486  
§**Anon.** *Choice*, XVI (1979), 388  
§**Anne K. Mellor**, *Journal of English and Germanic Philology*, LXXVIII (1979), 424-444  
§**Leslie Tannenbaum**, *Computers and the Humanities*, XIII (1979), 200-202  
\***Leslie Tannenbaum**, *Blake*, XIII, 4 (Spring 1980), 200-202  
§**Brian Wilkie**, *Wordsworth Circle*, XI, 3 (Summer 1980), 158-159  
§*Aligarh Journal of English Studies*, VI (1981), 107-113  
§**Stephen D. Cox**, *Eighteenth-Century Studies*, XV, 2 (Winter 1981-82), 205-209  
§**James E. Swearingen**, *Clio*, XI (1982), 208-210  
**Mary Lynn Johnson**, *Eighteenth Century ... Bibliography*, NS V (1983), 353-355

§\***Galvin, Rachel**. "William Blake: Visions and Verses." *Humanities: The Magazine of the National Endowment for the Humanities*, XXV, 3 (May/June 2004), 16-20.

A general essay on Blake prompted by the NEH support for the on-line William Blake Archive. [GEB is told that "All the statements attributed to 'Eaves' were actually uttered by Essick over the telephone."]

**Gamer, Michael.** "Blake, Mythologising, and Mysogyny." *Michigan Feminist Studies*, No. 7 (1992-93), 127-152.

"The shift ... in Blake's treatment of the feminine and of sexuality and the writing of *The Four Zoas*" derives from the new "political context of his poetry", the later context omitting politics (pp. 129, 139).

**Garber, Frederick.** "City, Swain and Subtext in Blake's *Songs*." Pp. 197-208 of *City Images: Perspectives from Literature, Philosophy, and Film*. Ed. Mary Ann Caws. (N.Y., Philadelphia, London, Paris, Montreux, Tokyo, Melbourne: Gordon & Breach, 1991)

About the "shaven swains" in "Blake's urban pastorals" (p. 207).

**Gardner, Charles,** *Vision and Vesture: A Study of William Blake in Modern Thought* (1916) <BB>

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§Anon., *Times* [London], 6 April 1916

\***Gardner, Charles.** *William Blake the Man*. (London & N.Y., 1919)  
B. (§N.Y., 1970) <BB #1662 A-B> C. §(Bibliolife, 2009) ISBN: 9781110380190

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§Anon., *Times* [London], 3 Oct 1919

§Anon., *Times Literary Supplement*, 23 Oct 1919, p. 585

**G.W. Godden, C.H. Collins Baker, and Cyril Bruyn Andrews,** "A Religious Blake", *Times Literary Supplement*, 27 Nov 1919, p. 696; 4 Dec 1919, p. 714 (Baker and Andrews) (comments on a review of Gardner, with further comments on Blake's portrayal of Christ) <BB #1707>

Part VI: Biography and Criticism

**Gardner, Stanley**, *Blake* (1968) <**BB**>

**REVIEWS**

**Paul Miner**, *Blake Newsletter*, III, 1 (15 June 1969), 17-18

**Mary Lynn Johnson**, *Blake Studies*, III, 1 (Fall 1970), 94-98

§**D.W. Harding**, *Notes and Queries*, XVII (1970), 126

§**Warren Stevenson**, *Essays in Criticism*, XX (1970), 251-259

§**J.B. Beer**, *Modern Language Review*, LXVI (1971), 872-874

**Gardner, Stanley**, *Blake's INNOCENCE and EXPERIENCE Retraced* (1986) <**BBS**>

**REVIEWS**

§**G.A. Cevasco**, *Choice*, XXIV (1986), 475

**Nelson Hilton**, *Blake*, XXI, 1 (Summer 1987), 27-29

**I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1986* (1987), 118-119

§**Molly Anne Rothenberg**, *Eighteenth-Century Studies*, XXI (1987), 127-133 (with another)

§**David Fuller**, *British Journal for Eighteenth-Century Studies*, XII (1989), 109-110

**Brian Wilkie**, *Eighteenth Century ... Bibliography*, NS XII (1992), 404

**Gardner, Stanley**, *Infinity on the Anvil: A Critical Study of Blake's Poetry* (1954, 1965) <**BB**>

**REVIEWS**

- §**F.W. Bateson**, *Essays in Criticism*, V (1955), 168-174  
 §**D.V. E[rdman]**, *Philological Quarterly*, XXXIV  
 (1954), 107-108  
 §**H.M. Margoliouth**, *Review of English Studies*, NS VI  
 (1955), 438  
 §**J.M.S. Tompkins**, *Modern Language Review*, LI  
 (1956), 591-592

\***Gardner, Stanley**. *The Tyger, the Lamb, and the Terrible Desert: SONGS OF INNOCENCE AND OF EXPERIENCE in its times and circumstance Including facsimiles of two copies*. (London: Cygnus Arts; Madison & Teaneck: Fairleigh Dickinson University Press, 1998) 4°, xi, 256 pp., 107 illustrations; ISBN: 0838635660

The biographical account (pp. 1-157) concentrates on 1757-1794 and stresses local details, particularly those relating to charity toward children in the Parish of St James, with frequent cross-references to his *Blake's INNOCENCE and EXPERIENCE Retraced* (1986). The reproductions include *Songs* (I, b) (pp. 161-214), followed by a "Commentary" (pp. 216-247) on each print dealing primarily with the designs.

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- Sir Peter Parker**, *Journal of the Blake Society of St James*, No. 3 (1998), 76-77 (the book is "not good, it is wonderful" [p. 76])  
 §**Peter Davies**, *Times Literary Supplement*, 14 Aug 1998, p. 26 ("does well" but with "limitations")  
 §**B.E. McCarthy**, *Choice*, XXXVII (1999), 1064  
 §**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

**Garnett, Richard**, *William Blake, Painter and Poet* (1895)  
<BB>

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**Anon.**, “Dr. Garnett on William Blake (Seeley)”, *Times* [London], 17 Oct 1895, p. 6

**William Butler Yeats**, “William Blake”, *Bookman*, X (1896), 21; *Uncollected Prose by W.B. Yeats* [Vol.] I: *First Reviews and Articles 1886-1896*, ed. John P. Frayne (1970), 400-403; (1970) <BB #3050; BBS, 691>

\***Garrido, Luis, & Carrol Garido**. “Cause for Celebration: The Location of William Blake’s Grave Discovered.” [?2009] <http://www.friendsofblake.org>

\***Garrido, Luis & Carol**. “William Blake’s final resting place.” (Unpublished print-out, 2005) 96 pp., 70 figures and illustrations.

Meticulous details of his grave-site in Bunhill Fields.

**Gatty, Margaret**, *Notes and Queries*, 2 S, VII (16 April 1849), 325.

An answer to a query (2S, VII, 279 [2 April 1859]): “Tis *greatly wise* to talk to our past hours”, from Young’s *Night Thoughts*, “has been beautifully illustrated by Blake”, a design she describes.

**Gaunt, William**. *Arrows of Desire: A Study of William Blake and his Romantic World*. (London, 1956) <BB> B.

§(Temecula [California]: Textbook Publishers, 2003) 200 pp.;  
ISBN: 0758179162

### REVIEWS

§**Anon.**, *Times Literary Supplement*, 9 Nov 1956, p. 667  
(with another)

§**John Bailey**, *Spectator*, 30 Nov 1956, p. 797 (with  
another)

§**Kenneth Young**, "Imaginative Cockney", *Daily  
Telegraph*, Nov 1956 (with another)

§**Günther Klotz**, *Zeitschrift für Anglistik und  
Amerikanistik*, V (1957), 335-336, in German

\***Gaunt, William**. "Blake and the current of imaginative art."  
Chapter X (pp. 139-148) of his *A Concise History of English  
Art*. (N.Y., 1964) <**BB #1672**> B. \*Tr. Kuniyasu Tsuchida  
as "Blake to Sozoryoku no Fucho [Blake and the Tendency of  
Imagination]" (pp. 124-133) of his *Igirisu Kaiga Shoshi*.  
(Tokyo: Chuo Shoin, 1982) In Japanese <**BSJ**>

**Gaunt, William**. "The followers of Blake." Chapter XI (pp.  
149-153) of his *A Concise History of English Art*. (N.Y.,  
1964) <**BB**> B. "Blake no kokeishatachi [Blake's  
Successors]." Pp.134-137 of his *Igirisu Kaiga Shoshi*. Tr.  
Kunihasu Tsuchida. (Tokyo: Chuoshoin, 1982) In Japanese  
<**BSJ**>

### *Geijutsu Sincho* [Monthly Magazine of Fine Art]

#### Volume XXIV, Number 7

(July 1973) <**BSJ**>

\***Tomoaki Horioka**. "Boston Bijutsukan zo Blake no  
'Shitsurakuen', Kaisetsu I [William Blake's *Paradise Lost* in  
Boston Museum, A Commentary I]." Pp. 71-78. In Japanese  
(The reproductions include the Boston set of *Paradise Lost*.)

2

**Kenjiro Okamoto.** "Blake Saihakken, Kaisetsu II [Blake Rediscovery, A Commentary II]." P. 79. In Japanese

**George, Diana Hume,** *Blake and Freud* (1980) <**BBS**>

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§**D.M. Thomas,** *Times Literary Supplement*, 27 March 1981, p. 332

§**Alicia Ostriker,** *Wordsworth Circle*, XII, 3 (Summer 1981), 161-164

§**Anon.,** *Choice*, XVIII (1981), 723

§**Michael Ackland,** "Blake and His Analysts", *Southern Review*, XIV (1981), 302-307 (with another)

**I.H. C[hayes],** *Romantic Movement ... Bibliography for 1980* (1981), 77

§**L[eonard] F. M[anheim],** *University of Hartford Studies in Literature*, XIII (1981), 201-202

§**Charles E. May,** *Christianity and Literature*, XXXI, 1 (1981), 55-57

\***Thomas A. Vogler,** *Blake*, XVI, 2 (Fall 1982), 121-124

§**Stuart Curran,** *Review*, IV (1982), 135-157

§**Zachary Leader,** *Studies in Romanticism*, XXI, 4 (Winter 1982), 683-689

§**Brian Wilkie,** *Journal of English and Germanic Philology*, LXXXI (1982), 115-118

§**William H. Galperin,** *Southern Humanities Review*, XVII (1983), 79-82

**Georgelos, Peter.** "Mother outline: A criticism of gender in Blake's aesthetics and 'The Four Zoas'." *DAI*, LIV (1993), 531A. Western Ontario Ph.D., 1992.

"Examines Blake's aesthetic theory and ... *The Four Zoas*".

**Ghita, Catalin.** "Creativity in William Blake: Definite Vision-Inducing Agents." *Kawauchi Review* [journal of the Society of Comparative Studies in English Language and Culture, Tohoku University], IV (2005), 27-41.

§**Ghita, Catalin.** "Poetic Quaternaries: William Blake's Unsystematic System." *Shiron*, XLII (2004), 19-39.

§**Ghita, Catalin.** "Revealer of the Fourfold Secret: William Blake's Theory and Practice of Vision." Tohoku University Ph.D., 27 March 2007.

§**Ghita, Catalin.** *Revealer of the Fourfold Secret: William Blake's Theory and Practice of Vision.* Foreword by **David Worrall**. (Cluj-Napoca, Romania: Cas Cartii de Stinta, 2008) 299 pp.; ISBN: 9789731332338

Presumably based on his 2007 thesis.

**Gibberd, Graham.** "William Blake." Pp. 153-155 of his *On Lambeth Marsh: The South Bank and Waterloo*. (London: Jane Gibberd, 1992)

The Blake section of this directory of the South Bank consists mostly of quotations from Blake's poetry.

§**Gigante, Denise.** "Blake's Living Form." *Nineteenth-Century Literature*, LXIII, 4 (2009), 461-485. **B.** \*Reprinted as Chapter Three (pp. 106-154, 266-274) of her *Life: Organic*

Part VI: Biography and Criticism

*Form and Romanticism.* (New Haven & London: Yale University Press, 2009)

On *Jerusalem* as living form.

**Gilbert, Francis.** "Audio Books: Gilbert Francis wonders how William Blake would respond to thomes on tape." *New Statesman*, 4 Dec 1998, p. 63.

"If Blake were alive today, he'd definitely be beavering away at making audio books of his poems." *William Blake: poems read by Nicol Williamson* (Harper/Collins, ISBN: 156511163X) "is freaky, plummy and wretchedly inadequate", and *William Blake: selected poems read by various readers* (Penguin Audiobooks, ISBN 014086572) all have "the same dour, unenlightened actor-readers, dreadful music and tasteless biographical commentary".

\***Gilchrist, Alexander.** *Life of William Blake*, "Pictor Ignotus". 2 vols. (1863) **B.** (1880) **C.** Ed. with an Introduction by W. Graham Robertson and Numerous Reproductions from Blake's Pictures Many Hitherto Unpublished [Omitting Vol. II with Blake's writings and engravings] ... (1907) <**BB**> **D.** (?1908) <**BBS**> **E.** (1922) **F.** (1928) **G.** Ed. Ruthven Todd. (1942) **H.** (1945) **I.** (1969) [Facsimile of Vol. I (1880)] **J.** (1972) <**BBS**> **K.** (1973) <**BB**> **L.** Ed. W.G. Doyle-Davidson. (1973) **M.** (1982) <**BBS**> **N.** Ed. W. Graham Robertson. (Mineola [N.Y.]: Dover Publications, 1998) **O.** *Life of William Blake. With Selections from his Poems and Other Writings.* [2 vols.] (Bristol: Thoemmes Press; Tokyo: Kinokuniya, 1998) 23 cm

**P.** *Gilchrist on Blake: Life of William Blake Pictor Ignotus*. Ed. With an Introduction by Richard Holmes. (London, N.Y., Toronto, & Sydney: Harper Perennial, [copyright] 2005) Classic Biography [all ed. Richard Holmes] 8<sup>o</sup>, xlii, 437 pp.; ISBN: 0007111711

The Job prints and the portrait of Blake by Phillips engraved by Schiavonetti added to Vol. II in the second edition (1880) were re-issued in *Illustrations of the Book of Job Invented and Engraved by William Blake 1825[,] Reduced in Facsimile* by Alfred Dawson 1880.

The 1998 edition (Bristol & Tokyo) is a reproduction of the 1880 edition. It is distinct from the Dover publication (1998) of the Graham Robertson edition which is "an unabridged republication" of the 1907 Bodley Head edition, except, perhaps, in the title page. In it are W.G.R. (1906), "Introduction" (pp. v-xi); Anne Gilchrist (1863), "Preface to the First Edition" (pp. xiii-xv); W.M. Rossetti, "Annotated Lists of William Blake's Paintings, Drawings, and Engravings" (pp. 413-490) and "Supplementary List" (pp. 491-496) and the text of *Descriptive Catalogue* (457-526). There are 53 reproductions, many still marked "From the collection of Mr. W. Graham Robertson".

The 2005 edition adds the "Introduction" (pp. vii-xxxix), "Appendix" of ten letters from the Blake-Butts correspondence (pp. 394-419), "Further Reading" (pp. 421-422) of 18 books. The basic text is that of 1863, lacking Vol. II and without illustration, replacing the "Supplementary" section with the letters from Blake to Butts in Vol. II, 178-198. The Introduction, mostly about Alexander and Anne Gilchrist, is full of wonderful new information, such as that Coleridge, Wordsworth, and Lamb read Blake's poems in manuscript and that Blake engraved the "texts" of poems by Young and Blair.

An extract from the “Introduction” appeared as “Saving Blake ...”, *Guardian* [London],, 29 March 2004 [*sic*].

## REVIEWS &c

1863

“Life of William Blake the Artist”, *Bookseller*, **26 Sept 1861**, and repeatedly thereafter

*Crossthaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts* (Whitehaven: Crossthaite and Co., **1860**), 98 <Bodley> (Sept 1861: Gilchrist’s book is “now definitely announced for publication in November”, quotes the *Publisher’s Circular* about it;

We ourselves remember being assured by a gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, [“]on his death, they were carried away in considerable quantity and sold with waste paper,-- drawings, be it remembered, every one of which would now be the object of fierce competition in any auction-room in England.”

§**Anon.**, *Athenaeum*, No. 1880 (7 Nov 1863), 599-601, and No. 1881 (14 Nov 1863), 642-644

§**Anon.**, “William Blake”, *Saturday Review*, 14 Nov 1863, pp. 650-651

§[**Richard Holt Hutton**<sup>565</sup>], “William Blake”, *Spectator*,

No. 1847 (21 Nov 1863), 2271-2273

§**Anon.**, “Retrospect of Literature, Art, and Science, in 1863”, *Annual Register* [for 1863], 352

§**Anon.**, *Quarterly Review*, CXVII (1863), 1-27

§**Anon.**, “Notes on Books, Etc.”, *Notes and Queries*, V (April 1864), 312

**W.F. Rae**, “The Life and Works of William Blake”, *Fine Arts Quarterly*, III (Oct 1864-Jan 1865), 56-79  
<**BB**, 300>

§[**Horace Elisha Scudder**], “The Life of William Blake, ‘Pictor Ignotus,’ ...”, *North American Review*, XLIX (Oct 1864), 465-482

§**Anon.**, “William Blake”, *Art-Journal*, XXIII (1864), 25-26

§**Anon.**, “On Books”, *British Quarterly Review*, LXXVII (1864), 245

§**Anon.**, “William Blake”, *Eclectic Magazine*, CXIX (1864), 373-391

§**Anon.**, “Gilchrist’s Life of William Blake”, *Westminster Review*, XXV (1864), 101-118

§[**Eneas Sweetland Dallas**], “William Blake”, *Macmillan’s Magazine*, XI (1864), 26-33

[**Mary Abigail Dodge**], “Pictor Ignotus”, *Atlantic Monthly*, XIII (1864), 433-447 <**BB**> **B.** pp. 358-398 of Gail Hamilton (her pseudonym), *Skirmishes and Sketches* (Boston: Ticknor & Fields, 1865)  
**C.** Second Edition (1865) **D.** Third Edition (1866)  
**E.** Fourth Edition (Boston: Ticknor & Fields, 1866)  
**F.** (Boston: Estes & Lauriat, 1877) <**BB #1497**>

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<sup>565</sup> See Robert H. Tener, “ See Robert H. Tener, *Spectator Review of Gilchrist, Blake*, XIII (1979), 333-35.

Part VI: Biography and Criticism

- [**W.M. Tantt**], “‘Pictor Ignotus’; A Biography”, *New Monthly Magazine*, CXXX (1864), 309-319, revised as “‘Pictor Ignotus’”, Vol. II, pp. 192-215 of Tantt’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**>
- §[**Francis Turner Palgrave**], “The Life of William Blake, Illustrated from his Works”, *Quarterly Review*, CXVII (Jan 1865), 1-27
- §**Anon.**, “William Blake”, *Blackwood’s Edinburgh Magazine*, XCVII (March 1865), 291-307; *Blackwood’s Edinburgh Magazine: American Edition*, LX, 3 (March 1865)
- §[**W.H. Smith**], “William Blake”, *Blackwood’s Edinburgh Magazine*, XCVII (1865), 291-307
- Alfred T. Story**, “William Blake, Seer and Painter”, *Temple Bar*, XVII (1866), 95-105 <**BB #2774**>
- “**B.V.**” [**James Thomson**], “The Poems of W. Blake”, *National Reformer*, NS VII (1866), 22-23, 42-43, 52-54, 70-71; reprinted in pp. 101-127 of his *Shelley, A Poem: with other Writings relating to Shelley, to which is added an Essay on The Poems of William Blake* (London, 1884); in pp. 240-269 of his *Biographical and Critical Studies* [ed. Bertram Dobell] (London, 1896); pp. 214-234 of *The Speedy Extinction of Evil and Misery: Selected*

*Prose of James Thomson (B.V.)*, ed. William David Schaeffer (Berkeley & Los Angeles, 1967) <**BB #2837**>

**P.M.**, "William Blake", *Light Blue*, II (1867), 146-151, 216-226, 286-294 <**BB #2155**>

**Anon.**, "Pictor Ignotus", *Sharpe's London Magazine*, NS XXXI (1867), 19-28 <**BB #1011, dated 1876**>

**W.A. Cram**, "William Blake", *Radical*, III (1868), 378-382 <**BB #1421**>

[**James Smetham**], "Art. I. *Life of William Blake ...*", *London Quarterly Review*, XXXI (1869), 265-311, reprinted as "William Blake", Essay II, pp. 98-194 of *The Literary Works of James Smetham*, ed. William Davies (London & N.Y., 1893) and, with many of the quotations from and references to Gilchrist's life omitted, in the 1880 edition of Gilchrist) <**BB #2716**>

### 1906

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (Jan 1906), 161-179 (with 5 others)

**Anon.**, "Liverpool and Blake", *Liverpool Courier*, 27 Nov 1906, p. 6 (review article on Gilchrist and other books, noting the contribution of Liverpool to Blake studies) <**BB #972**>

§**Anon.**, "William Blake", *Times Literary Supplement*, 11 Jan 1907 (with 3 others)

**Anon.**, "Blake and Bristol. 'The House of Interpretation'", *W.D.*, 21 Jan 1907 (a review of Graham Robertson's edition of Gilchrist [1907] with an appended an account of the relationship of

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Blake, "this flame-like spirit", with George Cumberland of Bristol)

**1942**

§**Anon.**, *Times Literary Supplement*, 28 Feb 1942, p. 104

**1973**

§**Anon.**, *Books and Bookmen*, XVIII (Sept 1973), 95

**Robert N. Essick**, *Blake Studies*, VI (Fall 1973), 108

\***Suzanne R. Hoover**, "The Public Reception of Gilchrist's *Life of Blake*", *Blake Newsletter*, VIII, 1-2 (Summer-Fall 1974), 26-31 (comment on 17 reviews of Gilchrist [1863] before 1865) <**BB #1217-145**>

\***Matt Shinn**, "On a Classic Biography that Rescued the Visionary Poet from Obscurity", *Times* [London], 28 April 2004 (Gilchrist's biography to be "reprinted next week" is "a great read")

**Peter Parker**, "Naked portraits: The Lives of their times: how the art of biography evolved", *Times Literary Supplement*, 5 May 2006, pp. 3-4 (with 6 other biographies, 5 edited by Holmes)

\***Richard Holmes**, "Saving Blake: When he died in 1827, William Blake was widely regarded as 'mad'. His reputation was restored by an extraordinary biography, begun by a young lawyer and finished by his wife. Richard Holmes celebrates the work of Alexander and Anne Gilchrist", *Guardian* [London], 29 May 2004, pp. 34-35 (an extract from his introduction to

Gilchrist's *Life of William Blake*, with information on ordering it)

**Gilchrist, Anne.** *Anne Gilchrist: Her Life and Writings*. Ed. Herbert Harlakenden Gilchrist With a Prefatory Notice by William Michael Rossetti. (London: T. Fisher Unwin, 1887) <BB> B. Second Edition. (London: T. Fisher Unwin, 1887)

The "Second Edition" is either a reissue of the same sheets or a reprint from standing type, with the title page slightly emended.

§**Gilchrist, Grace.** "The Theosophy of William Blake." *Theosophist* [Madras], CXIII, 10 (July 1992), 383-389.

§**Gill, A. A.** "English File: Poetry Backpack: William Blake. BBC 2 daytime educational program for television. Broadcast Friday, 23 May 1997." *Sunday Times* (London), Section 11, p. 31. B. *Blake*, XXXI, 2 (1997), 71.

"This was frightful. Beyond parody or invective ... [a] travesty".

**Gillham, D.G.**, *Blake's Contrary States* (1966) <BB>

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§**W.W. Robson**, *Listener*, LXXVI (1966), 935-936

§**Margaret Bottrall**, *Critical Quarterly*, IX (1967), 189-190

**John E. Grant**, *Philological Quarterly*, XLVI, 3 (July 1967), 329-330

§**Robert Griffin**, *Yale Review*, LVI (1967), 575-580

§**U. Laredo**, *English Studies in Africa*, X (1967), 200-201

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- M.K. N[urmi]**, *English Language Notes*, V (1967), 22-23
- §**Gilbert Thomas**, *English*, XVI (1967), 188-189 (with others)
- §**J.G. Davies**, *Modern Language Review*, LXIII (Jan 1968), 206-207
- §**Irene H. Chayes**, *Modern Language Journal*, LII (1968), 372-373
- §**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXVII (1968), 314-316
- §**Peter Ure**, *Review of English Studies*, NS XIX (1968), 83-85

**Gillham, D.G.**, *William Blake* (1973) <BB>

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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 (Dec 1973), 1549
- §**Pamela Dembo**, *UNISA English Studies*, XI (1973), 56-58
- I.H. C[hayes]**, *English Language Notes*, XII (Sept 1974), 33
- \***Alicia Ostriker**, *Blake Newsletter*, VIII, 4 (Spring 1975), 136-137
- §**Donald Ault**, *Philological Quarterly*, LIII (1975)

§**F.W. Bateson**, *Notes and Queries*, NS XXII (1975), 83-84 (with 2 others)

\***Gilpin, George H.** "William Blake and the World's Body of Science." *Studies in Romanticism*, XLIII (2004), 35-56.

*The First Book of Urizen* may have been "intended as an anti-elegy" countering the lavish mortuary praise for Dr John Hunter on his death in 1793, and *Urizen* is "a more sophisticated cosmological version of the gruesome 'Jack Tearguts'" (pp. 40, 42).

\***Gilson, Ambrose.** "Blake and the Elemental." *Urthona*, No. 3 (Spring 1995), 36-40.

"In comparing Blake's response to nature with that of Wordsworth I am indebted to Kathleen Raine's essay on Blake, Wordsworth and nature" in her *Blake and the New Age* (1979) (pp. 36, 40)

**Gimeno Suances, Francisco.** "Imaginación, deseo y libertad en William Blake." Tesis Doctoral, Universidad Nacional de Educación a Distancia (Madrid, 2004). 913 pp., 40 reproductions. In Spanish

**Gimeno Suances, Francisco.** "Notas sobre la difusión influencia y recepción crítica de la obra de William Blake en España durante las décadas de 1920 y 1930." *Los Papeles Mojados de río seco: Revista de Letras* Año V, 6 (2003), 38-45. In Spanish

Impressively detailed and original.

**Gimeno, Francisco.** "William Blake, vidente de este cielo." *Caracteres literarios: Ensayos sobre la Ética de la literatura*, Año VI, número 7 (Otoño de 2003), 43-80. In Spanish

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§**Ginsberg, Allen.** "A Blake Experience." *On the Poetry of Allen Ginsberg.* (Ann Arbor: University of Michigan Press, 1984)

§**Ginsberg, Allen.** *Nineteenth Century Poetry – Allen Ginsberg.* (Boulder: Naropa Institute, 29 October 1981: 3, 5, 10 November 1981) Sound recordings of Ginsberg's lectures, dealing, inter alia, with *Vala*.

**Ginsberg, Allen.** "William Blake." Pp. 275-284 of his *Deliberate Prose: Selected Essays 1952-1995.* Ed. Bill Morgan. (N.Y.: HarperCollins Publishers, 2000)

It consists of "Liner Notes to Blake Record: To Young Or Old Listeners" [1982] (pp. 275-279), and "Your Reason and Blake's System" [1988] (pp. 279-284).

§**Ginsburg, Ruth.** "BiDmi Yameha MetaTirza O: 'Yafa At Ra'ayatl KaTirzah NavaKi' Yerushalayim Ayuma KaNidgalot." *Dappim Le Mehkar BeShrut*, VIII (1992), 285-300. In Hebrew

On "To Tirzah".

**Givone, Sergio,** *William Blake: Arte e religione* (1978)  
<BBS>

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§**L. Bottani,** *Revista di Estetica*, 1 No. 5 (1980), 143-145

§\***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<sup>o</sup>, pp. xi, 201; ISBN: 0813015707

It is "a composite critical biography, organized by topics of cultural significance .... Each chapter begins with a biographical connection between Locke and Blake" (p. ix).

"A version of chapter 3" ("Two English Physicians") was printed as "Locke and Blake as Physicians Delivering the Eighteenth-Century Body" in *Reading the Social Body* (1993); the first half of Chapter 4 is reprinted from "Three Approaches to the Slave Trade", *Journal of the History of Ideas*, LI (1990), 197-216 (which is entirely about Locke); and Chapter 7 "adapts a few passages" from his "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment", *Eighteenth*

*Century: Theory and Interpretation*, XXXII (1991), 73-88.  
<BBS>

**REVIEW**

**Terence Allan Hoagwood**, *Blake*, XXXII (1998-99), 84-85 ("What is best about the book, then, is ... its easy-going anecdotalism" [p. 85])

**Glausser, Wayne.** "Locke and Blake as Physicians **Delivering** the Eighteenth-Century Body." Chapter 11 (pp. 218-243) of *Reading the Social Body*. Ed. Catherine B. Burroughs & Jeffrey David Ehrenreich. (Iowa City: University of Iowa Press, 1993).

"I want to ... complicate some of our conventional ideas about Locke, Blake, and the period" (p. 218).

"A version" of it was printed as "Two English Physicians" in Chapter 3 of his *Locke and Blake* (1998).

**Gleckner, Robert F.** "Antithetical Structure in Blake's *Poetical Sketches*." *Studies in Romanticism*, XX (1981), 143-162. <BBS> B. Reprinted in §*Critical Essays on Lord Byron*. Ed. Robert F. Gleckner. (Boston: G.K. Hall, 1991)

**Gleckner, Robert**, *Blake and Spenser* (1985) <BBS>

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§**Michael Ferber**, *THES*, 11 Aug 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), 802-803
- §**Stephen C. Behrendt**, *Eighteenth-Century Studies*, XX (1986-87), 257-260
- George Anthony Rosso, Jr.**, *Blake*, XXI, 1 (Summer 1987), 34-37
- §**François Piquet**, *Etudes anglaises*, XL (1987), 355-356, in French
- §**J.M.Q. Davies**, *Review of English Studies*, NS XXXIX (1988), 118-120
- §**Andrew Elfenbein**, *Criticism*, XXXI (1989), 493-498
- §**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 429-434 (with 2 others)
- Michael Ferber**, *Eighteenth-Century ... Bibliography*, NS XI (1990), 498-499

§**Gleckner, Robert F.** "Blake Looking Backward." *Virginia Quarterly Review*, XLIV (1969), 540-544.

§**Gleckner, Robert F.** "Blake, Skelton, and Diodorus Siculus." *USF Language Quarterly*, XVI, 3-4 (1978), 25, 56.

**Gleckner, Robert F.** "Blake's 'Double Dark Vision of Torment' Unfolded: *Innocence to Jerusalem*." *South Atlantic Quarterly*, XCV (1996), 700-728.

A persuasive essay on echoes of Milton.

**Gleckner, Robert F.**, *Blake's Prelude: POETICAL SKETCHES* (1982)

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- Kurt Heinzelman**, *Eighteenth Century ... Bibliography*, VIII (1982), 389-390
- §**Paul Hamilton**, "From the Position of Dissent", *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)
- §**Joseph Wittreich**, *Wordsworth Circle*, XV, 3 (Summer 1984), 113-114
- §**Nelson Hilton**, *Studies in Romanticism*, XXIII, 3 (Fall 1984), 409-413
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1983* (1984), 81-83
- §**Thomas J. Corr**, *College Literature*, XI (1984), 286-289
- §**Thomas J. Corr**, *College Literature*, XI (1984), 286-289
- §**Pamela Dunbar**, *Review*, VI (1984), 187-190
- §**Dennis M. Welch**, *Modern Language Quarterly*, XLV (1984), 301-302
- §**Joseph Wittreich**, *Wordsworth Circle*, XV (1984), 113-114
- §**Stephen D. Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others)
- §**Donald John**, *Review of English Studies*, XXXVI (1985), 434-436 (with another)
- §**François Piquet**, *Etudes anglaises*, XXXVIII (1985), 237-238, in French
- Michael J. Tolley**, *Blake*, XX, 4 (Spring 1987), 146-151

§**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), 310-313

§**F.W. Bateson**, *Criticism*, II (1960), 309-312

**D.V. E[rdman]**, *Philological Quarterly*, XXXIX (1960), 14

§**Lodwick Hartley**, *South Atlantic Quarterly*, LIX (1960), 297-299

§**E.J. Rose**, *Dalhousie Review*, XL (1960), 405-407

§**Warren Stevenson**, *Queen’s Quarterly*, LXVII (1960), 488

§**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LX (1961), 596-598

**Gleckner, Robert F., & Mark L. Greenberg**, ed., *Approaches to Teaching Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* (1989) <BBS>

14 **Joseph Viscomi**. “Reading, Drawing, Seeing Illuminated Books.” Pp. 67-74. B. Also accessible in his “Collected Essays on Blake and His Times”, q.v.

**REVIEWS**

- Edward Larrissy**, *Blake*, XXIV, 3 (Winter 1990-91),  
101-102 (with another)  
**Stephen H. Behrendt**, *Eighteenth Century ...  
Bibliography*, NS XV for 1989 (1996), 286-287

**Glen, Heather**, *Vision and Disenchantment: Blake's SONGS  
and Wordsworth's LYRICAL BALLADS* (1983) <**BBS**>

Pp. 88-101, 208-221 (called "Blake's 'London'") are  
reprinted in *Romantic Poetry*, ed. Karl Kroeber & Gene W.  
Ruoff (New Brunswick: Rutgers University Press, 1993).

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- §**Chris Baldick**, *Times Literary Supplement*, 19 Aug  
1983, p. 884  
§**Anon.**, *Choice*, XXI (1984), 821  
§**P.M.S. Dawson**, *Critical Quarterly*, XXVI, 1-2 (1984),  
139-146 (an omnibus review)  
§**Susan Matthews**, *English*, XXXIII (1984), 66-71  
§**John Williams**, *Literature and History*, X (1984), 272  
§**James R. Bennett**, *University of Toronto Quarterly*,  
LIV, 3 (Spring 1985), 299-303  
**David Simpson**, *Blake*, XVIII, 4 (Spring 1985), 227-231  
§**Michael H. Friedman**, *Wordsworth Circle*, XVI, 4  
(Autumn 1985), 160-163  
§**Avril Horner**, *PN Review*, XI (1985), 54-56  
§**François Piquet**, *Etudes anglaises*, XXXVIII (1985),  
465-466, in French  
**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography  
for 1984* (1985), 102

§**M.A. Williams**, *UNISA English Studies*, XXIII (1985), 41-42

§**Edward Larrissy**, *Yearbook of English Studies*, XVII (1987), 305-306

**Nelson Hilton**, *Eighteenth Century ... Bibliography*, NS, IX for 1983 (1988), 526-527

**Glendening, John**. "Ezra Pound and Ezra Pound's Blake: Method in Madness, Madness in Method." *Paideuma*, XX (1991), 95-106.

In Canto 16, "the apparent madness of the Blake passage reflects, parodies, and hence resists the madness Pound saw not only in Blake's method, but also, quite possibly, in himself" (p. 107).

§**Gnappi, Carla Maria**. "The Sunflower and the Rose: Notes Towards a Reassessment of Blake's Illustrations of Dante." Pp. 55-68 of *British Romanticism and Italian Literature: Translating, Reviewing, Rewriting*. Ed. Laura Bandiera & Diego Saglia. (N.Y.: Rodopi, 2005) *Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft* 92

**Godard, Jerry Caris**, *Mental Forms Creating: William Blake Anticipates Freud, Jung, and Rank* (1985)

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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

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§**Godwin, George.** “Emanuel Swedenborg and William Blake.” Pp. 77-96 of his *The Great Mystics*. (London: Watts & Co., 1945) The Thinker’s Library, No. 106.

The Blake section is pp. 84-96.

**Goethe.** *Faust: A Tragedy*. Tr. **Lewis Filmore**. (London: William Smith. **1847**) P. 193. <Bodley>

Quotes Cunningham and the first stanza of “To the Muses”.

**Goldberg, Brian.** “Byron, Blake, and Heaven.” *Romanticism on the Net*, No. 27 (Aug 2002).

About the views of the afterlife of Byron and Blake.

**Goldsmith, Oliver,** *The Vicar of Wakefield, With thirty-two Illustrations By W. Mulready*

The book does not refer to Blake.

**REVIEW**

\*[**Henry Cole**], “Fine Arts. *The Vicar of Wakefield. With thirty-two Illustrations.* By W. Mulready, R.A. Van Voorst”, *Athenaeum*, **21 Jan 1843**, pp. 165 (Blake is praised in an aside for the felicity with which he executed his own conceptions, particularly the Virgil woodcuts) <**BB #1406**>

\***Goldsmith, Steven.** "Apocalypse and Representation: Blake, Paine, and the Logic of Democracy." Chapter Three (pp. 135-208) of his *Unbuilding Jerusalem: Apocalypse and*

*Romantic Representation*. (Ithaca & London: Cornell University Press, 1994) ISBN: 0801427177 (cloth)

Blake is "more the poet of representation than of apocalypse", but the attempt to situate "Blake's deconstructive strategies" in an analysis of the imagery of "Blake's Babylon" (pp. 140-164) is primarily intended to open "an angle onto our own situation" (pp. 139-140). [The work is apparently related to his dissertation, "Unbuilding Jerusalem: The Romantics against the Apocalypse", *DAI*, XLVII (1987), 2594A.]

**Goldsmith, Steven.** "Blake's *Agitation*." *South Atlantic Quarterly*, XCV (1996), 753-796.

In the frontispiece to *Jerusalem*, Los, holding in his hand an "explosive device (his 'globe of fire') ... is on a self-appointed guerilla mission to agitate ... he looks guilty as sin" (p. 756).

**Goldsmith, Steven,** *Unbuilding Jerusalem: Apocalypse and Romantic Representation* (1994)

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§**Esther Schor,** *Wordsworth Circle*, XXV, 4 (Autumn

**Goldsmith, Steven.** "Unbuilding Jerusalem: The Romantics against the Apocalypse." *DAI*, XLVII (1987), 2594A. Pennsylvania Ph.D., 1986.

The work was apparently the basis of his *Unbuilding Jerusalem* (1994).

§**Goldsmith, Steven.** "William Blake and the Future of Enthusiasm." *Nineteenth-Century Literature*, LXIII, 4 (March 2009), 439-460.

About Blake's "transition from a theological concept of enthusiasm to a practical literary-critical engagement as

enthusiasm”.

**Goldweber, Dave.** "The Style and Structure of William Blake's 'Bible of Hell'." *ELN*, XXXII, 4 (June 1995), 51-68.

In this "reader-response [or rhetorical] study of Blake's Bible", "comprising *The (First) Book of Urizen*, *The Book of Ahania*, and *The Book of Los*", "I examine rhythm, tone, syntax, and tautology in terms of the syntax they render" (pp. 64, 51).

§**Gompf, Michelle Leigh.** "Coexisting Contraries: Women's Sexuality in Blake's 'Milton' and 'Jerusalem'." *DAI*, LXII (2001), 2124A. North Carolina (Greensboro) Ph.D.

\***Goode, Mike.** "Blakespotting." *PMLA*, CXXI (2006), 169.

"The disparate contexts in which Blake's proverbs surface reveal potential energies in the proverb form" (p. 772).

§**Goodwin, Karin, Mike Merritt.** "Kirk closes book on Jerusalem." *Sunday Times* [London], 29 Aug 2004..

For other essays on the subject, see Anon., "And did those feet", Evans, Gordon, Khew, Morrison, and Strange.

**Gordon, Michael.** "Blake's Jerusalem." *Times* [London], 22 Sept 2005.

About the hymn from *Milton*. For other essays on the subject, see Anon., "And did those feet", Evans, Goodwin, Khew, Morrison, and Strange.

\***Gore, John.** "Three Centuries of Discrimination." *Apollo*, CV (1977), 346-357.

Catherine Blake's two letters of 1829 to Lord Egremont are quoted on p. 357. (They were also given, in ignorance of this publication, in G.E. Bentley, Jr, "Blake's shadow", *Times Literary Supplement*, 17 March 1978, p. 320.)

**Gorton, John.** "Blake (William)." *A General Biographical Dictionary*, 3 vols. (London: Whittaker & Co., 1835) III, E1<sup>r</sup> (an Appendix ... with Additions and Corrections). B. §Revised Edition, 3 vols. (1841) C. §(1847) D. A New Edition. To which is added a supplementary volume completing the work to the present time. In Four Volumes. (London: Henry G. Bohn, 1851) Vol. IV [containing the Supplement], p. 74.

An account of "an ingenious but eccentric artist" derived from the obituary in the *Annual Register* (1828) <**BB #915**>, which is in turn silently derived from that in the *Gentleman's Magazine* (1827) <**BB #989**>.

Blake does not appear in the editions of §1828 and §1830.

**Goslee, Nancy Moore.** "Slavery and Sexual Character: Questioning of the Master Trope in Blake's *Visions of the Daughters of Albion*." *ELH*, LVII (1990), 101-128. <**BBS**>

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**D.W. Dörrbecler**, *Blake*, XXV, 1 (Summer 1991), 21

**Goslee, Nancy Moore.** "Soul-shudd'ring Vacuum: Space for Subjects in Later Blake." *European Romantic Review*, XV (2004), 391-407.

**Goslee, Nancy Moore**, *Uriel's Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley* (1985) <**BBS**>

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§**Beth Lau**, *Keats-Shelley Journal*, XXXVI (1987), 199-202

§**James A.H. Heffernan**, *Studies in Romanticism*, XXVIII, 1 (Spring 1989), 156-161

**Mary Lynn Johnson**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 500-501

**Goss, Erin M.** "Excessive Encounters: The Language of Revelation in Nineteenth-Century Literature." *DAI* on-line. Emory Ph.D., 2005. 254 pp.

About Blake, Wordsworth, Thomas Carlyle, and Gerard Manley Hopkins.

\***Goto, Yumiko.** "William Blake no saishoku bon to 18 seiki no fukusei hanga [William Blake's Illuminated Books and Reproductive Prints of the 18th Century]." *Kyotoshi Bijutsukan Nenpo 1977* [*Annual Bulletin of Kyoto Municipal Museum of Art 1977*], 64-73. In Japanese

§**Gould, John.** *Biographical Dictionary of Eminent Artists ...* Second Edition (London: Wilson, 1835)

**REVIEW referring to Blake**

**Anon.**, *Westminster Review*, XXIII, No. xlv (July 1835), 53-61 ("of Blake it is well observed, that 'the pure-minded Flaxman pointed him out as a melancholy instance of English apathy'" [p. 60])

\***Gourlay, Alexander S.** ““Art Delivered””: Stothard’s *The Sable Venus* and Blake’s *Visions of the Daughters of Albion*.” *Journal for Eighteenth-Century Studies*, XXXI, 4 (2008), 529-550.

A learned essay showing the ways in which Stothard’s lost painting of “The Voyage of the Sable Venus from Angola to the West Indies” engraved to illustrate the Revd Isaac Teale’s lascivious and racist poem “The Sable Venus: An Ode” printed in Bryan Edwards, *The History, Civil and Commercial, of the British Colonies in the West Indies*, Second Edition (1794), “resonates in many ways with the designs, metaphors, and themes of *Visions of the Daughters of Albion*” (1793); “I think Stothard’s learnedly appropriative picture was to Blake what a grain of sand is to an oyster” (pp. 543, 530).

\***Gourlay, Alexander S.**, ed. *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. (West Cornwall, CT: Locust Hill Press, 2002) 8<sup>o</sup>, 394 pp.; ISBN: 0933951965

It consists of

[**Alexander Gourlay**], “Foreword.” Pp. xiii-xviii. (About Jack’s career.)

**Anon.** “Biographical Note.” P. xix.

**Anon.** “A Chronological Checklist of Publications by John E. Grant.” Pp. xxi-xxvi.

**Alexander S. Gourlay.** “Introduction.” Pp. xxvii-xxxii.

\***Stephen C. Behrendt.** “The Evolution of Blake’s *Pestilence*.” Pp. 3-26.

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**\*J.M.Q. Davies.** “Variations on the Fall in Blake’s Designs for Young’s *Night Thoughts*.” Pp. 27-50.

**Michael Ferber.** “In Defense of Clods.” Pp. 51-66.

**Everett C. Frost.** “The Education of the Prophetic Character: Blake’s *The Marriage of Heaven and Hell* as a Primer in Visionary Autography.” Pp. 67-95.

**\*Alexander S. Gourlay.** “‘Idolatry or Politics’: Blake’s Chaucer, the Gods of Priam, and the Powers of 1809.” Pp. 97-147.

**\*Catherine L. McLenahan.** “Blake’s Erin, The United Irish and ‘Sexual Machines’.” Pp. 149-170.

**\*Jon Mee.** “‘As portentous as the written wall’: Blake’s Illustrations to *Night Thoughts*.” Pp. 171-203. (“This essay attempts to understand Blake’s illustrations to *Night Thoughts* in terms of competing ways – both verbal and visual – of ‘imaging the unseen’; “Blake considerably extends the meaning of Young’s ‘enthusiasm’” [pp. 172, 171 fn].)

**\*Jennifer Davis Michael.** “Blake’s Feet: Toward a Poetics of Incarnation.” Pp. 205-224. (“Blake’s symbolic use of feet, beginning with *Poetical Sketches*, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member. This fusion culminates in *Jerusalem*” [p. 206].)

**\*Peter Otto.** “From the Religious to the Psychological Sublime: The Fate of Young’s *Night Thoughts* in Blake’s *The Four Zoas*.” Pp. 225-262. (“Where Young’s religious sublime offers eternal rest, Blake’s sublime demands endless activity .... Blake remains wedded to a religious rhetoric of apocalypse and resurrection” [p. 260].)

**Morton D. Paley.** “William Blake and Dr. Thornton’s ‘Tory Translation’ of the Lord’s Prayer.” Pp. 263-286. (Parts of it reappeared in his *Traveller in the Evening* [2003].)

**G.A. Rosso.** “The Religion of Empire: Blake’s Rahab in Its Biblical Contexts.” Pp. 287-326. (A learned essay demonstrating that “By merging two symbolic streams, the anti-empire Rahab dragon with the collusive Rahab harlot, Blake creates a composite figure of tremendous depth and range. ... a study of Rahab symbolism in the epics shows that Blake’s politics deepened and broadened rather than faded away or became quiescent after 1800” [p. 320].)

**Sheila A. Spector.** “A Numerological Analysis of *Jerusalem*.” Pp. 327-349. (In *Jerusalem*, Blake “seems to have predicated his total structure on the number 100” [p. 330].)

**Richard J. Squibbs.** “Preventing the Star-Led Wizards: Blake’s *Europe* and Popular Astrology.” Pp. 351-385. (“*Europe* is primarily concerned with showing how astrology and astronomy have corrupted popular prophecy in the 1790s” [p. 377].)

## REVIEWS

**Alice G. Den Otter**, *European Romantic Review*, XIV (2003), 490-493 (“richly resonant”, “an impressive collection of essays”)

**Mark Lussier**, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-169 (with 3 others)

**Joseph Wittreich**, *Blake*, XXXVIII, 3 (2004-5), 107-109 (“In the eloquent testimony of all these essays, ... Grant is a mental prince” who has produced “nearly half a century of dazzling scholarship” [p. 109])

§**Paul Miner**, *Albion*, XXXVI (2004), 147-148

**James T. Harris**, *Romantic Circles*, VII (Winter 2005) (on-line), 9 printed pages (an essay-by-essay summary; the book “exceeds ... expectations” [¶1], with “a variety of innovative readings and arguments” [¶15])

\**Goya: Blake: Akuma to Shinip eno Izanai: Francisco Jose de GOYA: William Blake [Invitation to Nightmare and Mystery]*.

Ed. **Koji Yukiya & Tokiko Suzuki**. (Tokyo: Kodansha, 1980) *Sekai Hanga Bijutsu Zenshu 2: Fine Prints of the Great Masters 2*. In Japanese. <**BBS, 5, conflated with *Goya to Blake* below**>

There are two titlepages; the first (transparent), with "Goya: Francisco de GOYA", when read in conjunction with the second, "Goya: Blake: Akumu to Shinip eno Izanai: William Blake", gives the combined titlepage above. "William

Blake" (pp. 71-134) has 98 reproductions (including 17 of Virgil) plus

**Isamu Kurita.** "Genshi no Rearizumu [Visionary Realism] -- Goya to [and] Blake." Pp. 4-5.

**Tokiko Suzuki.** "Blake no Saishokubon [Blake's Illuminated Books]." Pp. 121-132.

**Tokiko Suzuki.** "William Blake Ryaku Nenpu [Chronology of William Blake]." Pp. 133-134.

\**Goya to Blake no Judai [The Age of Goya and Blake]*. (Tokyo: Chikuma Shobo, 1979) Sekai Hanga, Paris Kokuritsu Toshokan Hen: Histoire de Gravure Occidentale 10. In Japanese <**BBS, 5, conflated with Goya: Blake above**>

The Blake section, with 30 reproductions, consists of

\***John Ademale.** "Hanga no Rekishi: Goya to Blake [The History of Engraving: Goya and Blake]." Tr. Koju Yuki-yama. Pp. 2-4.

\***Mitsuru Sakamoto.** "Hanga Gairon [General Commentary on Engravings]." Pp. 5-10.

**John Ademale & Mitsuru Sakamoto.** "Sakuhin Kaidai [Commentary on Plates]." Pp. 11-20 (the Blake section is pp. 11-14).

**Koji Yuki-yama.** "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])

Part VI: Biography and Criticism

Autobiographical account of Sir Geoffrey Keynes, who "took me in hand and taught me all I know about Blake" (p. 85), and of the Blake Trust.

**REVIEW**

**Tim Heath**, *Journal of the Blake Society* (1996), pp. 75-77 (it is a "clear and orderly" autobiography)

§**Grab, Ginger**. "Such, such were the Joys: The Poetry of William Blake." *Living Pulpit*, V, 4 (1996), 28-29.

§**Gramaglio, Pier Angelo**. "Il perdono come paradigma escatologico nelle 'visioni' et nei 'libri profetici' di William Blake." In *Interpretazione e perdono: Atti del 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),  
658-659

**Graves, Roy Neil.** “Blake’s LONDON.” *Explicator*, LXIII (2005), 131-136.

Beginning with the observation in *The Longman Anthology*, ed. David Damrosch et al (2004), Vol. B [sic], p. 91, n. 3, that the first letters of each line of “London”, stanza 3 read “HEAR”, Graves proposes, apparently seriously, that “Blake’s whole acrostic letterstring [INAM IIIT HEAR BHBA] ... may well be an authorized coterie feature” (p. 132).

**Gray, Pamela, Viscountess Gray of Fallodon; Edward J. Shaw; R.L. Hayne.** "Was Blake Mad?" *Sunday Times* [London], 11 July 1926 <**BB** #1735, A2694 for §Gray and §Shaw>.

The Viscountess quotes from memory an aphorism by Blake about madness; Shaw quotes a letter from Samuel Palmer (5 Feb 1881) saying that Blake was "of all men whom I ever knew, the most practically Sane ..."; Hayne asks how to define sanity. The subject arose in a letter of Arthur Hood.

**Green, Julien.** “William Blake, Prophète 1757-1827.” Pp. 41-66 of his *Suite Anglaise* (Paris, 1927) In French <**BB**> **B.** “William Blake, Prophet.” *Virginia Quarterly Review*, V (1929), 220-232. In English [tr. Julien Green]. <**BB**> **C.** Pp.

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37-58 of his *Suite Anglaise* (Paris, 1972) In French <**BBS**>  
**D.** “William Blake, profeta.” Tr. Matamoro Blos. Pp. 64-74  
of “Dossier William Blake”, ed. Jordi Doce, in *Cuadernos  
Hispanoamericanos*, No. 607 (2001) In Spanish. **E.**  
§“William Blake, Prophète” “Wuilliam Blake”. In his *Le  
Langage et son double*. (Paris: Editions de la Différence,  
1985) In French and English on facing pages **F.** §(Paris:  
Fayard, 2004) In English and French on facing pages.

§**Green, Matthew.** “Blake, Darwin, and the Promiscuity of  
Knowing: Rethinking Blake’s Relationship to the Midlands  
Enlightenment.” *British Journal for Eighteenth-Century  
Studies*, XXX (2007), 193-208.

**Green, Matthew.** “Disruptions of Identity: Points of  
Intersection between Blake’s Urizen Books and Cognitive  
Science.” *PsyArt: A Journal for the Psychological Study of  
the Arts*, VI (2002), no pagination.

**Green, Matthew J.A.** “Dreams of Freedom: Magical  
Realism and Visionary Materialism in [Ben] Okri and Blake.”  
*Romanticism*, XV, 1 (2009), 18-32.

§**Green, Matthew J.A.** “‘He Who has Suffered You to  
impose on Him’: Blake, Derrida and the Question of Theory.”  
*Literature Compass* on-line, IV (2007), 150-171.

**Green, Matthew.** “Outlining the ‘Human Form Divine’:  
Reading Blake’s Thoughts on Outline and Response to Locke

alongside Lavater and Cumberland." *European Romantic Review*, XV (2004), 511-532.

**Green, Matthew J.A.** *Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism.* (Basingstoke & N.Y.: palgrave macmillan, 2005) 8°, x, 218 pp.; ISBN: 1403942315 (cloth)

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§**Marcel O’Gorman**, *Romanticism*, XII (2006), 160-162

§**Colin Jager**, *European Romantic Review*, XIX, 3 (July 2008), 289-292

§**Greenberg, Mark L.** "Romantic Technology: Books, Printing, and Blake's *Marriage of Heaven and Hell*." Pp. 154-176 of *Literature and Technology*. Ed. Mark Greenberg & Lance Schachterle. (Bethlehem: Lehigh University Press; London: Associated University Presses, 1992) Research in Technology Studies 5

Presumably it is related to his "Blake's *Marriage of Heaven and Hell*: Technology and Artistic Form", *Annals of Scholarship*, IV, 1 (1986), 69-82. <**BBS**>

**Greenberg, Mark L.**, ed. *Speak Silence: Rhetoric and Culture in Blake's POETICAL SKETCHES.* (Detroit: Wayne State University Press, 1996) 8°, 221 pp.; ISBN: 0814319858

The contents are:

**Mark L. Greenberg.** "Preface." Pp. 11-12. (Most of the papers originated at a meeting of the Modern Language Association.)

**Mark L. Greenberg.** "Introduction: *Poetical Sketches*: Critical Pivots and Pirouettes." Pp. 13-26. (On differing responses to *Poetical Sketches*.)

Part VI: Biography and Criticism

**Susan J. Wolfson.** "Sketching Verbal Form: Blake's *Poetical Sketches*." Pp. 27-70. ("Part of my discussion in this section appears in somewhat different form and context of argument in *Aesthetics and Ideology*, ed. George Levine [New Brunswick: Rutgers University Press, 1994], and another version was printed as Chapter 2 [pp. 32-62, 249-255] of her *Formal Changes: The Shaping of Poetry in British Romanticism* [1997].)

**Stuart Peterfreund.** "The Problem of Originality and Blake's *Poetical Sketches*." Pp. 71-103. (Reprinted from *ELH*, LII [1985], 673-705.)

**Thomas A. Vogler.** "Troping the Seasons: Blake's Helio-Poetics and the 'Golden Load'." Pp. 105-152.

**Vincent A. De Luca.** "'Crouding After Night': Troping and the Sublime in *Poetical Sketches*." Pp. 153-164. ("I seek to connect Blake's early style with his aspiration to become a poet in the sublime mode" [p. 154].)

**Nelson Hilton.** "The Rankest Draught." Pp. 165-201. (Chiefly about "then She bore Pale desire".)

**Robert F. Gleckner.** "Obtuse Angled Afterword." Pp. 203-216. (Gentle responses to the previous essays, most of which criticize his *Blake's Prelude* [1982].)

**REVIEW**

**Jennifer Davis Michael,** *Blake*, XXXI, 3 (Winter 1997-1998), 92-94 ("it is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [p. 92])

§**Greenberg, Sarah.** "Blake's Progress." *Tate*, No. 23 (Winter 2000), 27-35.

A chronological commentary.

§**Gregory, Horace.** "In Blake's 200th Year His Poems Speak in a Modern Voice." *New York Times*, 24 Nov 1957.

§**Gridninskyi** [tout court]. "Vil'yam Bleik [William Blake]." *Ezhemesyachnie Sochineniya* [*Monthly Edition*], XI (1900), 238-242. In Russian

**Grierson, H.J.C.** "Blake's Designs for Gray." *Times* [London], 6 Nov 1919.

In Blake's poem with his watercolors for Gray, perhaps "the little flower is Blake, and the dweller in 'the Porches of the Sun' is Flaxman" -- a sequel to his note of 4 Nov. <**BB**>

**Grierson, H.J.C.** "Blake's Designs for Gray. Discovery in Hamilton Palace." *Times* [London], 4 Nov 1919, p. 15. <**BB**>  
B. "Blake's Illustrations to Gray's Poems." *Glasgow Herald*, 4 Nov 1919.

Letter containing the text of "To Mrs. Anna Flaxman" and "Around the Springs of Gray ...".

§**Griffith, Michael.** "William Blake and the Post-Colonial Imagination in Australia." Chapter 8 (p. 127 ff) of *Literary Canons and Religious Identity*. Ed. Erik Borgman, Bart Phillipson, and Lea Verstrichts. (Aldershot: Ashgate, 2004) Tenth Biennial Meeting of the International Society for Religion, Literature, and Culture held in Nijmegen, 1 Sept 2004

Part VI: Biography and Criticism

\***Grigson, Geoffrey.** "William Blake (1757-1827)." Chapter Eight (pp. 101-115) of his *Poets in Their Pride*. ([1964]) B. (N.Y.: Basic Books [?1976])

A biographical summary stressing the places he lived in London; "His secret was to put wonder ... into his poems" (p. 105).

**Grigson, Geoffrey; Andrew Anderson** [of the Architectural Association]. "Blake's Birthplace." *Times* [London], 18 April 1962, p. 14; 21 April 1962, p. 9.

Grigson deplores the proposal to destroy it; Anderson says that "William Blake would be the first to condemn the preservationist attitude" of Grigson.

**Grille, François.** "Blake, Peintre, Graveur et Poète anglais." *Revue Universelle des Arts* [Bruxelles & Paris], XIV (1861), 372-375. In French <New York Public Library>

About the Visionary Heads and the death-bed sketch of Catherine. (He cites *Gazette littéraire* on Blake, which I have not seen.)

**Grimes, Ronald L.,** *The Divine Imagination: William Blake's Major Prophetic Visions* (1985) <BB>

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§**David Kwinn,** *Library Journal*, XCVIII (1 April 1973), 1167

**James Reiger,** *Blake Studies*, VI, 2 (1975), 194-196

**Grinsted, T.P.** "William Blake." Pp. 157-158 of his *Relics of*

*Genius: Visits to the Last Homes of Poets, Painters, and Players, with Biographical Sketches.* With Illustrations. (London: W. Kent & Co., 1859)

Blake is listed under Bunhill Fields.

His mind is thought to have been confirmed in chronic insanity .... He made a journey to Jerusalem, and on his return published one hundred designs of figures of men, spirits, gods, and angels.

\***Grønbech, Vilh.** *William Blake, Kunstner, Digter Mysiker.* (Kobenhavn, 1933) In Danish <BB> B. §(2002) ISBN: 9788798871224

\***Gross, Kenneth.** *The Dream of the Moving Statue.* (Ithaca & London: Cornell University Press, 1992) Pp. 61-68.

Concerns *Milton* and "the fantasia of the living statue" (p. 62).

**Groves, David.** "'W--M B--E, A Great Original': William Blake, The Grave, and James Hogg's *Confessions*." *Scottish Literary Journal*, XVIII, 2 (Nov 1991), 27-45. <BBS>

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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*

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*Letters, Nagoya University, Literature 41, No. 124 (1996), 49-78.*

§**Guastella, Andrea.** *Il Futuro della Memoria: Tre Studi su Ungaretti.* (Catania: cuecem, 2003) 123 pp. In Italian.

Partly about Blake.

§**Guòmundsson, þóroddur.** *William Blake tvó Hundruð ára.* (1958) In Icelandic

**Gurney, Stephen.** "William Blake." Chapter Two (pp. 26-41, 318) of his *British Poets of the Nineteenth Century.* (N.Y.: Twayne Publishers; Toronto: Maxwell Macmillan Canada; N.Y., Oxford, Singapore, Sydney: Maxwell Macmillan International, 1993).

A general account.

§**Guseva, Tatyana Maksimovna.** *Semantika obrasva v PESNAYAKH NEVEDENIYA I POZNANIYA Vil'yam Bleika [Image Semantics in William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE].* (Moskva: Moscow University Press, 1997) In Russian

A doctoral dissertation.

## H

\***H., H.R.** "William Blake Centenary. Poet-Painter Whom the Years Honour." <Journal not known> 12 Aug 1927.

A somewhat inaccurate centenary appreciation.

**Hadfield, Andrew.** "William Blake, Edmund Spenser, and William Kent." *Notes and Queries*, CCXLII [NS XLIV] (1997), 207-210.

Blake may have known the edition of Spenser edited by Thomas Birch with 32 prints after William Kent (1751) as shown by the "possible parallels" in his own designs.

**Haffar, D.K.** "The women in Blake's early writings and the females of the prophecies." *Index to [British] Theses*, XXXIII (1986), 144 (#3254). Oxford M.Litt., 1984.

§**Hagerup, Henning.** "Veien til Golgonooza: Northrop Frye, William Blake og litteraturens arketyper." *Vagrant*, III (1990), 32-40. In Danish?

\***Haggarty, Sarah, & Jon Mee**, ed. *Blake and Conflict*. (Basingstoke & N.Y.: palgrave macmillan, 2009) 8°, xiii, 235 pp.; ISBN: 9780230573871 +

Papers from a conference on Blake and Conflict at University College, Oxford, September 2006. It consists of

**Jon Mee & Sarah Haggarty**, "Introduction" (pp. 1-11)  
**Saree Makdisi**. "Blake and the Ontology of Empire." Pp. 12-26. ("Blake refuses Orientalism" [p. 17].)

\***Angus Whitehead**. "'A wise tale of the Mahometans': Blake and Islam, 1819-26." Pp. 27-47. (A carefully factual essay indicating Blake's sympathies with Islam.)

**David Worrall**. "Blake, the Female Prophet and the American Agent: The Evidence of the 1789 Swedenborg Conference Attendance List." Pp. 48-64. (Details about the fascinating enthusiasts who attended the meeting to establish a Swedenborgian church, including the Quaker prophet Dorothy

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Gott and the U.S. land-agent Colborn Barrell.)

**Susan Matthews.** “Impurity of Diction: The ‘Harlots Curse’ and Dirty Words.” Pp. 65-83.

**David Fallon.** “‘She Cuts his Heart Out at his Side’: Blake, Christianity and Political Virtue.” Pp. 84-104.

\***Sarah Haggarty.** “From Donation to Demand? Almsgiving and the ‘Annotations to Thornton’.” Pp. 105-125.

**Jon Mee.** “‘A Little Less Conversation, A Little More Action’: Mutuality, Converse and Mental Fight.” Pp. 126-143.

**Sibylle Erle.** “Shadows in the Cave: Refocusing Vision in Blake’s Creation Myth.” Pp. 144-163.

\***Mark Crosby.** “A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting.” Pp. 164-184. (Blake’s stipple techniques as a miniaturist differed significantly from those advocated by Hayley and contemporary miniaturists.)

\***Luisa Calè.** “Blake and the Literary Galleries.” Pp. 185-209.

**Morton D. Paley.** “Blake’s Poems on Art and Artists.” Pp. 210-227. (A little masterpiece about “Blake’s conflict with the artistic values of his own time”, especially “the Orléans sale of 1798” [pp. 210].)

**Hagstrum, Jean H.,** *The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake* (1985) <**BBS**>

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§**N[orman] Fruman,** *Choice*, XXIII (1986), 1675

§**Lucy Newlyn,** *Times Literary Supplement*, 15 May 1987, pp. 525-526

- §**Jerome Christensen**, *English Language Notes*, XXIV, 4 (June 1987), 77-80
- Anne K. Mellor**, *Blake*, XXI, 1 (Summer 1987), 17-19  
For a reply, see **Jean H. Hagstrum**, *Blake*, XXI (1987), 16-17
- §**Joan Baum**, *Keats-Shelley Journal*, XXXVI (1987), 207-208
- §**Frederick L. Beaty**, *Nineteenth-Century Literature*, XLII (1987), 365-368
- §**V.A. De Luca**, *University of Toronto Quarterly*, LVI (1987), 575-587
- J[effrey] C. R[obinson]**, *Romantic Movement ... Bibliography for 1986* (1987), 87-88
- §**Jack Stillinger**, *South Atlantic Quarterly*, LXXXVI (1987), 181-183
- §**Nathaniel Brown**, *Studies in Romanticism*, XXVII, 1 (Fall 1988), 451-457
- §**Scott Simpkins**, *College English*, L (1988), 812-818
- §**Margaret Storch**, *Modern Language Review*, LXXXIII (1988), 968-969
- §**Morris Eaves**, *Modern Philology*, LXXXVI (1988-89), 94-97
- §**François Piquet**, *Etudes anglaises*, XLII (1989), 215-216, in French
- Stephen C. Behrendt**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 392-393

\***Hagstrum, Jean H.**, *William Blake Poet and Painter: An Introduction to the Illuminated Verse* (1964; 1969) <**BB**, **BBS**>

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- §**Mario Praz**, "Poeti magni", *Il Tempo*, 16 April 1964; reprinted in his *Lettere di pensiero e d'arte*, Vol.

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III: *Cronache litterarie anglosassoni* (Rome, 1966)  
Edizioni di Storie et Letteratura, 1966, pp. 328-333,  
in Italian <**BBS**, 609>

§**Anon.**, *Times Literary Supplement*, 8 Oct 1964, p. 920

§**Ernie Money**, *Contemporary Review*, CCV (1964),  
443-444

§**E.J. Rose**, *Dalhousie Review*, XLIV (1964), 351-353

§**Anthony Blunt**, *New York Review of Books*, 28 Oct  
1965 (with 4 others)

§**John E. Grant**, *Journal of Aesthetics and Art  
Criticism*, XXIV, 1 (Fall 1965), 126-128

**Martin Butlin**, *Burlington Magazine*, CVIII (Feb 1966),  
101-102

**M.K. N[urmi]**, *English Language Notes*, III (1966), 22

§**Henri Lemaître**, "A propos de William Blake", *Etudes  
anglaises*, XX (July-Sept 1967), 289-296, in French  
(with 4 others)

**Haigwood, Laura**. "Blake's *Visions of the Daughters of  
Albion*: Revising an Interpretive Tradition." *San Jose Studies*,  
XI, 2 [1985]. <**BBS**> B. Reprinted in *William Blake*, ed.  
David Punter (1996), pp. 94-107.

**Hale, Sarah Josepha [Buell]**. "Blake, Katherine." Pp. 209-  
210 of *Woman's Record; or, Sketches of All Distinguished  
Women from "the Beginning" Till A.D. 1850 ...* (N.Y.: Harper  
& Brothers, 1853) <Radcliffe>

**Hall, Carol Louise**, *Blake and Fuseli: A Study in the Transmission of Ideas* (1985) <BB>

### REVIEWS

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1986* (1987), 120-121

§**Robert James Merrett**, *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVI (1989), 440-443

**Ernest Bernhardt-Kabisch**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 501-502

**Hall, Jean**. "Blake: The Translucent Man." Chapter 2 (pp. 24-43, 158-160) of her *A Mind that Feeds Upon Infinity: The Deep Self in English Romantic Poetry* (Rutherford, Madison, Teaneck: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1992)

"*Jerusalem* ... depicts the formation of a New Man -- a deep self capable of imaginatively embracing and transforming the dark forces that lurk in its own depths ... [from which] emerges a profound, ecstatic translucency" (p. 43).

\***Hall, Manly P.** "Mysticism of William Blake." Pp. 242-272 of his *Sages and Seers: Nostradamus, Seer of France; Francis Bacon, The Concealed Poet; The Mythical Figures of Jakob Boehme; The Shepherd of Children's Minds – Johann Amos Comenius; The Comte de St.-Germain; Mysticism of William Blake; Thomas Taylor, The English Platonist; Ghandhi – A Tribute*. (Los Angeles: The Philosophical Research Society, Inc., 1959) **B.** (Second Printing [?1979])

A survey without notes.

It was "formerly published as *Collected Writings*, Vol. 2" (?1959).

**Hall, Mary**, *Materialism and the Myths of Blake* (1988)  
<BBS>

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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. 177-184 of *Functions of the Fantastic: Selected Essays from the Thirteenth International Conference on the Fantastic in the Arts*. Ed. Joe Sanders. (Manchester: Manchester University Press, 1995)

**Halmi, Nicholas.** "New Impressions X: Northrop Frye's Fearful Symmetry." *Essays in Criticism*, LV (2005), 159-172.

About the history of the book both before and after 1947; "It has long been almost impossible to read Blake except through the lenses of Frye's criticism" (p. 171).

§**Halperin, David.** "William Blake." In *Holy Fire: Nine Vision Poets and the Quest for Enlightenment*. Ed. David Halperin. (N.Y.: HarperPerennial, 1994)

**Hamblen, Emily**, *On the Minor Prophecies of William Blake* (1930) <BB>

**REVIEWS**

§**Mary Siegrist**, *New York Times Book Review*, 10 May 1931, p. 2

§**Anon.**, *Times Literary Supplement*, 12 Feb 1931, p. 112

**Hamilton, William H.** “Dürers Near the Kitchen, William Blake in the Bedroom.” *New York Times*, 18 Oct 2004, and on-line.

On the collection of Charles Ryskamp in Princeton.

**Hamlyn, Robin.** *William Blake Illuminates the Works of Melinda Camber Porter: Lecture by Robin Hamlyn* [to accompany] *An Exhibition of Twenty-three Works on Paper by Melinda Camber Porter from the LUMINOUS BODIES Series*. Introduction by Dr. Frances Lannon. Opening Comments by The Reverend Dr. Allan Doig. (N.Y.: Blake Press, 2006) Jerwood Gallery Lecture Series and Exhibitions Jerwood Gallery at Lady Margaret Hall, Oxford University November 2nd 2004 Oblong 4°, 39 pp.; ISBN: 0963755226

“What Melinda has done ... is to really centre on what is the essence of not only Blake’s writings and his meanings in his writings but also of the way he lived his life” (p. 5). The publication serves also as the catalogue of the exhibition.

### REVIEWS

**John Bayles**, “Melinda Camber Porter: Passions Expressed: Sag Harbor artist and author is honored upon the release of her latest collection – a collaboration in spirit with William Blake”, *Sag Harbor Express*, 16 Feb 2006

**Mary Cummings**, “Blake’s Hand Guides Artist’s Paintbrush”, *Southampton Press*, 27 April 2006 (“She was 6 when she was given a copy of William Blake’s ‘Songs of Innocence and [of] Experience,’ which inspired her even then, and still does”)

**Hammacher, Abraham M.**, *Phantoms of the Imagination: fantasy in Art and Literature from Blake to Dali* (1981) <BBS>

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§**Anon.**, *Choice*, XIX (1982), 1057

**Hampton, Christopher.** "Blake's Dialectic: The Prolongation of Mental War." Chapter 10 (pp. 205-220) of his *Socialism in a Crippled World*. (London: Penguin, 1981) Also passim.

"Blake saw things deeply but [*sic*] clearly", and "Like Marx, he understood the situation in his own way" (pp. 207, 206).

**Hampton, Christopher.** "Blake's witness: keeping the divine vision in time of trouble." Chapter 5 (pp. 55-67) of his *The Ideology of the Text*. (Milton Keynes & Philadelphia: Open University Press, 1990)

A Marxist analysis of the "kind of contribution the millenarian writing of William Blake might have to make to the fundamental issues that confront us" (p. 55).

**Handley, Graham.** *Brodie's Notes on William Blake's Songs of Innocence and [of] Experience*. (London & Sydney, 1979) Pan Study Aids <**BBS**> **B**. §Revised Edition. (Basingstoke: Macmillan Press, 1992) Brodie's Notes

**Hanke, Amala M.** *Spatiotemporal Consciousness in England and German Romanticism: A Comparative study of Novalis, Blake, Wordsworth, and Eichendorf* (1981) <**BBS**>

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§**Ernest Bernhardt-Kabisch**, *Yearbook of Comparative and General Literature*, XXXII (1983), 143-145

**Hannay, James**. *Satire and Satirists: Six Lectures*. (London: David Bogue, **1854**) P. 272. <Bodley> **B.** (N.Y.: Redfield, **1855**) P. 231 <Harvard>

“I have seen a MS. of Blake the painter, in which, speaking of somebody’s praise of somebody else, he says: ‘Christ used the Pharisees in a rougher way’”. [Hannay (1827-73) quotes from “Sir Joshua praises Michael Angelo”, Notebook p. 28, owned from 1847 by Dante Gabriel Rossetti.]

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**Anon.**, “Satire and Satirists. From the Athenæum”, *Athenaeum*, No. 1396 (**29 July 1854**), 934-935. **B.** *Eclectic Magazine of Foreign Literature, Science, and Art* [N.Y.], XXXIII (**Oct 1854**), 243-246. **C.** *Littell’s Living Age* [Boston, N.Y., Philadelphia], XLII (NS, VI) (**1854**), 566-569 <Michigan> (They each quote Hannay about Christ and the Pharisees)

**Haraguchi, Masao**. "Blake no Ai no Gainen (II): Blake's Conception of Love (II)." *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIX, 4 (1993), 91-102. In Japanese <Part I appeared in 1987, **BBS**>

**Haraguchi, Masao**. "Blake to Shakai -- Jiyu: Blake and Society -- Freedom." *Kyushu Sangyo Daigaku Kyoyobu Kiyo: Hakkan 20 shunen Kinengo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University: Special Number for the 20th anniversary of the Society's Foundation* (1984), 1-29. In Japanese <**BSJ**>

**Haraguchi, Masao.** "'Lyca' shihen ni tsuite: On the 'Lyca' Poems." *Kyushu Sangyo Daigaku Kyoyobu Kiyō: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIII, 1 (1987), 71-100. In Japanese <**BSJ**>

**Haraguchi, Masao.** "'Mushin no uta' no Maigo ni nari mitsukatta Kodomo ni tsuite: On a child, lost and found in the *Songs of Innocence*." *Kyusho Sangyo Daigaku Kyoyobu Kiyō: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXI, 1 (1984), 53-91. In Japanese <**BSJ**>

**Haraguchi, Masao.** "On 'becoming lost and being found' in Blake's Poetry (I[-III])." *Kyushu Sangyo Daigaku Kokusaibunka Gakubu Kiyō: Journal of the Faculty of International Studies of Culture, Kyushu Sangyo University*, No. 16 (2000), 45-68; No. 18 (2001), 17-28, No. 24 (2003), 49-56.

**Haraguchi, Masao.** "'Subekarazu' no Rippo: The negative law 'Thou Shalt not'." *Kyusho Sangyo Daigaku Kyoyobu Kiyō: Bulletin of the College of Liberal Arts, Kyushu Sangyo University*, XXIII, 2 (1987), 33-51. In Japanese <**BSJ**>

Concerning Blake's treatment of the Commandments.

**Haraguchi, Masao.** "'Thel no Sho' ni tsuite -- Keiken e no Ichikatei: On *The Book of Thel* -- A Passage to Experience." *Kyushu Sangyo Daigaku Kyoyobu Kiyō* [*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)

Blake is dealt with particularly on pp. 40-45.

\***Haresnape, Geoffrey.** "William Blake and South Africa." South African National Gallery/Suid Afrikaanse Nasionale Kunsmuseum *Quarterly Bulletin* (Sept 1980), ([5-10]).

It is especially about "The Little Black Boy", Negroes, slavery, and State religion: "In South Africa today Blake is disquieting."

§**Harley, Alexis.** "America: A Prophecy: William Blake Meets *Blade Runner*." *Sydney Studies in English*, XXXI (2005), 61-75.

\***Harman, Clare.** "Revealed: Blake's vision of a British statue of liberty: A millenium monument? It won't match a towering idea they had 200 years ago." *Independent on Sunday* [London], 20 Oct 1996, p. 7.

On Flaxman's design for a Naval Monument (1800), scarcely related to either a revelation or Blake.

**Harper, George Mills.** *The Neoplatonism of William Blake*. (Chapel Hill: University of North Carolina Press, 1961) <BB> B. §(Temecula [California]: Textbook Publishers, 2003) 324 pp.; ISBN: 0758118252

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§**E.J. Rose**, *Dalhousie Review*, XLI (1961), 410-412

§**Herbert Read**, *Listener*, 15 Feb 1962

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- §**Anon.**, “Blake’s Platonic Sources”, *Times Literary Supplement*, 16 Feb 1962, p. 108  
Correction by M.C. Bradbrook, 23 Feb 1962, p. 121
- D.V. E[rdman]**, *Philological Quarterly*, XLI (1962), 659
- §**Albert J. Kuhn**, *South Atlantic Quarterly*, LXI (1962), 429-430
- §**Henri Lemaitre**, *Etudes anglaises*, XV (1962), 288-289, in French
- §**John L. Mahoney**, *Thought*, XXXVII (1962), 290-292
- §**Gerald M. McNiece**, *Arizona Quarterly*, XVIII (1962), 185-187
- §**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LXI (1962), 423-425
- §**Vivian de Sola Pinto**, *Notes and Queries*, CCVII (1962), 475-476
- Georges le Breton**, “William Blake et le néoplatonisme”, *Mercure de France*, CCCXLVIII (1963), 494-499, in French (a résumé) <**BB #1278**>
- G.E. Bentley, Jr.**, *Modern Philology*, LXII, (1964), 169-172
- §**Marius Bewley**, *Hudson Review*, XVII (1964), 278-285 (with others)
- §**Wilfred S. Dowden**, *Sewanee Review*, LXXII (1964), 139-141

§\***Harris, Eugenia.** *The Poetry of William Blake.* (N.Y.: Monarch Press, 1965) Monarch Notes **B.** ([N.Y.], 1966) Monarch Notes and Brody Guides <**BB #1798A**>

\***Harris, Maureen Scott.** “William Blake Illuminated: Victoria Library receives Bentley Collection of Blake Masterpieces.” *Vic Report* [journal of the Alumni Association of Victoria University in the University of Toronto], XXXV, 1 (Autumn [23 Oct] 2006), 6-10.

“Portrait of a Collector” is reprinted in the 30 October-15 December 2006 catalogue of Robert C. Brandeis, *William Blake & his Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University.*

**Harris, R.W.** "The New Jerusalem of William Blake." Chapter 8 (pp. 149-169) of his *Romanticism and the Social Order 1780-1830.* (London: Blandford Press, 1969) Blandford History and Literature Series

A very general introduction to the poetry; "he was less interested in politics as such than in the moral problems and conflicts within his own breast" (p. 149).

**Harrison, John R.** “‘Empire is no More’: William Blake, Tom Paine and the American Revolution.” *Literature and History*, 3S, VII (1998), 16-32.

An interesting but not persuasive argument that “Blake withdrew *The French Revolution* [1791] himself ... because he had decided to publish a much more seditious work”, i.e., *America* (1793) ”primarily through the influence of, and his support for, Paine” (p. 17).

§**Harrison, J.R.** *William Blake and the American Revolution.* ([No place: no publisher], 1994) Bradford University

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Department of Social and Economic Studies Departmental  
Working Papers, No. 94/9

**Hart, Jonathan Locke.** "The Mystical-Visionary Criticism of Northrop Frye." *Christianity and Literature*, XLI (1992), 277-298.

"Frye's criticism and Blake's poetry attempt to recover or recreate the mythological universe" (p. 287).

**Hart, Jonathan.** "Reconstructing Blake." Chapter 2 (pp. 25-55) of his *Northrop Frye: The theoretical imagination*. (London & N.Y.: Routledge, 1994) *Critics of the Twentieth Century*

**Hart, Jonathan.** "A Visionary Criticism." Chapter 8 (pp. 243-265) of his *Northrop Frye: The theoretical imagination*. (London & N.Y.: Routledge, 1994) *Critics of the Twentieth Century*

**Hart, Sharon Alusow.** "The ethics of relationship in Blake's 'Jerusalem'." *DAI*, LIV (1993), 2157A. Maryland Ph.D., 1993.

About relationships "on the interpersonal level" "between lovers, between parents and children, between siblings, and between friends".

**Hartigan, David Sean.** "'Listen to My Vision': William Blake and Orality." *DAI*, LXIV (2003), 2499A. Alberta Ph.D., 2003.

\***Hasegawa, Shiro.** "Blake 1[-2]." *Yuriika: Eureka*, XII, 12 (1980), 224-230; No. 14 (1980), 180-186. In Japanese <**BSJ**>

§**Havelly, Nicholas**, ed. *Dante's Modern Afterlife: Reception and Response from Blake to Heaney.* (Basingstoke: Macmillan, 1998)

**Haya, Kenichi.** "William Blake to 18-19 seiki Igirisu Shakai: William Blake and English Society in a Transitional Age between 18th. and 19th. Centuries." *Meiji Daigaku Jinbunkagaku Kenkyujo Kiho: Memoirs of The Institute of Humanities, Meiji University*, XLI (1997), 197-228. In Japanese, with an English abstract on p. 198

**Hayes, Elliot,** *Blake's Innocence and Experience* (1983), play performance <**BBS**>

A two-act monologue consisting mostly of quotations from Blake.

Elliott Hayes, *Blake: A Staged Reading*, Directed by Richard Monette, Music by Lawrence Stevenson (Toronto: Recorded in front of an audience, CBC Broadcast Centre, April 1995) ISBN: 0660179717, one cassette, with liner-notes by Barbara Worthy.

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§**Katherine Doud**, *Kalamazoo Gazette*, 20 June 1983

§**V.A. De Luca**, *Blake*, XVII, 4 (Spring 1984), 161  
(review of a performance)

**Andrew Lincoln**, *Blake*, XXIX, 3 (Winter 1995-96), 97  
("the limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget")

\***Hayes, Tom.** “William Blake’s Androgynous Ego-Ideal.” *ELH*, LXXI (2004), 141-165.

**Hayley, William,** *Memoirs* (1823) <BB>

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**Anon.,** *Literary Chronicle*, No. 213 (14 June 1823),

369-370 (quotes Hayley’s letter to Johnny Johnson [11 March 1802, *BR* (2), 122]: “The kind indefatigable Blake salutes you cordially, and begs a little fresh news from the spiritual world.”)

Blake’s Visionary Head of “the Man Who Instructed Blake in his Dreams” “is Blake’s ego-ideal ... how Blake would have looked if he had been able to avoid conforming to the code of heterosexual masculinity”; it is “a metonym of so-called queer desire” (pp. 143, 144).

**Haywood, Peter.** “Joseph Johnson and William Blake: with a Mention also of Fuseli.” Chapter Five (pp 15-27) of his *Joseph Johnson, Publisher 1738-1809*. (Aberystwyth: College of Librarianship Wales, 1976) Student Project No. 6 4°, 62 pp.; ISBN: 0904020010

**Hazlitt, William,** *Lectures on the English Poets* (London, 1818)

The date is 1818 (as in *BR* (1969), 254fn, *BR* (2) 865), not 1819 (as in **BB #1816**), as Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005) points out gently.

**Hazlitt, William.** “On the Old Age of Artists.” *New Monthly Magazine*, VIII (Sept 1823), 33. **B.** *Plain Speaker* (1826), I, 223-224. <BB>

The account of Blake and other mystics (*BR* (2) 446-447) is reprinted in **Anon.**, “Table-Talk.—Old Age of Artists. (New Mon.)”, *Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111 (Harvard).

**Healey, R.M.** “First Impressions: Blake and Turner are just two of the artists in the Thomas Ross Collection. RM Healey pays a visit.” *Rare Book Review* (April-May 2007), 50-53.

The firm of Thomas Ross owns “nearly 10,000 plates”, including unidentified “plates by William Blake” (not elsewhere recorded as surviving).

The company is descended from John Dixon, who printed proofs of Blake’s *Job* on 3-4 March 1825 (*BR* (2) 410, 783, 804), and from Dixon & Ross, who printed 25 sets of Blake’s *Dante* on 26 Sept 1838 (*BB*, 545). The company’s website (<http://www.thomasross.co.uk/>) lists over 5,000 subjects for sale, including Flaxman, Hogarth, Linnell, and Stothard (apparently from the original of his *Canterbury Pilgrims* plate), but the only Blake there is a reduced facsimile of his *Canterbury Pilgrims* plate.

**Hearn, Lafcadio.** “Blake – The First English Mystic.” Vol. I, Chapter VI (pp. 51-71) of *Interpretations of Literature*. Ed. John Erskine. [2 vols.] (London, 1916) **B.** \*Reprinted in pp. 115-140 of his *Some Strange English Literary Figures of the Eighteenth and Nineteenth Centuries In a Series of Lectures*. Ed. R. Tanabé. (Tokyo, 1927) <BB> **C.** §*Koizumi Yakumo zenshu dai 14 kan* [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*] (Tokyo: Daichi Shobo, 1927) In

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Japanese **D.** \**Some Strange English Literary Figures ...* (Freeport [N.Y.], 1965) Essay Index Reprint Series <**BB**>

**Hearn, Lafcadio.** \*"William Blake." Pp. 3-21 of his *Some Strange English Figures of the Eighteenth and Nineteenth Centuries In a Series of Lectures*. Ed. R. Tanabé. (Tokyo, 1927) <**BB**> **B.** §*Koizumi Yakumo zenshu dai 14 kan* [*The Complete Works of Yakumo Koizumi (Lafcadio Hearn) Volume 14*]. (Tokyo: Daichi Shobo, 1927) In Japanese **C.** \**Some Strange English Literary Figures ...* (Freeport [N.Y.], 1965) Essay Index Reprint Series <**BB**>

**Heaton, M.M.** "William Blake." In Vol. I (1886) of **Michael Bryan.** *Dictionary of Painters and Engravers, Biographical and Critical*. Ed. Robert Edmund Graves. [3 vols.] (London, [Vol. I] 1886, [Vol. II-III] 1889. **B.** Ed. R.E. Graves and Walter Armstrong. [2 vols.] (London, 1898) <**BB #1822A-B**> **C.** Blake essay revised by **E.M. Oldmeadow.** *Bryan's Dictionary of Painters and Engravers*. Ed. George C. Williamson. [5 vols.] (London, 1904) <**BB #2321A**> **D.** §Reprint of the fourth edition. (London: G. Bell & Sons, 1918-1919) **E.** ([Vol. I-II] 1920, [Vol. III] 1919, [Vol. IV-V] 1921) <**BB #2321B**>

\***Hecimovich, Gregg.** "Technologizing the Word: William Blake and the Composition of Hypertext." Chapter 9 (pp. 135-149) in *Language and Image in the Reading-Writing Classroom*. Ed. Kristie S. Fleckenstein, Linda T. Calendrillo,

& Demetrice A. Worley. (Mahwah [New Jersey]: Lawrence Erlbaum Associates, 2002)

“In my advanced composition course, I take Blake’s *The Marriage of Heaven and Hell* ... as our model for the power of technical writing in the modern age” because, working with “iron and acid”, “Blake demonstrated a prescient glimpse of digital composition in its multivalent dimension” (pp. 135, 141, 137).

§**Hecimovich, Gregg A.** "Waking the Reader: Riddles in Nineteenth-Century British Literature." *DAI*, LVIII (1998), 4279-4280. Vanderbilt Ph.D., 1997.

About Blake's *Jerusalem*, Keats, and Dickens.

**Heffernan, James A.W.**, “Blake’s Oothoon: The Dilemmas of Marginality”, *Studies in Romanticism*, XXX (1991), 2-18 <**BBS**>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 96

§**Helsztyński, Stanisław.** *William Blake w świetle nowszych badań* [*William Blake in the Light of Newer Research*]. (Warszawa, 1958) In Polish

**Hemans, Mrs** [Felicia Dorothea]. “The Painter’s Last Work.—A Scene.” *Blackwood’s Edinburgh Magazine*, XXXI (Feb 1832), 220-221 .... <**BB**>

The poem and its footnote saying that it was “suggested by the closing scene in the life of the Painter Blake, as beautifully related by Allan Cunningham” is quoted in *Blackwood’s Edinburgh Magazine*, XXXI (Feb 1832), 220, *Museum of Foreign Literature, Science, and Art*, XX (April 1832), 449 <California (Berkeley)>, *Christian Messenger*

[N.Y.], I, 29 (19 May 1832), 232, and *Lady's Book* [Philadelphia], V (July 1832), 30 <New York Public Library>.

In a letter of 3 February 1832, Mrs Hemans wrote: "I should be very glad to know how you like the little scene I have taken from the life of Blake the painter, which appears in this month's Blackwood" (Henry F. Chorley, *Memorials of Mrs. Hemans* ... [Philadelphia: Carey, Lea & Blanchard, 1836], 236 – there were other editions of Saunders & Otley in London, 1836 and N.Y. & London, 1836)

§\***Henderson, Jeff.** "Right License: Blake's Reading/Painting of the Canterbury Pilgrims." *Publications of the Arkansas Philological Association*, XVIII, 2 (1992), 1-14.

**Henn, T.R.** *The Lonely Tower: Studies in the Poetry of W.B. Yeats.* (London, 1950) *Passim* <BB> B. §(London: Methuen, 1966)

**Heppner, Christopher.** "Blake as Humpty-Dumpty: The Verbal Specification of Visual Meaning." *Word and Visual Imagination.* Ed. K.J. Höltgen, P.M. Daly, & W. Lottes. (1988) <BBS> B. Revised in Chapter 3: "Humpty Dumpty Blake", of his *Reading Blake's Designs* (1995).

#### REVIEW

**D.W. Ddörrbecker,** *Blake*, XXIII, 3 (Winter 1989-90),

\***Heppner, Christopher.** *Reading Blake's Designs.* (Cambridge: Cambridge University Press, 1995) 4<sup>o</sup>, 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, & W. Lottes (1988) in Chapter 3: "Humpty Dumpty Blake"; (3) "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified", *Blake*, XX (1986) in Chapter 4; (4) "The New Jerusalem Defended", *Blake*, XXI (1986-87) in Chapter 4; (5) "The Good (In Spite of What You May Have Heard) Samaritan", *Blake*, XXV (1991); and (6) "The Chamber of Prophecy: Blake's 'A Vision' (Butlin #756) Interpreted", *Blake*, XXV (1991-92).

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**David Wagenknecht**, *Studies in Romanticism*, XXXV, 4 (Winter 1996), 661-666 (an "excellent but slightly reductive book" with "very convincing and lively readings of a series of pictures" [pp. 666, 664])

**Edward Larrissy**, *British Journal of Aesthetics*, XXXVI (1996), 339-341 (the first part is "sensible, shrewd and valuable", but "the self-denying ordinance about learning from Blake himself [*i.e.*, from his mythology] is a deadly handicap in some of the particular interpretations" of pictures not attached to his poetry [pp. 340, 341])

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**Irene Chayes**, *Wordsworth Circle*, XXVII (1996), 200-201 (with another) ("There is ... much to disagree with" and "much to be commended in the book as a whole" [p. 201])

**David Fuller**, *Review of English Studies*, XLVIII, (1997), 405-406 ("Heppner's scholarship is excellent .... The book should stimulate more work on Blake's illustrations on sounder interpretative bases" [p. 406])

**Frank A. Vaughan**, *Blake*, XXXI, 3 (Winter 1997-1998), 88-91 ("His warnings should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules" [p. 91])

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 401-402 ("careful and cautiously powerful" and "most witty")

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) ("His most important contribution lies in his emphasis on the changing direction of Blake's art")

**Brian Wilkie**, *Journal of English and Germanic Philology*, XCVII (1998), 138-141 ("this book is unsettling, even depressing" [p. 138] in its account of Blake art criticism)

**Heringman, Noah.** "Blake, Geology, and Primordial Substance." Chapter 3 (pp. 94-127) in his *Romantic Rocks: Aesthetic Geology*. (Ithaca & London: Cornell University Press, 2004)

**Heringman, Noah.** "Recent Studies in the Nineteenth Century." *Studies in English Literature*, XLV (2005), 961-1037.

**Herman, Barbara Brown.** "Pleasures of Heaven, Pains of Hell, Intimations of Immortality: Remembrance, Repression and Reconciliation in Wordsworth and Whitman." *DAI*, LII (1991), 1330A. Texas Christian Ph.D.

"The purpose of Chapter II is to apply William Blake's mythic scheme of Innocence, Experience and Higher Innocence to the poetic journeys of Wordsworth and Whitman."

**Herrmann, Luke.** "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painters*. (London: DLM [Giles de la Mare Publishers Limited], 2000)

**Heygate, the Revd H.E.,** *William Blake: or, The English Farmer* (1848)

Not about the poet.

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**E.B. Bentley,** "Vision in Fiction: Two Novels About William Blake", *Blake*, XII, 3 (Winter 1978-79), 209-210 (with another) <**BBS**>

§**Hicks, James Whitney.** "Enthusiasm and Melancholy in William Blake (1757-1827)." Yale M.D., 1991. 44 leaves

**Higgins, Michael.** *Heretic Blood: The Spiritual Geography of Thomas Merton*. (Toronto & N.Y.: Stoddart, 1998) Passim.

Part VI: Biography and Criticism

"The key to his spiritual biography is ... William Blake"; "Thomas Merton is the William Blake of our time" (pp. 3, 4). Chapter 2 is "Tharmas: The Rebel" (pp. 67-118), Chapter 3 "Urizen: The Marginal Critic" (pp. 119-192), Chapter 4 "Luvah: The Lover" (pp. 193-232), and Chapter 5 "Urthona: The Wise One" (pp. 233-274).

§**Hilles, Rick.** "A Visionary Company: Felpham (1831)." *Poetry*, CLXXIV (1999), 317.

A poem spoken by Catherine Blake with anecdotes of Blake.

**Hilton, Nelson.** "Blakean Zen." *Studies in Romanticism*, XXIV (1985), 183-200 <**BBS**> **B**. Reprinted in *Romanticism: A Critical Reader*. Ed. Duncan Wu. (Oxford & Cambridge [England]: Blackwell, 1995)

**Hilton, Nelson, ed.**, *Essential Articles for the Study of William Blake 1970-1984* (1986) <**BBS**>

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**Michael Ferber**, *Eighteenth Century ... Bibliography*, XI (1985), 406-407

**Peter Otto**, *Blake*, XXI, 1 (Summer 1987), 29-31 (with another)

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XI (1988), 97-98

\***Hilton, Nelson**, *Literal Imagination: Blake's Vision of Words* (1983) <**BBS**>

"Blake in the Chains of Being" is reprinted in *William Blake*, ed. David Punter (1996), pp. 71-93, and excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 571-573.

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- §**Mark Bracher**, *Philosophy and Literature*, VIII (1984), 136-137
- §**Pamela Dunbar**, *Review*, VI (1984), 187-190
- D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1983* (1984), 83
- §**Michael Ferber**, *Criticism*, XXVI (1984), 397-399
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXIII (1984), 566-568
- §**Michael Ferber** [bis], *THES*, 11 Aug 1985, p. 18 (with 2 others)
- §**Donald Ault**, *Wordsworth Circle*, XVI, 4 (Autumn 1985), 163-165
- §**Stephen D. Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others) <**BBS**, 444>
- David Wagenknecht**, *Blake*, XIX, 3 (Winter 1985-86), 117-120
- §**David Fuller**, *British Journal for Eighteenth-Century Studies*, IX (1986), 269-270
- §**Aaron Fogel**, *Studies in Romanticism*, XXVI, 4 (Winter 1987), 591-598
- §**V.A. De Luca**, *Modern Language Studies*, XVII (1987), 89-91
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS IX (1988), 528-530
- John Howard**, *Eighteenth Century ... Bibliography*, NS XII (1992), 407

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**Hilton, Nelson.** "William Blake *Songs of Innocence and of Experience*." Chapter 9 (pp. 103-112) of *A Companion to English Romanticism*. Ed. Duncan Wu. (Oxford: Blackwell, 1998) **B.** (1999)

A reading.

\***Hilton, Howard Nelson, & Thomas A. Vogler**, ed. *Unnam'd Forms: Blake and Textuality*. (Berkeley, Los Angeles, & London, 1986) <**BBS**>

2 **David Simpson.** "Reading Blake and Derrida -- Our Caesars neither Praised nor Buried." **B.** Reprinted in *William Blake*, ed. David Punter (1996), pp. 149-164.

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. 218-241. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 591-598.

**REVIEWS**

§**David Punter**, *Studies in Romanticism*, XXVI, 4 (Winter 1987), 612-617

D[avid] **V. E[rdman]**, *Romantic Movement ... Bibliography for 1986* (1987), 121-122

- § **John C. Villalobos**, *Nineteenth-Century Contexts*, XI, 2 (1987), 208-215
- \* **Dan Miller**, *Blake*, XXI, 3 (Winter 1987-88), 116-124
- § **P. Malekin**, *Review of English Studies*, XL (Nov 1989), 573-575 (with another)
- § **Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 439-434 (with 2 others)
- § **François Piquet**, *Etudes anglaises*, XLIII (1990), 227-228, in French

\* **Himy, Armand**. *William Blake, Peintre et Poète: Ouvrage publié avec le concours du Centre National du Livre*. ([No place:] Fayard, 2008) 4°, 338 pp. (including 14 blank or largely blank leaves at the ends), 46 reproductions (mostly with no indication of which copy); ISBN: 9782213634630 In French

### REVIEWS

- § **Jean-Loup Bourget**, “William Blake, Albion – Babylone – Jerusalem”, *Critique* [Paris], LXV, 745/746 (2009), 562-570 (with another), in French
- § **Jean-Yves Masson**, “William Blake, gravé dans l’esprit. Une nouvelle biographie est consacrée au poète et peintre. Avant tout un voyant dont l’existence range d’artisan graveur est aussi mystérieuse que l’œuvre”, *Magazine littéraire* [Paris], No. 481 (2008), 84-85. In French

A responsible, up-to-date biography focusing on Blake as a poet with careful attention to the designs and engravings and no attempt at new facts. A “Glossaire” is on pp. 311-312.

**Hiranuma, Takayuki.** "Blake to Yeats ni okeru 'Hi-Chi' no Shigaku -- 'The Tyger' to 'Leda and the Swan' o yomu: Blake, Yeats, and the Poetics of *non-savoir*, with Special Reference to 'The Tyger' and 'Leda and the Swan'." *Seisen Joshi Daigaku Kiyo: Bulletin of Seisen University*, XL (1993), 153-162. In Japanese, with an English abstract on p. 153

§**Hiroiwa, Keitaro.** "Jigoku no Kakugen: Blake's Proverbs of Hell." *Eigo Kenkyu: The Study of English*, XXXVIII, 6 (1949), 30-32. In Japanese

**Hiroiwa, Keitaro.** "Tengoku to Jigoku tonno Kekkon -- William Blake Kenkyu no Dansho (1) [*The Marriage of Heaven and Hell* -- A Literary Fragment on William Blake (1).]" *Eigo Kenkyu: The Study of English*, XXXVIII, 5 (1949), 36-39. In Japanese

**Hirsch, E.D., Jr.** *Innocence and Experience: An Introduction to Blake* (1964) <**BB**>

Excerpts appear in Ratomir Ristić, *Introducing William Blake* (1996).

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§**Anon.**, "Meet the Mystic", *Times Literary Supplement*, 11 Feb 1965, p. 108

§**Anon.**, *Times* [London], 15 July 1965

§**Anthony Blunt**, *New York Review of Books*, 28 Oct 1965 (with 4 others)

**G.E. Bentley, Jr.**, *Modern Philology*, LXIII (1965), 77-79

- §**Edward E. Bostetter**, *College English*, XXVI (1965), 580
- M.K. N[urmi]**, *English Language Notes*, III (1975), 22-23
- §**E.J. Rose**, *Dalhousie Review*, XLV (1965), 103-107
- §**Max F. Schultz**, *Modern Language Quarterly*, XXVI (1965), 339-341
- §**Margaret Bottrall**, *Studio Neophilologica*, XXXVIII (1966), 167-169
- §**Arnold Goldman**, *Notes and Queries*, CCXI (1966), 234-235
- §**Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXV (1966), 201-202
- §**Henri Lemaitre**, “A propos de William Blake”, *Etudes anglaises*, XX (July-Sept 1967), 289-296, in French (with 4 others)
- §**Peter Ure**, *Review of English Studies*, XVIII (1967), 83-86
- §**Vivian de Sola Pinto**, *Modern Language Review*, LXIV (1969), 404-407 (with others)

§**Hirst, Désirée**. “The Grandeur of Inspiration.” Typescript of BBC radio broadcast about Blake, 29 Oct 1958.

§**Hirst, Désirée**. “Die Heimlichen Schätze: William Blake’s Genius.” *Antaios*, VIII (1966), 319-342.

**Hirst, Désirée**, *Hidden Riches: Traditional Symbolism from the Renaissance to Blake* (1964) <**BB**>

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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 (Oct 1850), 501-521. <Stanford>

About Blake's Visionary Heads, from Cunningham;

the painter Blake, lived in an imaginary world, and was guilty of freaks, which, had he not possessed a gentle, kind, heroic wife, might have confined him for life within the walls of a lunatic asylum." [*P.* 514]

**Hoagwood, Terence Allan**, *Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley* (1985) <**BBS**>

#### REVIEWS

§**M. Minor**, *Choice*, XXII (1985), 1634

§**David L. Ackiss**, *South Atlantic Review*, LI (1986), 136

§**Alan Robinson**, *Review of English Studies*, NS XXXVII (1986), 576-577

**Mark Bracher**, *Blake*, XXI, 3 (Winter 1987-88), 108-114

§**Jim Springer Borck**, *South Central Review*, IV, 4 (1987), 110-112

§**Jean Hall**, *Keats-Shelley Journal*, XXXVIII (1989), 175-178

§**Hoagwood, Terence Allan**. "Visual Art and Historical Meaning in *The Book[s] of Urizen*." In his *Politics, Philosophy, and the Production of Romantic Texts*. (DeKalb: Northern Illinois University Press, 1996)

**Hobbs, T.D.** "'Born with a different face': Reflections on William Blake and Biblical Prophecy." *Communio Viatorum* [Protestant Theological Faculty of Charles University, Prague], XXXIX (1997), 5-34.

\***Hobson, Christopher Z.** *Blake and Homosexuality* (N.Y.: Palgrave, 2000) 8°, xxiii, 249 pp., 20 pl.; ISBN: 0312234511

"Blake's early works show relatively few signs of his later sympathy toward homosexual desire" (p. 23). Chapters One and Five on the publicity and legal prosecution for homosexual acts are particularly valuable.

#### REVIEWS

**David Wagenknecht**, *Studies in Romanticism*, XL (2001), 311-316 ("passionately tendentious")

**Margaret Storch**, *Blake*, XXXVII (2003), 38-39 ("Hobson's book opens up the important topic of Blake and homosexuality as never before [*showing*] Blake's empathy with male homosexuality")

**Judith Mueller**, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI (2003), 294-299, esp. 296-297 (with 3 others)

**Hobson, Christopher Z.** "'The Chained Boy': Orc and Blake's idea of revolution." *DAI*, LVI (1995), 1367A. City University of New York Ph.D., 1995.

Part VI: Biography and Criticism

The dissertation matured into his *The Chained Boy* (1999).

**\*Hobson, Christopher Z.** *The Chained Boy: Orc and Blake's Idea of Revolution*. Lewisburg: Bucknell University Press; London: Associated University Presses, 1999) 8°, 412 pp., 13 reproductions; ISBN: 083875385X

An "historicist close reading" which "traces William Blake's changing view of revolution through his character Orc" (pp. 9, 7).

The work developed from his dissertation "'The Chained Boy': Orc and Blake's idea of revolution" (1995), parts of Chapter 2 ("Interpretation and Ideology: The Myth of Blake's 'Orc Cycle'") are reprinted from "The Myth of Blake's 'Orc Cycle'" in *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, & Christopher Z. Hobson (1998), and a portion of Chapter 4 ("Rethinking Social Agency in *The Four Zoas*") appeared "in a different form" in "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*", *Studies in English Literature 1500-1900*, XXXIII (1993), 725-754.

**Hobson, Christopher Z.** "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*." *Studies in English Literature 1500-1900*, XXXIII (1993), 725-754. B. Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph & S. Francis (2005).

A portion of it "in a different form" appeared in Chapter 4 ("Rethinking Social Agency in *The Four Zoas*", pp. 93-150) of his *The Chained Boy* (1999).

**Hobson, Theo.** "A man of vision: William Blake's radicalism was not Marxist; it was aimed at liberating Christianity from the authoritarian errors of the church." *Guardian* [London], 29 Nov 2007.

An indignant response to Eagleton.

**Hoerner, Frederick Christian.** "Figures bearing away: Milton, revolution, and poetic transmission." *DAI*, LVIII (1998), 2668A. Texas (Austin) Ph.D., 1997.

Includes *Visions of the Daughters of Albion*.

**Hoerner, Fred.** "Prolific Reflections: Blake's Contortion of Surveillance in *Visions of the Daughters of Albion*." *Studies in Romanticism*, XXXV (1996), 119-150.

About Oothoon and Locke.

**Hoeveler, Diane Long.** *Romantic Androgyny: The Women Within* (1990) <**BBS**>

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**Susan Lurie**, *Nineteenth-Century Literature*, XLVI (1992), 555-557

§**P. Stoneman**, *Modern Language Review*, LXXXVIII (1993), 158-160

**Hogarth, William.** ANECDOTES | OF | WILLIAM HOGARTH, | WRITTEN BY HIMSELF: | WITH | ESSAYS ON HIS LIFE AND GENIUS, AND CRITICISMS ON HIS WORKS, | SELECTED FROM | WALPOLE, GILPIN, J. IRELAND, LAMB, PHILLIPS, AND OTHERS. | TO WHICH ARE ADDED | A CATALOGUE OF HIS PRINTS; ACCOUNT OF THEIR VARIATIONS, AND PRINCIPAL COPIES; LISTS OF PAINTINGS, DRAWINGS,

Part VI: Biography and Criticism

&c. | - | [Motto from Juvenal] | [dragon vignette] | = |  
LONDON: | J.B. NICHOLS AND SON, 25, PARLIAMENT  
STREET. | - | **1833**. Small 4°

For Blake's *Beggars' Opera* print (pp. 174-175) it records the etched state, 29 Oct 1788 (p. 174) and the four states: (1) etching, (2) finished proof, (3) "open letters", (4) letters filled up (p. 323), apparently the first such record.

**Hogg, J. Frederick.** "The Blake Memorial." *Times Literary Supplement*, 30 Sept 1926, p. 654.

The public library in "Battersea is forming a collection of works by and about William Blake."

§**Hohne, Horst.** "Die englische Romantik als kunsterliche Methode und literarische Richtung. Methodologische Untersuchungen unter besonderer Berücksichtigung des Romans 'Frankenstein' von Mary Shelley und des Schaffens von William Blake und Percy Bysshe Shelley." Rostock Dissertation, 1975. 287 leaves In German

[**Holbrook, Josiah.**] A Familiar Treatise on the Fine Arts, Painting, Sculpture, and Music. (Boston, **1833**) Pp. 96-97.  
<**BB**> **B.** "Of Blake, his wild and singular character." Chapter XV (pp. 96-104) of *A Familiar Treatise on the Fine Arts, Embracing Painting, Sculpture, and Music with Sketches of the Lives of the Most Celebrated Masters*. Second Edition. (Boston: James B. Dow, **1837**) <Harvard>

Derived from Cunningham's Lives. The abstract gives "Of Blake--His wild and singular character-- Imagines himself

visited by spirits – Anecdotes of his taking the portrait of Lot. -  
- His scriptural pieces – His poverty and cheerfulness – His  
death -- ....”

§**Holderlin, Johann Christian Friedrich.** *Die Mooiste Gedichten.* Verladd [translated] door Piet. Thomas en Ludo Verbeeck. Met Presenten van William Blake Icongra. Geduid door Lut Pil. Met een Inleiding door Ludo Verbeeck. (Leuven [Holland]: Davidsons/Literair, 2000) In Dutch

§**Holland, Bernard.** “Blake’s Text Writ Large and Loud by Bolcom.” *New York Times*, 5 March 2008.

**Holley, Michael.** "Blake's Atlantis." *Colby Quarterly*, XXX (1994), 109-118.

"Blake agrees with him [*Plato*] precisely on Atlantis" (p. 113).

[**Hollis, Derek,** Vicar of Walkeringham.] “Did you see the article in ‘The Guardian’ on Wednesday March 3d which revealed a connection between the artist and poet William Blake (1757-1827) and the village of Walkeringham?” *Walkeringham and Beckingham Newsletter*, April 2004, p. 6.

[**Hollis, Derek.**] “William Blake.” *Walkeringham and Beckingham Newsletter*, Aug 2004, p. 5.

“Can anyone help with research into William Blake’s connection with Walkeringham [*for*] Professor G.E. Bentley, Jr. of Toronto”?

**Holloway, John,** *Blake: The Lyric Poetry* (1968) <**BB**>

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§**Anon.**, “William Blake in Collotype and Correspondence”, *Times Literary Supplement*, 3 March 1969, p. 308 (with 2 others)

§**E.D. Cason**, *Unisa English Studies*, I (March 1969), 88-89

**G.E. Bentley, Jr.**, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

\***Holly, Grant.** “William Blake and the Dialogue of Discourse and Figure.” Pp. 15-34 of *Compendious Conversations: The Method of Dialogue in the Early Enlightenment*. Ed. Kevin L. Cope. (Frankfurt am Main, Bern, N.Y., Paris, 1992) *Anglo-Amerikanische Studien: Anglo-American Studies*, Band 4

Holly sees in the works of this “Early Enlightenment” figure “a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture” (p. 15).

**Holmes, G.W.; Rosemary Brooks** . “William Blake.” *Times* [London], 1 Feb 1968, p. 9; 5 Feb 1968, p. 9.

Holmes deplors 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.** “William Blake (1757-1827).” Pp. 16-18 of *The Romantic Poets and Their Circle*. (London: National Portrait Gallery Publications, 1997)

A collection of portraits and busts from the National Portrait Gallery.

**Holt, Ted.** “Blake’s ‘Elohim’ and the Hutchinsonian Fire: Anti-Utopianism and Christian Hebraism in the Work of William Blake.” *Romanticism*, IX, 1 (2003), 20-36.

Very interesting parallels between Blake and John Hutchinson (1674-1737), whose “project was to attribute a trinitarian, Christian meaning to one of the Hebrew names for God, ‘Elohim’” (note “Triple Elohim,” of *Milton* pl. 11, l. 22); “Blake’s reading of the Pentateuch was undoubtedly coloured by Hutchinsonian interpretations of it” (p. 21).

§**Holten von, Ragnar.** “Profet och bildmakare.” *Svenska Dagbladet*, 22 April 1978. In Swedish

**Höltgen, Karl Josef.** “*Religious Emblems* (1809) by John Thurston and Joseph Thomas, and its Links with Francis Quarles and William Blake.” *Emblematica*, X (1996 [1999]), 107-143.

“Blake and the Emblem” (pp. 132-139); the subject of “Blake and the emblem is fascinating but elusive” (p. 132).

§**Hone, T.B.** *Lives of Eminent Christian* (1833)

**REVIEW referring to Blake**

**Anon.,** *British Critic, Quarterly Theological Review, and Ecclesiastical Record* [London, Edinburgh, Dublin], XV (Jan 1834), 162-177

The enthusiastic painter Blake had some romantic

ideas upon this subject” of “the belief that we may meet in that celestial country the glorified members of the great literary priesthood, who laboured while on earth to exalt the name of their Maker [p. 170.]

§**Hone, William.** "The Last Chimney Sweeper." *The Every-Day Book*, I (1 May 1825).

**B.** §THE EVERY-DAY BOOK; | OR, | *Everlasting Calendar* | OF | POPULAR AMUSEMENTS, | SPORTS, PASTIMES, CEREMONIES, | MANNERS, CUSTOMS, AND EVENTS, INCIDENT TO | EACH OF THE THREE HUNDRED AND SIXTY-FIVE DAYS, | IN PAST AND PRESENT TIMES; | FORMING A COMPLETE | HISTORY OF THE YEAR, MONTHS, & SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, | ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, | AND GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, | AND VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | FOR DAILY USE AND DIVERSION. | - | BY WILLIAM HONE. | IN TWO VOLUMES. | WITH THREE HUNDRED AND TWENTY ENGRAVINGS. | VOLUME I[-II]. | = | LONDON: | PUBLISHED FOR WILLIAM HONE | 1827. Vol. II, columns 615-626.

C. THE | EVERY-DAY BOOK | AND | TABLE BOOK; |  
 OR, | Everlasting Calendar of Popular  
 Amusements, | SPORTS, PASTIMES, CEREMONIES,  
 MANNERS, | CUSTOMS, AND EVENTS. | INCIDENT  
 TO | *Each of the Three Hundred and Sixty-five Days*, | IN  
 PAST AND PRESENT TIMES, | FORMING A |  
 COMPLETE HISTORY OF THE YEAR, MONTHS, AND  
 SEASONS, | AND A | PERPETUAL KEY TO THE  
 ALMANAC; | INCLUDING | ACCOUNTS OF THE  
 WEATHER, RULES FOR HEALTH AND CONDUCT,  
 REMARKABLE | AND IMPORTANT ANECDOTES,  
 FACTS, AND NOTICES, IN CHRONOLOGY, ANTI- |  
 QUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL  
 HISTORY, ART, SCIENCE, AND | GENERAL  
 LITERATURE; DERIVED FROM THE MOST  
 AUTHENTIC SOURCES, AND | VALUABLE ORIGINAL  
 COMMUNICATIONS, WITH POETICAL ELUCIDATIONS,  
 | For Daily Use and Diversion. | - | BY WILLIAM HONE.  
 | - | [12 lines of verse from] | *Herrick*. | - | WITH FOUR  
 HUNDRED AND THIRTY-SIX ENGRAVINGS. | - | IN  
 THREE VOLUMES. | VOL. I[-III]. | LONDON:  
 PUBLISHED, BY ASSIGNMENT, FOR THOMAS TEGG,  
 73, CHEAPSIDE; | AND SOLD BY RICHARD GRIFFIN  
 AND CO., GLASGOW, | AND JOHN CUMMING,  
 DUBLIN. | 1830. Vol. II, columns 615-626. <Toronto>

D. §1831- E. §1832. F. §1833-1835. G. §1835. H. §1837.  
 I. §1838. J. §1839. K. §1841. L. §1866. M. §1868. N.  
 §1882. O. §1888. P. §1888-1889.

Q. THE | EVERY-DAY BOOK; | OR, | Everlasting  
 Calendar | ... | BY WILLIAM HONE. | With An

Part VI: Biography and Criticism

Introduction By | Leslie Shepard | ... | **1827**. (Detroit: Republished by Gale Research Company, 1967) Vol. II, columns 615-626.

The 1967 facsimile adds Shepard's name to the reproduction of the 1827 title page.

The *Every-Day Book* (1825-1826) and *Table Book* (1827-1828) were combined as *The Every-Day Book, and Table Book* (1830), where the same text appeared as "The Last Chimney Sweeper." Vol. II, columns 615-626 of his THE | EVERY-DAY BOOK | AND | TABLE BOOK; | OR, | Everlasting Calendar of Popular Amusements, | SPORTS, PASTIMES, CEREMONIES, MANNERS, | CUSTOMS, AND EVENTS. | INCIDENT TO | *Each of the Three Hundred and Sixty-five Days*, | IN PAST AND PRESENT TIMES, | FORMING A | COMPLETE HISTORY OF THE YEAR, MONTHS, AND SEASONS, | AND A | PERPETUAL KEY TO THE ALMANAC; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, ANTI- | QUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, AND | GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, AND | VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | For Daily Use and Diversion. | - | BY WILLIAM HONE. | - | [12 lines of verse from] | *Herrick*. | - | WITH FOUR HUNDRED AND THIRTY-SIX

ENGRAVINGS. | - | IN THREE VOLUMES. | VOL. I[-  
 III]. | LONDON: PUBLISHED, BY ASSIGNMENT, FOR  
 THOMAS TEGG, 73, CHEAPSIDE; | AND SOLD BY  
 RICHARD GRIFFIN AND CO., GLASGOW, | AND JOHN  
 CUMMING, DUBLIN. | 1830. <Toronto>

**B. §1831- C. §1832. D. §1833-1835. E. §1835. F. §1837.  
 G. §1838. H. §1839. I. §1841. J. §1866. K. §1868. L.  
 §1882. M. §1888. N. §1888-1889.**

The sympathetic account of the hardships of chimney-  
 sweeps concludes (II, col. 628-629):

Mr. Montgomery's "Chimney Sweeper's Friend,  
 and Climbing Boys Album," ... contains a variety  
 of beautiful compositions in prose and verse: one  
 of them is --

THE CHIMNEY SWEEPER

*Communicated by Mr. Charles Lamb, from a very  
 rare and curious little work, Mr. Blake's "Songs of  
 Innocence."*

**Honour, Hugh.** *Romanticism.* (N.Y., Hagerstown, San  
 Francisco, London, 1979) <**BBS**> B. *El Romanticismo.*  
 (Madrid: Alianza Editorial) Alianza Forma 20 Pp. 297-304.  
 In Spanish

**Hood, Arthur; R.L. Hayne.** "Blake's 'Insanity'." *Sunday  
 Times* [London], 4, 27 June 1926.

Hood says that Blake was scarcely insane; Hayne writes  
 that "There is little doubt that there were periods when Blake"  
 was insane, the reference to "ante-natal source of inspiration"  
 is mere mysticism. (See also Pamela Gray et al.)

**Hopkins, Alfred G.** "William Blake's House at Lambeth." *Times Literary Supplement*, 28 Nov 1918, p. 581.

A description of "William Blake's house at Old Lambeth [*which*] has now fallen into the hands of the housebreakers".

**Horne, Herbert P.** "Blake's Sibylline Leaf on Homer and Virgil." *Century Guild Hobby Horse*, II (1887), 115-16. <BB>

According to Keri Davies' thesis "William Blake in Contexts" (2004), 268, "Muir's facsimile and that printed with Herbert R. [*sic*] Horne, 'Blake's Sibylline Leaf on Homer and Virgil', *Century Guild Hobby Horse*, 2 (1887), 115-16, differ in many respects and are unlikely to derive from the same lithographic plate", though *BB*, 488, 836, imply they are the same.

**Horst, Georg Conrad.** *Deuteroskopie, oder merkwürdige psychische und physiologische Erscheinungen und Probleme 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) 163-167. In German <Canton de Vaud Bibliothèque Cantonale>

Cites Cunningham's account (§37) of Blake's vision of William Wallace in a discussion of "second sight".

§**Hoshino, Eriko.** "*Vala, moshikuwa Four Zoas Dai Ichiya ni okeru Tharmas to Enion no Kankei no Hokai – Gnosis teki Kenchi kara* [The Disruption of Relations between Tharmas

and Enion in Night the First in *Vala or The Four Zoas* – from a Viewpoint of Gnosis].” *Saitama Junshin Joshi Tanki Daigaku Kiyo* [*Bulletin of Saitama Junshin Women’s Junior College*], XIX (2003), 89-95. In Japanese

§**Hoshino, Eriko.** “William Blake to W.B. Yeats wo hedateru mono – ‘memory’ wo meguru ichi kosatsu [A Fundamental Difference between William Blake and W.B. Yeats: A Study of the Idea of ‘Memory’].” *Musashino Ongaku Daigaku Kenkyu Kiyo* [*Bulletin of Musashino Academia Musicae*], No. 38 (2006), 75-86. In Japanese

**Hosney, Jim, Jacquelyn Wallman, & Jesse Ward Engdahl.** "The Passion of St. Charles: Martin Scorsese's Mean Streets." *South Atlantic Quarterly*, XCI (1992), 409-418.

In his movie, "Scorse acknowledges the importance of energy through a direct reference to Blake's 'The Tyger'" (p. 415).

**Howard, Darren.** “The Search for a Method: A Rhetorical Reading of Blake’s Prophetic Symbolism.” *European Romantic Review*, XVII (2006), 559-574.

“I propose a method of reading that focuses on Blake’s rhetorical style”, stressing deixis and synonym.

**Howard, John,** *Blake’s MILTON: A Study in the Selfhood* (1976) <**BBS**>

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§**Anon.,** *Milton Quarterly*, X (1970), 129

§**Morris Eaves,** *Studies in Romanticism*, XVI, 2 (Spring 1977), 251-260

\***Martin K. Nurmi,** *Blake*, XII, 1 (Summer 1978), 56-57  
(with another)

§**Susan Fox**, *Wordsworth Circle*, IX (1978), 293-296

**Howard, John**, *Infernal Poetics: Poetry Structures in Blake's Lambeth Prophecies* (1984) <**BBS**>

**REVIEWS**

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1984* (1985), 103

**Alicia Ostriker**, *Eighteenth Century ... Bibliography for 1984* (1989), 562-563

**Howard, John Sebastian**. "Romantic dialectics and the politics of the subject." *DAI*, LVIII (1998), 3143A. Saint Louis Ph.D., 1997.

"Two types of romantic politics (of Los and Prometheus) in Blake and Shelley suggest a subjective consciousness built on anti-dialectical concepts and movements."

\***Howard, Philip**. "Homage to Blake's poetic progress." *Times* [London], 6 Nov 1981, p. vi.

About the proposal for "a marathon reading of the complete poems of Blake in St James Church, Piccadilly" on 10 November.

§**Howe, Elisabeth A**. "'Blood, Milk and Tears': L'écriture féminine et le refus du maternel dans La Jeune Parque de Valéry et dans le Book of Thel de William Blake." *Bulletin des Etudes Valéryennes*, XXIII (1996), 253-262. In French

\***Howell, Heather.** *William Blake 1757-1827: A brief history to mark the 250th anniversary of his birth.* (Felpham, Sussex: The Blake Memorial Project, 2007) 4°, 8 pp., no ISBN

Cherry Rogers, Editor, "Introduction" (p. 3).

"Every purchase of this booklet supports The Blake Memorial Project."

**Howell, Henry.** "To the Editor." *Bognor Regis Post*, 11 Sept 1937.

His design for "a small thatched entrance hood" for Blake's Felpham Cottage has been rejected by the local Council.

**Howie, Michael.** "Blake's treasure as artwork 'found'." *Evening News* [Edinburgh], 17 Sept 2002, on-line.

A "painting" of a uniformed man chiselling a tombstone with his horse by his side is identified on the verso as by "Flaxman" and entitled "The Iliad", but Kevin Matthews thinks it is by Blake.

**Howitt, William.** *Cassell's Illustrated History of England During the Last Hundred Years. Text by William Howitt. Vol. II (Being the Sixth Volume of the Entire History.)* ... (London & N.Y.: Cassell, Petter, and Galpen, 1862) P. 621. <Bodley>

"The strange but intellectual Blake was both painter and his own engraver, in a style of his own."

**Hsia, C.T.** "Jinü, shibing, qiuong xiaohai – Blake ming shi xinshang [Harlots, Soldiers, Poor Children – Appreciation and Analysis of a Famous Poem by Blake]." *Zhonghua ribao* [China Daily News, Taipei], 15-16 Feb 1993, p. 11 (*Literary Supplement*). In Chinese

Appreciation and analysis of "London".

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§**Hughes, John.** "Music and Inspiration in Blake's Poetry." Pp. 85-106 of *The Figure of Music in Nineteenth-Century British Poetry*. Ed. Phyllis Weliver. (Aldershot & Burlington [Vermont]: Ashgate, 2005) Music in Nineteenth-Century Britain

§**Hughes, Jula.** "Eigenzeitlichkeit: zur Poetik der Zeit in der Englischen und Deutschen Romantik: Blake, Schiller, Coleridge, Fr. Schlegel, v Hardenberg." Nurnberg Dissertation, 1996. 264 pp. In German

**Huh, Bong-Hwa.** "William Blake -- eui Poetic Mysticism: William Blake's Songs & Prophetic Books: A Study of His Poetic Mysticism." Kyemyung University (Daegu, South Korea) Ph.D., 1986. 106 pp.; in Korean, with an English abstract on pp. 102-106. <**BBS§**>

**Huh, Bong-Hwa.** *William Blake -- eui Sinbijueui [William Blake's Mysticism]*. (Seoul: Hyungseol, 1986) 124 pp. In Korean

\***Hults, Linda C.** "England: Barry, Stubbs, and Blake." Pp. 358-379. *The Print in the Western World: An Introductory History*. (Madison: University of Wisconsin Press, 1996)

"Both as a poet and as a printmaker, Blake was a curious and grand anomaly" (p. 375).

\***Humphreys, Richard.** "Fierce visionary: Artist and poet William Blake saw the imagination as a divine gift. Richard Humphreys looks at why he made his print of Isaac Newton." *Times Educational Supplement*, 25 Feb 2000, pp. 12-13.

**Huneker, James G.** "“Mad, Naked Blake’.” Pp. 277-290 of his *Egoists: A Book of Supermen* (London, 1909) B. (1924) <BB #1908A-B>. C. §“Shocho shugi no senkusha William Blake [William Blake a Forerunner of Symbolism].” Tr. Testuro Watsuji. *Teikoku Bungaku* (Feb 1911). D. Vol. XX, pp. 222-231 of *Watsuji Tetsuro Zenshu [The Complete Works of Tetsuro Watsuji]*. (Tokyo: Iwanami Shoten, 1963) In Japanese

[**Hunt, James Henry Leigh.**] “Art. XI. Account of a Familiar Spirit, who visited and conversed with the Author, in a manner equally new and forcible, shewing the Carnivorous Duties of All Rational Beings and the true End of Philosophy.” *Reflector, a Quarterly Magazine*, Conducted by the Editor of the *Examiner* [Leigh Hunt], I (Oct 1810), 86-99. <Bodley>

About “the abuses of the Cabala – of the Great Secret”, of the Rosicrucians, Zoroaster ....

Monsieur the Count de Gabalis may have had the power of invisibility,--a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian or Corregio both in his writings and paintings, may tell us that he is inspired by certain spirits to alter the human figure;--but to be out of sight can be as little benefit to mankind as to be out of nature. [P. 88]<sup>566</sup>

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<sup>566</sup> When the essay was reprinted as “The Nightmare” in Leigh Hunt’s *The Seer*;

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For the attack on “Mr. Blake’s Exhibition” by Leigh Hunt’s brother Robert in *The Examiner* (1809), see *BB* and *BR* (2), 282-285.

[**Hunt, Robert.**] “Mr. Blake’s Exhibition.” *Examiner*, **17 Sept 1809**, pp. 605-606. <**BB**>

Reprinted in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 497-498.

*Huntington Library Quarterly*  
Volume XLVI  
(1983)

**B.** *Essays on the Blake Followers* by **Gerald E. Bentley, Jr., Robert N. Essick, Shelley M. Bennett, Morton D. Paley** (1983) <**BBS**>

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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)

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or, *Common-Places Refreshed*, Part 2 (1841), the first three paragraphs including the Blake passage were omitted (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 129).

**B.** *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.

#### REVIEWS

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90), 142-143 (on Ward)

\***David V. Erdman**, *Blake*, XXV, 2 (Fall 1991), 81-82 (with 2 others)

**Stephen Leo Carr**, *Eighteenth Century ... Bibliography*, NS XV for 1989 (1996), 283-284

#### \**Huntington Library Quarterly* Volume LVIII, Numbers 3-4 (1996)

#### "William Blake: Images and Texts"

**Robert N. Essick.** "Introduction." Pp. 277-280.

\***Joseph Viscomi.** "The Evolution of *The Marriage of Heaven and Hell*." Pp. 281-344. **B.** . Also accessible in his "Collected Essays on Blake and His Times", q.v. (A detailed and impressive argument that the production of the *Marriage* "resulted from four or five distinct and recognizably sequential periods of composition, all presumably taking place in 1790" (p. 285), with pl. 21-24 etched first perhaps as an autonomous unit.) (This is the first of a three-part essay; the second is "The Lessons of Swedenborg; or, The Origin of William Blake's *The Marriage of Heaven and Hell*." Pp. 173-212 of *Lessons of*

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*Romanticism: A Critical Companion*. Ed. Thomas Pfau & Robert F. Gleckner [1998], and the third is "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's Marriage" in *Blake in the Nineties*, ed. David Worrall & Steve Clark [1999].)

\***Anne K. Mellor**. "Sex, Violence, and Slavery: Blake and Wollstonecraft." Pp. 345-370. (*Visions* is directed against Mary Wollstonecraft because she advocated modesty and deplored Free Love.)

**David Bindman**. "Blake's Vision of Slavery Revisited." Pp. 373-382. (About Blake's attitude toward Negroes in "The Little Black Boy", *Visions*, and *The Song of Los*, partially in correction of Erdman, "Blake's Vision of Slavery" [1952].)

\***Tilottama Rajan**. "(Dis)figuring the System: Vision, History, and Trauma in Blake's Lambeth Books." Pp. 383-411.

**Morris Eaves**. "On Blakes We Want and Blakes We Don't." Pp. 413-439. ("In Blake ... the codes are simply too complex and cryptic ... to be cracked by straightforward references to big public categories such as 'evangelical,' 'Christian,' 'rationalist,' and 'abolitionist,' not to mention big late-twentieth-century categories such as 'sexist,' 'racist,' and so on" [p. 438].)

\***W.J.T. Mitchell**. "Chaosthetics: Blake's Sense of Form." Pp. 441-458. ("Blake's art becomes not just intelligible, then, but also identifiable as truly itself only if we give full play to the problematics of chaos and madness in his work" [p. 458].)

The 48 reproductions include *Visions* (E) "reproduced here and in full color for the first time" (p. 280).

**Hutchings, Kevin D.** "Everything That Lives': Anthropocentrism, Ecology, and *The Book of Thel*." *Wordsworth Circle*, XXVIII (1997), 166-177.

"Blake's poem is acutely concerned with the ways in which nature is inevitably *constructed* in and by social discourse" (p. 167).

§\***Hutchings, Kevin D[ouglas].** *Imagining Nature: Blake's Environmental Poetics*. (Montreal: Queen's University Press, 2002) xiv, 265 pp.; ISBN: 0772523421

It apparently originated as a McMaster Ph.D. entitled "Imagining Nature: Blake's vision of materiality".

#### REVIEW

**Jennifer Davis Michael**, *Blake*, XXXVIII (2004), 75-77  
(a "powerful", "impressive book" which "will change forever the way we read Blake's reading of nature")

**Hutchings, Kevin Douglas.** "Imagining Nature: Blake's vision of materiality." *DAI*, LX (2000), 3374-3375A. McMaster Ph.D., 1998.

§**Hutchings, Kevin D.** "Locating the Satanic: Blake's *Milton* and the Poetics of 'Self-Examination'." *European Romantic Review*, VIII, 3 (Summer 1997), 274-297.

§**Hutchings, Kevin.** "Pastoral, Ideology, and Nature in William Blake's *Visions of the Daughters of Albion*." *Isle: Interdisciplinary Studies in Literature and Environment*, IX, 1 (2002), 1-24.

**Hutchings, Kevin.** “William Blake and the Music of the Songs.” *Romanticism on the Net*, No. 45 (Feb 2007).

**\*Hutchings, Kevin D.** “William Blake and ‘The Nature of Infinity’: Milton’s Environmental Poetics.” *Nineteenth-Century Contexts*, XXV (2003), 55-77.

“Blake’s alternative vision of nature, ‘the nature of infinity’”, involved “an expansive, open, completely interrelated system of temporal cycles, the multifaceted temporal structure” (p. 71).

**§Hutchinson, Gregory.** “Blake and Unappreciated Vision.” *Eigo Eibungaku Kenkyu* [*Studies in English Language and Literature*], No. 12 (2006), 15-34.

**Hytche, E.J.** “On the Function and Nomenclature of the Organ called Wonder.” *Phrenological Journal, and Magazine of Moral Science* [Edinburgh], XVI, 7 (1843), 334-347

So the painter Blake, when he was engaged in painting Satan, fancied that the Evil Spirit sat to him for his portrait, and used to describe his demeanour to visitors as if he were actually present [p. 344.]

**Hytche, E.J.** *Phrenological Journal, and Magazine of Moral Science*, XIX, lxxxvi (Jan 1846), 14-28 <New York Public Library>

In part about

the painter Blake, whose imagination seemed to revel in the charnel-house, and whose portrait indicates an extraordinary development of 'Wonder.' When he painted his celebrated Satan, he believed that he drew him from life ... [p. 16.]

## I

**Ide, Nancy Marie**, "Identifying Semantic Patterns: Time Series and Fourier Analyses", *Revue Informatique et Statistique dans les Sciences Humaines*, XXIV (1988), 193-200 <**BBS**>

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 96

**Ide, Nancy**, "Meaning and Method: Computer-Assisted Analysis of Blake", pp. 123-141 of *Literary Computing and Literary Criticism: Theoretical and Practical Essays on Theme and Rhetoric*, ed. Rosanne G. Potter (1989) <**BBS**>

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 96-97

**Ideler, Dr.** "Ueber die Dämonomanie." *Magazin für die gesammte Heilkunde* ... [Berlin], ed. Dr Johann Nep. Rust, XXXXVIII (1837), 371-408, in German <Bayerische Staatsbibliothek, München>

"Auch der englische Maler Blake, der eine Vorliebe für mystische und dämonische Compositionen hegte, war viele Jahre hindurch von Geistern und Gespenstern umringt." [P. 394])

The passage appears, with minor changes, in his

*Grundriss der Seelenkunde* (Berlin: Chead, Chr. Fried. Enslin, 1838), II, 430.

***Igirisu Romanha Kenkyu:***  
***Shiso/Hito/Sakuhin[Studies of English Romanticism:***  
***Thoughts/Men/Works***  
**(Tokyo: Kirihara Shoten, 1985) <BBS>**

- 1 **Masashi Suzuki.** "William Blake to 'Chikara': Shizen Shukyo o megutte [William Blake and 'Energy': On His View of Natural Religion]." Pp. 55-64. **B.** Reprinted on pp. 143-153 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese

**Ikegame, Naoko.** "Shotoku kannen wo meguru Blake to Reynolds no shisoteki tairitsu – Byoga ni okeru rinkaku sen no giron kara [Blake's Thought on the Innate Idea Against Reynolds' The Outline' in Drawing and Painting]." *Igirisu Romanha Kenkyu [Essays in English Romanticism]*, XXIX-XXX (2006), 13-26. In Japanese

§**Ikegame, Naoko.** "William Blake no geijutsu kyoiku ghiso ni kansuru ichi kosatsu: Reinobuzu no Geijutsu ni kansuru koenshu e no kaikikami o chushin ni." *Ochanomizu Joshi Daigaku Jimbun Kagaku Kiyō*, LIV (2001), 177-186. 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

**Ikeshita, Mikihiko.** "Blake no 'A Song of Liberty' ni kakusarete iru Messeji o yomu: A Reading of a Hidden Message in Blake's 'A Song of Liberty'." Pp. 131-144 of *Eishi Hyoron: Tokushu -- Uesugi Bunsei Kyoju Chugoku Bunkasho Jusho Kinen: Essays on Poetry: Special Issue, In Honour of Emeritus Professor Bunsei Uesugi, Winner of Chugoku Culture Prize.* (Hiroshima: Chugoku Shikoku Igrisu Romanha Gakkai, 1992) In Japanese <BSJ>

**Ikeshita, Mikihiko.** "*Tengoku to Jigoku no Kekkon* Seiritsu eno Keiki [Occasion for the Formation of *The Marriage of Heaven and Hell*]." *Eishi Hyoron, Chugoku Shikoku Igrisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism, No. 1* (1984), 15-22. In Japanese <BSJ>

§**Ikuta, Kotaro.** "Blake no yobuki no soga [Blake's Illustrations to *The Book of Job*]." *Atorie* [*Atelier*], III, 2 (1926), 40-45. In Japanese

**\*ImageTexT: Interdisciplinary Comics Studies**

**Volume III, Number 2 [University of Florida] on-line  
(Winter 2007)**

**Roger Whitson.** "Introduction."

**Arkady Plotnitsky.** "Minute Particulars and Quantum Atoms: The Invisible, the Indivisible, and the Visualizable in William Blake and Niels Bohr."

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**Nelson Hilton.** “Wordsworth Illustrates Blake (‘All light is mute amid the gloom’).”

**Ron Broglio.** “William Blake and the Novel Space of Revolution.”

**Esther Leslie.** “Blake’s Lines: Seven Digressions Through Time and Space.”

**Roger Whiston.** “Panelling Parallax: The Fearful Symmetry of Alan Moore and William Blake.”

**Donald Ault.** “Re-Visioning William Blake’s *The Four Zoas*.” (It originally appeared as an appendix to his *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.”)

\***Imaizumi, Yoko.** *Blake Shuseisareru Onna – Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female.* (Tokyo: Sairysha, 2001) xiii, 315 pp.; ISBN: 4882026929 In Japanese

It includes “Blood and Sexuality” (pp. 289-310), which was revised as “Blood, Sexuality, and the Will to Power in Blake’s Composite Art”, pp. 99-130 of Shoichi Matsushima, Shoichi, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, & Yuko Takahashi. *Ekkyo suru Geijutsuka – Ima Blake wo*

*Yomu: William Blake: A Border-Crossing Artist – Reading his Works Now.*<sup>567</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).

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**Keiko Anzai**, *Eigo Seinen: The Rising Generation*, CXLVII, 3 (2001), 66, in Japanese

**Imaizumi, Yoko.** “Feminism to Roman shugi – Blake Kenkyu no shin tenkai [Feminism and Romanticism – A New Development in Blake Studies].” *Eigo Seinen: The Rising Generation*, CLIII (2007), 203-205. In Japanese

**Imaizumi, Yoko.** "Romanshugi Bungaku no Bunka Kenkyu – Blake no Baai [Cultural Studies in Romantic Literature – in a Case of Blake]." Pp. 131-146 of *Bungaku no Bunka Kenkyu [Cultural Studies in Literature]*. Ed. Kyoichi Kawaguchi. (Tokyo: Kenkyusha Shuppan, 1995) ISBN: 4327481254 C3098 In Japanese

An explanation of Jerome McGann's New Historical account of Blake as one of the most important Romantic poets, comparing his approach to Blake with Frye's structuralism, Bloom's deconstruction, and Erdman's historicism.

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<sup>567</sup> Ima-Izumi gives the title as *Reading Blake The Transgressive Artist*.

**\*Imaizumi, Yoko.** "William Blake no Onnatachi – 'Emaneishon' to 'Onna no Ishi': Emanation and Female Will in William Blake's Poetry." *Bungei Gengo Kenkyu, Bungei Hen, Tsukuba Daigaku Bungei Gengogakuket: Studies in Language and Literature: Literature Institute of Literature and Linguistics, University of Tsukuba*, XXXV (1999), 21-44. In Japanese

**Imamura, Yokiko.** "Vision and language of prophecy in William Blake's poetry, 1783-1794." *DAI*, LIV (1993), 939-4A. Manitoba Ph.D., 1991.

"His style renders his prophetic perception of the world through syntactical and semantic ambiguities, transfiguring metaphors, and organic use of allusions to the Bible and Milton." The same thesis, with less information, is recorded in *DAI*, LII (1991), 1339A.

**Inchausti, Robert.** "The Soul Under Siege." Chapter 1 (pp. 15-46) of his *Subversive Orthodoxy: Outlaws, Revolutionaries, and Other Christians in Disguise*. (Grand Rapids: Brazos Press, 2005)

About William Blake ("William Blake's Defense of the Imagination", pp. 19-28), Johann Wolfgang von Goethe, Soren Kierkegaard, G.K. Chesterton, Nicolai Berdyaev.

**\*Ingalls, Zoë.** "The Trianon Press: a 'Triumph of Enthusiasm Over Reason'." *Chronicle of Higher Education*, 17 July 1991, B6-7.

An account of the Blake Trust archive in Santa Cruz and the Blake Trust facsimiles:

It took about a month to obtain a satisfactory first proof of a single plate. ... it took seven to nine weeks to apply the colors by hand to produce an edition of 400. ... To reproduce Blake's illustrations for Gray's poems ... 18 craftsmen worked continuously for four years.

§**Ingram, Allen.** *The Madhouse of Language: Writing and Reading Madness in the Eighteenth Century.* (London: Routledge, 1992)

Said to include Blake.

**Innes, H.** "Chaucer's Canterbury Pilgrims." *Mirror of Literature, Amusement, and Instruction* [London], XXII, 624 (21 Sept 1833), 178-179.

A learned historical explanation of the woodcut frontispiece of "The Canterbury Pilgrims and the Tabard Inn, Southwark".

The subjoined Engraving represents the premises, (from an old print,) as they may be supposed to have stood in Chaucer's time: the sign has been replaced by one painted by Blake,<sup>568</sup> representing the pilgrims, and which at present exists. The figures of the pilgrims are from the celebrated print after Stothard.

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<sup>568</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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There were other representations of the Tabard/Talbot Inn showing Blake's sign by Shepherd in 1810, in *Gentleman's Magazine* (1812), *Mirror of Literature* (1826), *Mirror of Literature* (1833), and *London*, ed. Charles Knight (1841).

**Inoue, Masae.** "Sozo to Daraku -- *Urizen Dai-1 no Sho* Shiron [Creation and Fall -- On *The First Book of Urizen*]." *Horaizun, Eibungaku Kenkyu to Hihyo* [*Horizon, Study and Criticism of English Literature (of Waseda University)*], No. 16 (1983), 16-30. In Japanese

**Inoue, Masae;** see also her married name, **Masae Kawatsu**

*The International Blake Conference "Blake in the Orient": Programme* [29-30 November 2003] Organized by **Masashi Suzuki & Steve Clark**. (Kyoto: The Blake Conference Committee, 2003) 4<sup>o</sup>, 46 pp.; no ISBN

**Masashi Suzuki & Steve Clark**, "Preface." P. 1 "The broad aim of the International Blake Conference is to bring attention to both the longevity and complexity of Blake's reception in Japan and elsewhere in the East."

The contents are proposals<sup>569</sup> for papers, all save the "Plenary" papers of Worrall and Schaeffer being 20 minutes

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<sup>569</sup> In the separate one-leaf Programme of the conference, some titles are different; they are identified below within square brackets. A few (not recorded below) omit

long. Twenty-three of the essays were printed in *The Reception of Blake in the Orient*, ed. Steve Clark & Masashi Suzuki (2006). The 2003 proposals were:

**David Worrall.** “*The Book of Thel* and The Swedenborg Project for an African Colony [Thel in Africa: Swedenborgians and the Idea of the Orient].” P. 8. “*The Book of Thel* is Blake’s pondering on the possibility, particularly in its inclusion of women in a passive role, for the success of such a colony.” Printed as “Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject” (2006), pp. 17-28.

**Elinor Schaffer.** “The Reception of the British [English] Romantics over the Waters.” P. 9. See her “Afterword” (2006), pp. 301-302.

**Ching-erh Chang.** “Blake in Taiwan.” P. 12. Printed as “William Blake in Taiwan” (2006), pp. 272-277.

**Cristanne Connolly.** “Blake and Wilkins’ Translation of the *Bhagavad-Gita*.” P. 13. Printed as “The Authority of the Ancients’: Blake and Wilkins’ Translation of the *Bhagvat-Geeta*” (2006), pp. 145-158.

**Keri Davies.** “Rebekah Bliss: Collector of William Blake and Oriental Books.” P. 14. Printed in 2006, pp. 38-62.

**Sybille 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”,

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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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in *Madness and Creativity in Literature and Culture*, ed. Corinne Saunders & Jane Macnaughton (2006), 121-143.

**Yumiko Goto.** “The *Shirakaba* Group and the Early Reception of Blake’s Art Works in Japan.” P. 17. Printed as “Individuality and Expression: The *Shirakaba* Group’s Reception of Blake’s Visual Art in Japan” (2006), pp. 216-233.

**Thomas Grundy.** “Ontological Difference and the Liberation of Representation in Blake’s *America*.” P. 18. Not reprinted in the 2006 volume.

**Yoko Imi-Izumi.** “The Female Voice in Blake Studies in Japan, 1910s-1930s.” P. 19. Printed in 2006, pp. 195-211.

**Christa Knellwolf.** “The Cultural Politics of William Blake’s Exoticism.” P. 20. Not printed in the 2006 volume.

**Kaoru Kobayashi.** “Interpretations of Blake’s Philosophy in Japan through the Changes of Translation of the Poem ‘The Fly’.” P. 21. Not printed in the 2006 volume.

**Keiko Kobayashi.** “Blake and Oe Kenzaburo.” P. 22. See her “Oe Kenzaburo to Blake: Blake and Kenzaburo”, *Ritsumeikan Bungaku* (1990, 1997, 1998, 2001) <**BBS, 539**>. Not printed in the 2006 volume.

**Edward Larrissy.** “Blake and Orientalism.” P. 23. Printed as §“Blake’s Orient”, *Romanticism*, XI (2005), 1-13.

**Susan Matthews.** “Black/Blake: Africa and Utopia in the 1790s.” P. 24. Printed as “Africa and Utopia: Refusing a ‘Local Habitation’” (2006), pp. 104-120.

**Hiroko Nakamura.** “Blake’s Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism.” P. 25. Not printed in the 2006 volume. Modified and printed as pp. 73-85 in

*Voyages of Conception: Essays in English Romanticism*. [Ed. For the Japan Association of English Romanticism by Eiji Hayashi et al] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005)

**Ashton Nichols.** “An Empire of Exotic Nature: Blake’s Botanic and Zoomorphic Imagery.” P. 26. Printed in the 2006 volume, pp. 121-133.

**Hatsuko Niimi.** “Self-Annihilation in *Milton*.” P. 27. Printed as by Hatsuko Niimi in the 2006 volume, pp. 172-180 and in pp. 172-180 of Niimi’s *Blake’s Dialogic Texts* (2006).

**Kazuyoshi Oishi.** “A Curious Symmetry of William Blake and Muneyoshi Yanagi.” P. 28. Printed as “An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in early-twentieth-century Japan” (2006), pp. 181-194.

**Kazuya Okada.** “Blake and Egypt as the Orient.” P. 29. Printed as “‘Typhon, the lower nature’: Blake and Egypt as the Orient” (2006), pp. 29-37.

**Peter Otto.** “Nebuchadnezzar’s Sublime Torment: William Blake, Arthur Boyd, and the East.” P. 30. Printed in the 2006 volume, pp. 260-271.

**John William Phillips.** “Blake’s Question (from the Orient).” P. 31. Printed in the 2006 volume, pp. 288-300.

**Lalitha [Lalitha] Ramamurthi.** “The Nature of Evil and Mysticism in Blake in the Framework of Hinduism.” P. 32. Not printed in the 2006 volume.

**Kozo Shioe.** “Blake and Young Painters of the Kyoto School.” P. 33. Not printed in the 2006 volume.

**Mei-Ying Sung.** “Blake and the ‘Chinamen’ [The Printing Techniques of Blake and Chinese Genre Prints and Book Illustrations].” P. 34. Printed in 2006, pp. 63-76.

**Ruriko Suzuki.** “A Spiritual Twin of Blake in Japan: Miyazawa Kenji.” P. 35. Not printed in the 2006 volume.

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**Jeremy Tambling.** “Blake’s *Night Thoughts*.” P. 36. Printed as “Blake’s Night: Tanizuki’s Shadows” (2006), 237-245.

**Minne Tanaka.** “Colour Printing, East and West: William Blake’s Large Colour Prints (1795/1804) and Ukiyoe.” P. 37. Printed as “Colour Printing in the West and the East: William Blake and Ukiyo-e” (2006), 77-86.

**Takao Tanaka.** “Blake’s Zen in the *Illustrations of the Book of Job*.” P. 38. Not printed in the 2006 volume.

**David Taylor.** “‘The First English Mystic’: Lafcadio Hearn, Blake and Late Romantic Perception of Japan.” P. 39. Not printed in the 2006 volume.

**Shunsuke Tsurumi.** “Yanagi and Jugaku in the Fifteen Years War (1931-45).” P. 40. Printed as “Blake as Inspiration to Yanagi and Jugaku” (2006), pp. 212-215.

**Barnard Turner.** “An Anglophonic View of Blake through his Reception in Sato and Oe.” P. 41. Printed as “e Kenzaburo’s Reading of Blake: An Anglophonic Perspective” (2006), pp. 246-259.

**Chitta R. Unni.** “The Lamb and the Tiger in the Land of Sakura: Blake and the Revitalization of Japanese Subjectivity.” P. 42. Not printed in the 2006 volume.

**Ayako Wada.** “Blake’s Oriental Heterodoxy: Yanagi’s Perception of Blake.” P. 43. Printed (2006), pp. 161-171.

**Jason Whittaker.** “‘Walking thro’ Eternity’: Blake’s Psychogeography and Other Pedestrian Practices.” P. 44. Printed (2006), pp. 279-287.

**Eric K.W. Yu.** “Blake as a Prophet Against Empire: Erdman’s Interpretive Legacy Reexamined.” P. 45. Not printed in the 2006 volume.

For the Conference exhibition, see 27 November-27 December 2003 in Part IV: Catalogues.

**Irwin, David.** “William Blake and His Circle.” In his *English Neoclassical Art*. (London: Faber & Faber, 1966) <**BB #1920 lists it under Ironside**>

**Ishizuka, Hisao.** “Enlightening the Fibre-Woven Body: William Blake and Eighteenth-Century Fibre Medicine.” *Literature and Medicine*, XXV, 1 (Spring 2006), 75-92.

A very original and rewarding essay. “Blake’s idea of the ‘fibres of love’ derives partly from a spiritual strand embedded in [*Enlightenment*] fibre medicine ... and partly from a spiritualized trend of Swedenborg’s idea of a divine organ.”

Blake, in appropriating and enlightening the fibre’s three representative functions of weaving, mediating, and spiritualizing, and in grounding his visionary work with images of the fibre and the fibre-woven body, was working through a set of intellectual and metaphorical cruxes that originated in fibre medicine. He therefore may be called the last progeny, not the radical opponent, of Enlightenment fibre medicine [*pp.* 87, 88.]

**Ishizuka, Hisao.** "Sexual/Textual Oothoon: Blake and the Question of History." *Teikyo Daigaku Bungakubu Kiyo, Eigo Eibungaku Gaikokugo Gaikokubungaku: Bulletin of English Literature Department, Teikyo University*, XXIII (1992) 181-195. In Japanese <**BSJ**>

**\*Ishizuka, Hisao.** "Thel's 'Complaint': A Medical Reading of Blake's *The Book of Thel*." *Eibungaku Kenkyu Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXXIII (1997), 245-263.

An impressive argument that Thel suffers from "chlorosis" or "green sickness", characterised by paleness and suppression of the menses, which, according to an authority of 1794 "indisputably arises from stifling or suppressing the calls of nature [*i.e.*, *sexual intercourse*] at its vernal season" or puberty; it is found, according to another authority of 1795, "in boarding-schools in particular" where girls were taught modesty and the suppression of sexual desire; "Thel's refusal to enter into the [*sexual*] cycle is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative ..." (pp. 256, 259, 262).

**Ishizuka, Hisao.** "“Why Wilt Thou Create a Female Will? Blake’s Idea of ‘Female Will’ and the Cultural Sensibility.” *Studies in English Literature* [Japan], No. 46 (2005), 1-18.

**Ishizuka, Hisao.** "William Blake and eighteenth-century medicine." *DAI*, LX (1999), 523A. Essex Ph.D.

Especially about fibre.

**Isobe, Naoki.** "William Blake shoshi ni miru mingei undo no yoran ki – sono sotei ni okeru keishiki to isho [*William Blake Bibliography as Incunabula of the Mingei Movement: the Form and Design of Binding*]." *Tama Bijutsu Daigaku Kiyo*

[*Tama Art University Bulletin*], XXII (2007), 123-133. In Japanese

The 19 plates concern Soetsu Yanagi, not Blake..

\***Ito, Komao.** "William Blake." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2681 (1975), 63-67. In Japanese <**BSJ**>

**Iwasaki, Toyotaro.** "Igirisu Romanha no Shi to Kaiga ni okeru Shizen – Blake, Wordsworth, Turner to [and] Constable: Nature in English Romantic Poetry and Picture." *Jinbun Kenkyu, Kanagawa Daigaku Jinbun Gakkai: Studies in Humanities, The Society of Humanities at Kanagawa University*, No. 136 (1999), 1-28. In Japanese

§**Iwasaki, Toyotaro.** *Roman Shugi no shi to kaiga [The Poetry and Paintings of Romanticism] – Blake, Wordsworth, Turner and Constable.* (Tokyo: Eichosha, 2002) 224 pp.; ISBN: 4268003657 In Japanese

### REVIEWS

**Mamiko Katayama,** *Igirisu Roman-ha Kenkyu: Essays in English Romanticism*, XXVII (2003), 104-108, in Japanese

**Noriko Kawasaki,** *Eibungaku Kenkyu: Studies in English Literature*, LXXXI (2005), 213-218, in Japanese

### J

\***Jackson, H.J.** "William Blake." Pp. 153-170 of her *Romantic Readers: The Evidence of Marginalia.* (New Haven & London: Yale University Press, 2005)

She remarks on "the sensational consequences when ... Blake ... was let loose on books", but she concludes that

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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, M.W.** “Blake’s Appropriation of the Newtonian ‘Moment’.” *Notes and Queries*, CCXLIX (NS LI) (2004), 134-136.

“Blake dismantles the mechanical stasis of the Newtonian cosmology by focusing on Newton’s mathematical definition of the ‘moment’ as measurable time” (p. 135).

**Jackson, Marni.** "O Rose thou art chic: A William Blake Web site prompts thoughts about the relationship between words and pictures." *Globe and Mail* [Toronto], 10 Feb 2001, p. D18.

**Jackson, Noel.** “Pulses, Periods and the Poet’s Work: The Case of Blake.” Pp. 91-99 of Chapter 2 (pp. 64-99): “The ‘sense of history’ and the history of the senses: periodizing perception in Wordsworth and Blake.” In his *Science and Sensation in Romantic Poetry*. (Cambridge: University Press, 2008)

Jackson “can do little more than gesture towards Blake’s ... critique of the ‘senses five’” (p. 92).

**\*Jackson, Timothy P.** "Is Isaac Kierkegaard's Neighbor? *Fear and Trembling* in Light of William Blake and *Works of Love*." *Annual of the Society of Christian Ethics*, XVII (1997), 97-119.

A comparison of Johannis de Silentio, *Fear and Trembling*, Blake, and Kierkegaard's *Works of Love*. The Blake section is "Poeticizing Mercy: Blake on the Command as Primordial Religion" (pp. 101-112).

**Jackson, Wallace**, *The Probable and the Marvelous: Blake, Wordsworth, and the Eighteenth Century Critical Tradition* (1978) <**BBS**>

### REVIEWS

§**Laurence Goldstein**, *Wordsworth Circle*, X 3 (Summer 1979), 256-258

§**C.C. Barfoot**, *English Studies*, LX (1979), 770-771  
(with 2 others)

§**Anon.**, *Johnsonian Newsletter*, XXXIX (1979), 22-23

§**Joseph A. Wittreich, Jr**, *Modern Language Quarterly*, XL (1979), 312-317

§**Jacques Blondel**, *Etudes anglaises*, XXXIII (1980), 215, in French

§**P.M.S. Dawson**, *Review of English Studies*, NS XXXI (1980), 112-113

§**William Edinger**, *Modern Philology*, LXXVIII (1980), 189-191

**Hoyt Trowbridge**, *Blake*, XIV, 3 (Winter 1980-81), 143-145

§**Stuart Tave**, *Yearbook of English Studies*, (1981), 290-293

§**Leslie Tannenbaum**, *Eighteenth-Century Studies*, XV (1982), 463-467

**Jacobs, Jack William.** "William Blake's performative prophecy." *DAI*, LX (2000), 2504A. Auburn Ph.D., 1999.

**Jacobsen, Frederich Johann.** *Briefe an eine deutsche Eldfrau, über die neuesten englischen Dichter, herausgegeben mit 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 Feb 1969.

Jacob Bronowski's television programme on William Blake "struck me as a compendium of How Not To Do It".

**Jacobson, Howard.** "Blake's Doors of Perception." *Notes and Queries*, CCXLVII [NS XLIX] (2002), 454-455.

Precedents for doors or windows of perception particularly in Lucretius, II, 360 ("the mind looks out through the eyes as if through open doors"), and Cicero.

**James, David E.** "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." *Studies in Romanticism*, XVIII (1979) <**BBS**> B. Reprinted in "abbreviated" form in *William Blake*, ed. David Punter (1996), pp. 54-70.

**James, David E.**, *Written Within and Without: A Study of Blake's MILTON* (1978) <BBS>

**REVIEWS**

**Susan Fox**, *Blake*, XIII, 1 (Summer 1979), 52-54

§**Désirée Hirst**, *Review of English Studies*, NS XXXI (1980), 475-477

§**Stephen Pritchard**, *Notes and Queries*, XXVII (1980), 551-552

**James, G. Inqli.** "William Blake and Feminist Theology: Some Observations on the Affinities." *Feminist Theology*, No. 11 (Jan 1996), 72-85.

Chiefly concerned with "how much there is in Blake which particularly resonates with feminist theology, both ... Christian and post-Christian", "even if he was an mcp" (pp. 73, 85).

[**Jame**]S., [**Henr**]Y. "William Blake's Poems." *Spirit of the Age*, I (25 Aug 1849), 113-114 <BB> B §*National Anti-Slavery Standard*, IX, 15 (6 Sept 1849), 60.

§**James, Jerry**, "UCSC acquires Collection of Poet's Works." *Sentinel* [Santa Cruz], 1 May 1983.

About the acquisition by the library of the University of California at Santa Cruz of the "entire archive of the Trianon Press", about half of them works by Blake.

**James, Joan E., & G. Inqli James.** "Blake's 'The Clod and the Pebble': Some Christian-Feminist Observations." *Feminist Theology*, No. 6 (May 1994), 48-52.

Perhaps "love, properly understood, is neither exclusively passive nor exclusively active" (p. 52).

**James, Laura DeWitt**, *William Blake: The Finger on the Furnace* (1956) ... <**BB**>

**REVIEW**

§**C. Ryder Smith**, *London Quarterly & Holborn Review*, CLXXXI (1956), 239

**Jameson, Mrs. [Anna Brownell]**. *Sacred and Legendary Art*. [2 vols.] (London, 1848) **B**. Second Edition. (London, 1850) **C**. Third Edition. (London, 1857) ... **E**. Fifth Edition. (London, 1866) <**BB #1951A-C, E**> **F**. §Sixth Edition. (London: Longman, Green, and Co., 1870) ...

The Blake reference is admiring but unimportant.

**REVIEW**

Anon., "The Poetry of Sacred and Legendary Art", *Blackwood's Edinburgh Magazine*, LXV (Feb 1849), 149 (an admiring reference to Blake) <**BB #1107**>

**Jang, Eun-Myung**. "William Blake -- eui Si-e Natanan Sikong-eui Segye-wa Yungwon: The Spatio-temporal World and Eternity in William Blake's Major Prophecies." Youngnam University [Kyungbook, South Korea] Ph.D., 1987. 120 pp.; in Korean, with an English abstract on pp. 112-114

**Jang, Eun-Myung**. *William Blake -- eui Yeunsi Yeonku [A Study of William Blake's Prophetic Poems]*. (Seoul: Hyungseol, 1988) 150 pp. In Korean

§**Janssens, V.** “Blake, Pope and Voltaire, or the art of imitation.” *Studies in Voltaire and the Eighteenth Century*, X (2001), 171-186.

In his portraits of Pope and Voltaire, Blake alludes to Pope’s “Elegy to the Memory of an Unfortunate Lady” and Voltaire’s “Vers sur la mort de Mlle Lecouvreur, fameuse actrice” based on Pope’s poem (p. 147).

§**Januszczak, Waldemar.** “William Blake.” In *Techniques of the World’s Great Painters*. Ed. Waldemar Januszczak. (Secaucus [New Jersey]: Chartwell Books, 1980)

**Japan Association of English Romanticism.** *Voyages of Conception: Essays in English Romanticism.* Japan Association of English Romanticism. (2005)

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 & N.Y.: Routledge, 2008) Routledge Studies in Romanticism

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§**Jasper, David.** "Desert Theology and Total Presence: The Poets William Blake and Yves Bonnefoy Meet Hegel and Tom Altizer." Chapter 10 (pp. 142-159) of his *The Sacred Desert: Religion, Literature, Art, and Culture*. (Oxford: Blackwell, 2004)

§**Jastrzębski, Bartosz.** *Poezja Przeciw Filozofii: Idea Wyobraźni i Krytyka Rozumu w Poezji Filozoficznej William Blake'a*. Tr. (Wrocław: Wydawnictwo Naukowe Dolnośląskiej Szkoły Wyższej Edukacji Twp, 2006) 271 pp.; ISBN: 83894518376 In Polish

A Uniwersytet Wrocławski Ph.D., 2005.

**Jefferson, Margo.** "Fearful Symmetry." *New York Times Book Review*, 13 May 2001, p. 31.

General reflections on Blake.

**Jenkins, Herbert,** *William Blake* (1925) <BB> **B.** (1974) **C.** (1976) **D.** (1976) <BBS, p. 526 B-D) **E.** (1979) <Not in *BB*, *BBS*, or *Blake*> Published by 2009 as an E-book.

**Jesse, Jennifer.** "The binding of Urizen: The role of reason in William Blake's religious thought." *DAI*, LVIII (1998), 2668A. Chicago Ph.D., 1997. 288 pp.

The thesis gives "a wide-angled view of where Blake stands", concluding that "Blake is neither anti-rational nor antinomian in his religious thought".

§\***Jessen, Elisabeth Engell.** *Bibelske motiver hos William*

*Blake*. (Frederiksberg: Anis, 2009) ISBN: 9788774574736 In Danish A dissertation

**Jilina, Brigita Karlovna**; see **Shilinya, Brigita Karlovna**

§**Johansen, Ib.** “The Politics of Eros: William Blake and the History of Sexuality at the End of the Eighteenth Century.” *Zeszyty Naukowe Uniwersytetu Jagiello \_skiego* (1990), 65-74.

§**Johansen, Ib.** "William Blake and the Gothic Sublime." Pp. 176-191 of *Romanticism in Theory*. Ed. Lis Møller & Marie-Therese Svane. (Aarhus, Denmark: Aarhus University Press, 2001) ISBN: 8772887869

**John, Brian**, *Supreme Fictions: Studies in the Work of William Blake, Thomas Carlyle, W.B. Yeats, and D. H. Lawrence* (1974) <**BB #B1960**>

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**David Wagenknecht**, *Blake Newsletter*, IX, 2 (Fall 1975), 55

§**Thomas Frosch**, *Philological Quarterly*, LIV (1976)

§**Dennis Donoghue**, *Modern Language Review*, LXXII (1977), 155-156

§**M.P. Scofield**, *Review of English Studies*, XXVIII (1977), 102-110

**John, Donald.** “Romantic Regeneration: Blake, Creation, and the Constitutive Imagination.” *Temenos Academy Review*, No. 9 (2006), 189-206.

**John, Donald.** “[‘]They became what they beheld[’]: theodicy and regeneration in Milton, [William] Law, and Blake.” Pp. 86-100, 235-240 in *Radicalism in British Literary*

*Culture 1650-1830*. Ed. Timothy Morton & Nigel Smith. (Cambridge & N.Y.: Cambridge University Press, 2002)

§\***John, Donald**. "William Blake and the Dionysus Andreas Illuminations to the 'Law' Edition of Boehme." *Temenos Academy Review*, No. 12 (2009), 159-180.

**Johnson, Charles**. "William Blake and his Circle." *History of British Art*. (London, 1932) <BB> **B**. §In his *English Painting from the Seventh Century to the Present Day*. (London: G. Bell & Sons, 1934)

\***Johnson, Mary Lynn**. "Human Consciousness and the Divine Image in Blake's watercolour Designs for the Bible: Genesis Through Psalms." Chapter 2 (pp. 20-43) of *The Caste of Consciousness: Concepts of the Mind in British and American Romanticism*. Ed. Beverly Taylor & Robert Bain. Afterword by M.H. Abrams. (N.Y., Westport [Connecticut], & London: Greenwood Press, 1987) Contributions to the Study of World Literature, Number 24

Blake's Bible designs "form a lively critical commentary on the scriptures" (p. 37).

#### REVIEW

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (Winter 1989-90),

134

\***Jones, John H**. "Printed Performances and Reading *The Book[s] of Urizen*: Blake's Bookmaking Process and the

Transformation of Late Eighteenth-Century Print Culture." *Colby Quarterly*, XXXV (1999), 73-89.

"*Urizen* can be seen not only as a critique of the 'standard' presentation of the Bible ... but also as a critique of the potential for authorial power that print technology can foster through its ability to mass-produce exact copies of a text" (p. 74).

**Jones, John H.** "William Blake's dialogic poetics: 'Inspired' discourse and the annihilation of authorial selfhood." *DAI*, LVI (1995), 1793A. Fordham Ph.D., 1995.

He "examines Blake's attack on the monologic discourses of the enlightenment".

\***Jones, Jonathan.** "Blake's heaven: Only one British artist would make it on to a list of the world's all-time greatest." *Guardian* [London], 25April 2005, on-line only.

**Jones, Robert Neville, Jr.** "'Most holy forms of thought': English Romantic Mythology and sacrificial crises." *DAI*, LXI (2000), 1852A. California (Riverside) Ph.D., 2000. 330 pp.

Deals with Blake.

**Jones, Steve.** "View from the lab: Science's debt to William Blake." *Telegraph* [London], 27 Nov 23007, on-line

An essay "on the debt software pirates and bio-chemists owe to William Blake's genius" in "reverse engineering" – scarcely related to Blake.

**Jose, Chiramel P.** "Blake Decoding *The Book of Job*." *Aligarh Journal of English Studies*, XIX, 2 (1997), 1-24.

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"The present study confines itself to ... a close analysis of all the ... plates ... [*and*] of how far and exactly Blake followed the Sacred Text" (p. 3).

**Jose, Chiramel P.** "Blake's Published 'Theory of Art' and His Praxis." *Aligarh Journal of English Studies*, XVII (1999), 29-47.

Because "Blake wanted to communicate through the media of all the arts in a composite manner ... [*he*] may not be and probably cannot be hedged by the *ut pictura poesis* tradition or the *ut musica poesis* tradition or any other tradition" (p. 45).

§**Jose, Fr. C.P.** "William Blake's Interpretation of the Bible through his Poems & Paintings." University of Calicut [India] Ph.D., 1991.

§**Joseph, T., & S. Francis**, ed. *William Blake: A Critical Study*. (New Delhi: Anmol Publications, 2005) Encyclopaedia of World Great Poets Series 8<sup>o</sup>, 351 pp.; ISBN: 8126120460

It consists of

The Editors. "Preface" and "William Blake: An Overview" plus

**Christopher Z. Hobson.** "Unbound from Wrath: Orc and Blake's Crisis of Vision in 'The Four Zoas'." [Reprinted from *Studies in English Literature*, XXXIII, 4 (Autumn 1993), 725-754.]

**William Richey.** “‘One Must Be Master’: Patronage in Blake’s ‘Vala’.” [Reprinted from *Studies in English Literature*, XXXIII, 4 (Autumn 1993), 705-724.]

**John B. Pierce.** “Rewriting Milton: Orality and Writing in Blake’s *Milton*.” [Reprinted from *Studies in Romanticism*, XXXIX, 3 (2000), 449-470.]

**Paul Miner.** “Blake’s London: Times and Spaces.” [Reprinted from *Studies in Romanticism*, XLII, 2 (Autumn 2002), 279-316.]

**James Mulvihill.** “‘The History of All Times and Places’: William Blake and Historical Representation in America and ‘Europe.’” [Reprinted from *Cleo*, XXIX, 4 (Summer 2000), 373-394.]

**Steven Vine.** “Blake’s Material Sublime.” [Reprinted from *Studies in Romanticism*, XLI, 2 (Summer 2000), 237-258.]

**Edward Thompson.** “Anti-Hegemony: The Legacy of William Blake.” [Reprinted from E.P. Thompson, *Witness Against the Beast* (1993), 106-114.]

The fact that the essays are reprinted is not acknowledged, and at least one author did not know that his essay had been reprinted.

\***Joshua, Essaka.** “May Day in the City: William Blake.” Chapter 4 (pp. 89-113) of *The Romantics and the May Day Tradition*. (Aldershot & Burlington [Vermont]: Ashgate, 2007)

“Blake’s May Day” is on pp. 98-113. “Blake does not draw on the accounts and pictures of the London May Day” (p. 111).

§**Jossua, Jean-Pierre.** *Pour une histoire religieuse de l'expérience littéraire*. Vol. II: *La Poésie moderne*. (Paris: Beauchesne, 1990) In French

Said to be about Blake.

***§Journal of Religious Ethics***  
**Volume XXXVII, Number 1**  
**(2009)**

**Focus on William Blake**

**D.M. Yeager.** "On Eagles, Crows, Lions and Oxen: Blake and the Disruption of Ethics." Pp. 1-31.

**Thomas J. Altizer.** "The Revolutionary Vision of William Blake." Pp. 33-38.

**Steven P. Hopkins.** "'I Walk Weeping, in Pangs of a Mothers Torment for Her Children': Women's Laments in the Poetry and Prophecies of William Blake." Pp. 39-81.

**Emily Taylor Merriman.** "Raging with the Truth: Condemnation and Concealment in the Poetry of Blake and Hill." Pp. 83-103. (Discusses Geoffrey Hill's lyric about Blake.

***\*Journal of the Blake Society at St James,***  
**[Number 1] (London: House of William Blake,<sup>570</sup>**  
**Design & Advertising,**  
**17 South Molton Street, W1Y 1DE,**  
**(Spring [April] 1995)**

**Peter Cadogan.** "The Birth of the Journal." Pp. 2-5. (They decided to "start with an annual production and take it from there" [p. 5].)

**Kathleen Raine.** "Learning from Blake." Pp. 6-8. (Mostly a rehearsal of her work on Blake; "Finding myself unawares on

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<sup>570</sup> **Colin Bartlett,** *Mystery at Blake House* (London: Adelphi Press, 1993) is merely a novel for adolescents about the house of wealthy aunt Doris Blake.

that [*academic*] battlefield I have since had no wish to be anywhere else in the world" [p. 8].)

**Peter Parker.** "Blake -- and Management." Pp. 8-10. (Blake "has proved to be, for me [*as an industrialist*], the revelation of revelations .... Management, at its best, is Imagination" [p. 9].)

\***Keri Davies.** "'All pleasant prospect at North End': William Blake and Hampstead." Pp. 10-22. (A useful factual account, with maps, on the occasion of the Blake Society's visit to Collins Farm in June 1993.)

**Robin Hamlyn.** "William Blake at the Huntington." Pp. 22-26. (A review of the "important" Blake exhibition of 1994; Essick's *William Blake at the Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25].)

**Marcia Baker.** "If Only You Imagine! The Wondrous World of William Blake." Pp. 26-30. (This "children's story" summarizing his life and ideas shows that "He was a very special and unusual person" [p. 26]; "A longer version ... will be published by Minerva Press in 1996". It was printed in extended form as *If You Only Imagine: The Wondrous World of William Blake* [1996].)

**Monica Hoyer.** "2 poems." P. 30. ("To Blake on our Birthday" and "A Devil Might Care".)

**George Goyder.** "The William Blake Trust & The Blake Society." P. 31. ("I hope that the Trust, or the Blake Society, will make facsimiles" of "Blake's illustrations of The Book of Job, Dante, and the works of Milton and Bunyan".)

[**Chris Rubinstein.**] "Test your knowledge of Blake!" P. 32. (And win a prize from the society.)

**Jim Dewhurst.** "Is The Tyger All About IT?" Pp. 33-36. ("Is therefore *The Tyger*, at the most basic level of all, about sex in the middle of the night?" [p. 35]. See *Journal of the Blake*

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*Society* (1996) for a letter of agreement by Thomas F. Dillingham and an account by Dewhurst of the origin of his essay.)

[**Chris Rubinstein.**] "News Flash from Eternity." P. 36. (The Society sometimes meets on land that once belonged to Gibbon, and next door to Swinburne's house.)

**Steve Clark & David Worrall.** "William Blake 1794/1994: a conference 13-15 July 1994 at St Mary's University College." Pp. 36-39. (A summary, with a list of 35 "Speakers & Subjects".)

[**Tim (Heath) & Meredith (Davies).**] "Tyger! Tyger! An Interior for William Blake." Pp. 40-41. (An account of the two exhibitions at The House of William Blake, on house-furnishings [Aug 1994] and on The Genitals are Beauty, including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9".)

### REVIEWS

**Michael Grenfell.** Review of Steve Clark & David Worrall, ed., *Historicizing Blake* (1994). Pp. 42-43. ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book".)

**Peter Cadogan.** Review of E.P. Thompson, *Witness Against the Beast* (1993). Pp. 43-44. ("*Witness Against the Beast*, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf.")

### CORRESPONDENCE

**Suno Vagabond** [the stage name of **Andrew Vernede**]. Pp. 45-46. (A letter asking for assistance for The Hammer of Los group to "mount a trilogy *Willy-Nilly*" consisting of *If Men and*

*Mountains Meet* about "Willy Brandt, William Blake and Kotama Okada", *At the End of the Day*, and *All-Round Heart*, "making use of" German, Japanese, Italian, Irish, Scots, Gaelic, Welsh, Hebrew, Arabic, Sanskrit, and Chinese "on top of English".)

**Marcia Baker.** P. 46. (A letter asking the location of Blake's drawing of "The Fairy Funeral".)

**Anon.** "Information." Pp. 46-47. (About the Society and its *Journal*.)

**Anon.** "Urthona." P. 47. (A new arts magazine called *Urthona* "takes Blake as its guiding spirit.")

For a comment on this first issue of the *Journal of the Blake Society*, see D. S., "NB", *Times Literary Supplement*, 23 June 1995, p. 16.

*\*The Journal of the Blake Society at St. James*

[No. 2]

(1996)

The Editors [**Jim Dewhurst & ?Michael Grenfell**]. "Editorial." P. 2. (An invitation for "contributions on any work that is conceived within a Blakean spirit, however that may be defined".)

**Peter Ackroyd.** "The Writing of Blake." Pp. 3-4. (A general account of the writing of his biography called *Blake*.)

**\*G.E. Bentley Jr.** "'I Hear a Voice You Cannot Hear': William Blake's Audiences." Pp. 5-18. ("The world was not much interested in William Blake ... the audience he most valued was in heaven and in his own mind" [p. 18].)

**\*Michael Grenfell.** "Blake And Gnosis." Pp. 19-29. ("*Working notes*" on Gnosticism with the premise that "A Gnostic view is 'the' key to understanding Blake's dense mythologies" [pp. 20, 19].)

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\***James Bogan.** "Blake on a Bike: Following the Footsteps of Los' Epic Ramble in *Jerusalem*." Pp. 30-47. (An amusing "centrifugal lark" [p. 45].)

**Jason Whittaker.** "Blake and the Native Tradition." Pp. 48-56. (An attempt "to sketch briefly the significance of the giant Albion and two groups of his sons, the bards and druids, for Blake's religious vision" [p. 48].)

**Chris Rubinstein.** "Xword." Pp. 57-60. (With Blake-context clues such as "Scoundrel who knew Mary Woolstonecraft", five letters presumably for Imlay, the lover of Mary Wollstonecraft.)

**Chris Rubinstein.** "'An Imaginative Exercise: Blake Writes London." P. 60. (A poem.)

### CORRESPONDENCE

**Thomas F. Dillingham.** "Blake and The Tyger." Pp. 60-61. (Agrees with Jim Dewhurst, "Is The Tyger All About IT?", *Journal of the Blake Society* [1995], 33-36, "that the tiger is, at least in part, an embodiment of the sexual energy of the phallus"; with a "Note from Jim Dewhurst" [p. 61] about the origin of his essay.)

**Michael Edwards.** "William Blake on Tape." P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the *Songs and Marriage* "with my music score"?)

### INFORMATION

**Chris Rubinstein.** "Memorabilia (2)." P. 62. (The Finch Foundry, which "dates from around 1800", is at Sticklepath.)

**Kevin Kewell.** "Blake on the Internet." Pp. 62-63. ("blake@albion.com ... is an 'electronic concert dedicated to

the life and work of William Blake", and "<http://library.utoronto.ca/www/utelrp/authors/blake.html>" has "much to say on Blake and English poetry".)

**Anon.** "The Hammer of Los -- 'I remember! I remember!'" P. 63. (There were four performances in October 1996, and "Any financial contributions welcomed!")

**Anon.** "The Blake Society and Blake Journal." P. 64. (General accounts.)

**Anon.** "Depression is a Gift." P. 64. (Solicitation for contributions to the next exhibition at the House of William Blake.)

### REVIEWS

**Sarah Joyce.** Review of David Annwn, *Hear the Voice of the Bard!* (1995). Pp. 65-67. (The book is a "perceptive reading" of the "Introduction" to *Experience*.)

**Sunao Vagabond** [stage name of **Andrew Vernède**]. Review of Andrew Solomon, *Blake's Job* (1995). Pp. 67-69. (A "marvellous book", "astoundingly well-informed".)

**Peter Cadogan.** Review of Jon Mee, *Dangerous Enthusiasm* (1992). P. 70. ("A notice rather than a review" of "a brilliant book", "most interesting".)

**Peter Cadogan.** Review of George Goyder, *The Just Enterprise*. Pp. 70-72. (The book, by the President of The Blake Society, is about what happens "if we treat human beings as human beings" in industry.)

**Andrew Vernède.** Review of Elliott Hayes, *Blake – Innocence and Experience: A Play*. Pp. 72-75. (A review of a performance at Tristan Bates Theatre, n.d.)

**Tim Heath.** Review of George Goyder, *Signs of Grace* (1993). Pp. 75-77. (It is a "clear and orderly" autobiography.)

**Tim Heath.** Review of Peter Ackroyd, *Blake* (1995). Pp. 77-79. (Ackroyd "builds up a life, slowly, with care and with detail".)

*The Journal of the Blake Society at St James*

No. 3

([October] 1998)

The Editors [**Andrew Solomon & Michael Grenfell**].

"Editorial." P. 3.

\***David Worrall**. "The Mob and 'Mrs Q': William Blake, William Benbow and the Context of Regency Radicalism." Pp. 4-19. [Also printed in *Blake, Politics, and History*, ed. Jackie DiSalvo, Jackie, G.A. Rosso, & Christopher Z. Hobson (1998).] ("The day-to-day events of early June 1820 place the publication of Blake's engraving [*of George IV's former mistress Mrs Quentin (Harriet Wilson)*] in the thick of a series of populist incidents with many embarrassing consequences for the King and the Government" [pp. 9-10].)

\***Valerie Parslow**. "Blake and Gnosis -- Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed," seem "to reveal the concealed gift of gnosis ... [*which*] he calls Jerusalem who .. is knowledge, liberated and revealed" [p. 29].)

\***Michael Grenfell**. "A Blakean Manifesto." Pp. 32-34.

\***Sunao Vagabond**. "God, Man, George Steiner and Me." Pp. 35-42. (The ruminations of a "guru ... washing ... [*his*] autobiographical linen" [p. 35].)

\***Andrew Solomon**. "To Build Jerusalem." Pp. 43-50.

**James Bogan**. "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)

**Hatsuko Niimi**. "Soetsu Yanagi's *William Blake*." Pp. 52-59. (About Yanagi's career and Blake book.)

**Peter Cadogan.** "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." Pp. 60-62. (A very warm obituary.)

**Adrian Peeler.** "Impressions of Jeanne Moskal's Book, *Blake, Ethics and Forgiveness*, University of Alabama Press, 1994." Pp. 63-74. (An appreciation.)

**Anon.** "Blake and the Book: Conference at St Mary's University College, Strawberry Hill 18th April 1998." P. 75. (List of speakers and their lecture-titles.)

### REVIEWS

**Sir Peter Parker.** Review of Stanley Gardner, *The Tyger the Lamb and the Terrible Desert* (1998). Pp. 76-77. (The book is "not good, it is wonderful" [p. 76].)

**Christopher Rubinstein.** Review of Helen P. Bruder, *William Blake and the Daughters of Albion* (1997). Pp. 78-81. ("As on the forward cusp of knowledge, it is difficult to praise this book too highly" [p. 78].)

**Christopher Rubinstein.** Review of Warren Stevenson, *Romanticism and the Androgynous Sublime* (1996). Pp. 82-83. ("This book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [p. 83].)

### INFORMATION

**Anon.** "Information: The Blake Society and Blake Journal." P. 84.

**Anon.** "The Crossword Prize." P. 84.

### *The Journal of the Blake Society at St James*

#### No. 4

([September] 1999)

The Editors [Andrew Solomon & Michael Grenfell].  
"Editorial." P. 2. (Describes the journal and this issue.)

Part VI: Biography and Criticism

\***Christopher Rowland.** "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated Books." Pp. 3-19. ("The neglect of Blake by modern biblical exegetes and theologians is to the impoverishment of biblical study and theology" [p. 18]. The essay seems to be silently reprinted in his "Blake and the Bible: Biblical Exegesis in the Work of William Blake", pp. 168-184 of *Biblical Interpretation: The Meanings of Scripture – Past and Present*, ed. J.M. Court (London: T. & T. Clark, 2003), pp. 168-184, and *International Journal of Systematic Theology*, VII (2005), 142-154.

**Lisa Gee.** "William Hayley." Pp. 20-32. (In her dissertation-in-progress, she will try to "Be nice to William Hayley. No-one else is" [p. 21].)

**Suzanne R. Hoover.** "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [p. 33].)

**Shirley Mungapen.** "What do *You* think? The Crystal Cabinet." Pp. 42-43. (Paraphrase and interpretation.)

\***Tim Linnell.** "John Linnell and William Blake." Pp. 44-55. (An attempt "to present a better balanced picture of Linnell, and ... to explain ... the true nature of his relationship with Blake" [p. 45].)

\***Richard Lines.** "'The Inventions of William Blake, Painter and Poet': An early appreciation of Blake's genius." Pp. 56-65. (An intelligent argument that the author of the essay in *London University Magazine* [March 1830] is Charles Augustus Tulk.)

\***Christopher Rubinstein.** "'The Eye Sees More than the Heart Knows': Some possible hidden meanings in *Visions of*

*the Daughters of Albion.*" Pp. 66-75. (Anagrams for "The big three of VDA" include for Oothoon "On to Ohio without me"; for Bromion "an amalgam of [*Daniel*] Boon[*e*] and [*Gilbert*] Imlay", plus "I'm no orb", "No I rob 'm", "Iron mob", "I'm born O"; for Theotormon "No to Mother", "Ohio Torment", "Not more hot", "The norm too", "the morn too", "the moon rot" [pp. 69-73]; "There is at least a strong probability that he [*Blake*] was aware of them and created the names accordingly" [p. 68].)

### REVIEWS

**Michael Grenfell.** Review of Jacqueline Fontyn, "Blake's Mirror." Pp. 76-77. ("Blake's Mirror" is musical settings for "The Angel", "The Fly", and "The Tyger" from *Experience*, and "Memory, hither come" from *Poetical Sketches* which give "a greater sense of the spiritual strands to Blake's work".)

**Bill Goldman.** Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). Pp. 78-82. ("The most helpful overview of Blake's works and of Blake criticism I have ever come across" [p. 78].)

### INFORMATION

**Anon.** "The Blake Society and Blake Journal." Pp. 83-84.

**Anon.** "Blake Exhibition: Advance Notice." P. 84. (At the Tate Gallery, November 2000-February 2001.)

*The Journal of the Blake Society at St James's* is continued in 2000 as *The Blake Journal*.

**Jugaku, Bunsho,** *A Bibliographical Study of William Blake's Note-Book* (1953) B. (1971) <**BB**>

### REVIEWS

**Anon.,** *Times Literary Supplement*, July 1954

**Bunsho Jugaku**, "A Bibliographical Study of Blake's 'Note-Book'", *Times Literary Supplement*, 30 July 1954, p. 487 (objects to the review; the reviewer apologizes for some of the things he said)  
<**BB** #1971>

§**Hazard Adams**, *Modern Language Quarterly*, XV (1954), 375-376

§**H.M. Margoliouth**, *Review of English Studies*, NS VI (1955), 92-94

§**Edith C. Batho**, *Modern Language Review*, LI (1956), 459

\***Jugaku, Bunsho**. *Blake Ronshu* [*Blake Commentary*]. Ed. Muneyoshi Yanagi & Mituharu Hashizume (Kyoto: privately printed, 1931) 114 pp. <**BB**> B. \*(Tokyo: Chusekisha, 1992)  
In Japanese

**Jugaku, Bunsho**. "Blake to Whitman henshu kouki sho [Extracts from the Afterword for *Blake and Whitman*]." Vol. II, pp. 6-49 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

There is no such entry in **BB** for *Blake to Whitman* (1931-32).

\***Jugaku, Bunsho**. "Hon to William Blake [Books and William Blake]." *Hon no Techo: Cahier des Livres*, I, 10 (Dec 1961), 444-449. In Japanese

On the significance of Blake's method of Illuminated Printing.

**Jugaku, Bunsho.** “Shirakaba no hitotachi to William Blake – Bernard Leach wo chushin ni [The Shirakaba Circle and William Blake – Bernard Leach the Key Person].” Vol. II, pp. 373-383 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

**Jugaku, Bunsho.** “William Blake no shogai [The Life of William Blake].” Vol. III, pp. 95-119 of *Jugaku Bunsho Shizu Chosaku Shu* [*The Works of Jugaku Bunsho and Shizu*], 5 vols. (Tokyo: Shunju Sha, 1970) In Japanese

**Juninus.** “On Splendour of Colours, &c.” *Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics*, II (June 1810, Supplement), 404-409 <**BB**>, IV (Sept 1810), 130-131 <**BBS**>

The series “On Splendour of Colours” begins each issue “of *The Repository of Arts* from 1809 through 1815”, and “The mysterious Juninus showed surprisingly intimate knowledge of Blake” (*BR* (2) 304). A series so prominently displayed in some eighty issues is likely to have been written by the editor, who for March 1809 through December 1828 was **Frederick Shoberl** (1775-1853). He was an industrious man of letters, a founder of *The New Monthly Magazine* (1814), editor of Ackermann’s *Forget Me Not* (1822-34) and *Juvenile Forget Me Not* (1828-32), and anonymous compiler, with John Watkins, of the *Biographical Dictionary of Living Authors* (1816), in which the Blake entry is strikingly well informed.

**Juszczak, Wieslaw.** "Laokoon' William Blake'a", *Miesiecznik Lit.*, XI (1970), 58-67. <**BB**>

Perhaps this is "*Dotrzec do wiecznosci* [To Make It to Eternity]", pp. 187-199 of Ewa Kozubska & Jan Tomkowski, *Mistyczny \_wiat William Blake'a* [*The Mystical World of William Blake*] (1993).

## K

**Kambe, Ikuyoshi.** "W. Blake: 'Shijin' to shite no Mondai: 'Shukyosei' o meguru Kosatsu: William Blake: A Study on His Poems and His Religion." *Hosei Daigaku Kyoyobu Kiyō: Bulletin of the Faculty of Liberal Arts, Hosei University, Foreign Languages and Literatures*, No. 115 (2001), 17-28. In Japanese

\***Kamijima, Kenkichi.** "Blake no Tora [Blake's 'The Tyger']." *Kikan Eibungaku: English Quarterly*, IV (1967), 121-128 <**BB**> B. "Sozo no Nazo: Blake 'Tora' [Enigma in Creation: Blake's 'Tyger']." Pp. 238-258 of his *Koku no Kaitaku: Igirisu Romanshugi no Kiseki* [*The Frontiers in the Void: Tracing English Romantics*]. (Tokyo: Kenkyusha, 1974) In Japanese <**BSJ**>

**Kamijima, Kenkichi**, ed. *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*. (Tokyo: Kirihara Shoten, 1995) 8°, xviii, 699 pp.; ISBN: 4342757001

The essays include:

**Naoki Ishihara.** "*Songs of Innocence and of Experience* as an Innovative Conduct Book." Pp. 33-50. (Concerned with ideas of childhood in 18th Century England.)

**Mikihiko Ikeshita.** "A Phoneme-Conscious Reading of Blake's 'The Little Black Boy'." Pp. 51-66. (An attempt "to clarify ... the unseen structure of the poem" [p. 52].)

**Akinobu Okuma.** "Beyond 'Spiritual Sensation': Reconstructing Blake's Concept of the Soul." Pp. 67-82.

**Shigeru Taniguchi.** "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95. ("The features, functions and roles of the spectres in *The Four Zoas* and *Milton* have thus changed in a dramatic way complying with the development of Blake's myth itself" [p. 94]; "This is a revised and translated version" of "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in *The Four Zoas* and *Milton*: The Problem of 'Counterpart' and 'Negation']", *Reitaku Daigaku Kiyo: Bulletin of Reitaku University*, XII [1971], 140-158.

**Noriko Kawasaki.** "Form and Worm in William Blake." Pp. 96-113. ("The co-relation of these two terms gives us some crucial clues by which to clarify the seeming ambiguity of 'Form' and even to clarify Blake's symbolic world as a whole" [p. 96].)

**Eiko Ando.** "*The Four Zoas*: Blake's Jesus." Pp. 114-126. ("Blake uses the word 'Saviour' 50 times, while 'Redeemer' is used only 3 times. This shows that Blake seems not to accept Atonement" [p. 123].)

**Hatsuko Niimi.** "The Use of Aphorism in Blake's *Jerusalem*." Pp. 127-144. (The paper explores "only the aphorisms uttered by Blake himself and ... Los, ... divided into ... [1] a defence of imagination ... [2] the necessity of the forgiveness of sin; [*and* 3] ... general maxims which vindicate art and

individuality" [p. 130]; it is "a revision of my thesis" in "'Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's *Jerusalem*", *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute*, No. 40 [1990], 21-26.)

§**Kamyishnikova, N.M.** "[Blake's Sublime Allegory]." *Referatyvnii [Abstract] Zhournal*, No. 3 (1975), 132-136. In Russian.

Perhaps an abstract of Stuart Curran & Joseph Anthony Wittreich, Jr, *Blake's Sublime Allegory* (1973).

§**Kang, Ok-Sun.** "[A Reading of Blake's Prophetic Poems from the Point of View of Feminism]." *Nineteenth-Century Literature in English* [Seoul, South Korea], V (2001), 5-25. In Korean, with a summary in English

§**Kang, Ok-Sun.** "[A Study of the Image of the Father in William Blake's Poems – Focussing on *The Songs of Experience* and *The Four Zoas*]." *Yonguhyongmoonhak [Journal of English Language and Literature]* [Seoul, South Korea] XLV (1999), 117-136. In Korean

§**Kang, Oksun.** "[William Blake's Anti-Imperialism: The Problem of Industrialization and Labour.]" *Nineteenth-Century Literature in English* [Seoul, South, Korea], IX, 3 (2005), 5-28. In Korean

**Kang, Ok-Sun.** "[William Blake's Prophetic Poems and His Social Consciousness: Focussing on *The Four Zoas* and *Jerusalem*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XLVII (2001), 755-773. In Korean, with an English summary

**Kang, Seon-Koo.** "Symbols in Blake's Songs." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], No. 65 (1978), 95-116.

**Kang, Seon-Koo.** "William Blake -- eui Archetypal Symbolism Yeonku: A Study of Blake's Archetypal Symbolism." Chungang University (Seoul, South Korea), Ph.D., 1987. 191 pp.; in Korean, with an English abstract on pp. 186-188 <**BBS§**>

**Kang, Seon-Koo.** "William Blake -- eui *The Four Zoas* [William Blake's *The Four Zoas*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XXXVIII (1993), 453-476. In Korean

**Kang, Seon-Koo.** "William Blake -- eui *Jerusalem* [William Blake's *Jerusalem*]." *Yonguhyongmoonhak* [*Journal of English Language and Literature*] [Seoul, South Korea], XXX (1984), 701-721. In Korean

**Kang, Seon-Koo.** *William Blake Siron* [*William Blake's Poetics*] (Seoul: Chungwha, 1982) 191 pp. In Korean

**Kantor, Elizabeth.** "The Prince of Darkness ... is a Lord Chancellor: William Blake as a critic of Francis Bacon." *DAI*, LIII (1993), 3920A. North Carolina Ph.D., 1992.

Part VI: Biography and Criticism

About "Blake's careful analysis of the disingenuous method of argumentation employed in the *Essays*" of Bacon.

**Kao, Tien-en.** "Blake yu [and] Wordsworth." Pp. 303-327 of *Xiyang wenxue da jiaoshi – jingdu jingdian* [Reading the Canon: Essays on Western Literature]. Ed. Ching-hsi Peng. (Taipei: Jiuke chuban she, 1999) In Chinese

On Blake's creative activity as "the possibility of human salvation" and the quality of his works as "visionary and imaginative".

**Kao, Tien-en.** "Yingguo langmanzhuyi shiren ji qi zhongji guanhuai – Blake de lingxiang yuzhou [English Romantic Poets and Their Ultimate Concerns – Blake's Visionary Universe]." *Lianhe wenxue* [Unitas: A Literary Monthly], VI, 3 (Jan 1990), 148-154. In Chinese

On Blake's world view.

§**Kaplan, Carter.** "Fractal Fantasies of Transformation: William Blake, Michael Moorcock, and the Utilities of Mythographic Shamanism." *Extrapolation: A Journal of Science Fiction and Fantasy*, XLV (2004), 419-436. B. § Pp. 35-52 of *New Boundaries in Political Science Fiction*. Ed. Donald M. Hassler & Clyde Wilcox. (Columbia: University of South Carolina Press, 2008)

\***Kaplan, Marc.** "Blake's *Milton*: The Metaphysics of Gender." *Nineteenth-Century Contexts*, XIX (1995), 151-178.

"The poet's mythic cosmos is not only gendered, but hierarchical and masculinist in character" (p. 151) .

**Kaplan, Marc.** "Weeping woman/weaving woman: Gender roles in Blake's mythology." *DAI*, LVI (1995), 942A. California (Los Angeles) Ph.D., 1993.

In his poetry and art, "sexism is not incidental to Blake's system, but fundamental".

§**Kaplan, Nancy.** "Blake's Problem and Ours: Some Reflections on the Image and the Word." *Readerly Writerly Texts*, III, 2 (Summer 1996), 115-133. B. \*"Blake's Problem and Ours: Some Reflections on the Image and the Work." Pp. 25-43 of *The Emerging Cyberculture: Literacy, Paradigm, and Paradox*. Ed. Stephanie B. Gibson & Ollie O. Oviedo. (Cresskill [New Jersey]: Hampton, 2000) Hampton Press Communication Series

"By restructuring the conventional relationship between image and word, Blake mounts a radical critique of the tradition of the sister arts" (B, p. 31). The 2000 publication does not seem to refer to that of 1996.

**Kashiwabara, Ikuku.** "A Study of William Blake's Poems." *Osaka Kagaku Kenkyu: Osaka Electro-Communication University, Research in the Humanities*, No. 2 (1995), 123-137.

§**Kashiwabara, Ikuku.** "William Blake, *All Religions are One* ni okeru Kaiga Gengo Geijutsu Kozo Bunseki [An Analysis of Visual and Verbal Art Structure in William Blake, *All Religions are One*]." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu [Osaka Electro-Communication University, Research in the Humanities]*, No. 5 (2003), 71-91. In Japanese

Part VI: Biography and Criticism

\***Kashiwabara, Ikuku.** "William Blake no Jintaizo to sono Kozo: A Study of Human figure and its structure of William Blake's works." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu: Osaka Electro-Communication University, Research in the Humanities*, No. 3 (2001), 19-26. In Japanese

§**Kashiwabara, Ikuko.** "William Blake, *Songs of Innocence* Spring ni okeru shi teki geijutsu shi teki gengo [Poetic Art and Language in 'Spring' in William Blake's *Songs of Innocence*]." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu [Osaka Electro-Communication University, Research in the Humanities]*, No. 6 (2004), 9-13. In Japanese

§**Kastner, Jeffrey.** "Manhattan Project: Friends of William Blake." *Art Forum*, XLIII, 1 (2004), 206.

**Katayama, Toshihiko.** "Blake no Vijiō ni tsuite [On Blake's Vision]." *Kokoro [Mind]: Kokoro*, XIV, 4 (1961), 65-73. In Japanese

**Kaufman, Robert.** "Everybody Hates Kant: Blakean Formalism and the Symmetries of Laura Moriarty." *Modern Language Quarterly*, LXI (2000), 131-155.

The essay focuses "content-wise" on the poet Laura Moriarty's relationships to Blake and formal matters."

**Kawasaki, Misako.** “Blake no kodomo kan – *Muku to Keiken no Uta* wo chushin ni [Blake’s Image of Children in *Songs of Innocence and of Experience*].” *Toyo Daigaku Daigakuin Kiyo* [*Bulletin of the Graduate School, Toyo University*], No. 43 (2006), 183-199. In Japanese

**Kawasaki, Misako.** “‘Tairitsu suru jotai’ wo koete [Beyond the Contrary States]: *Songs of Innocence and of Experience* by William Blake.” *Toyo Daigaku Daigakuin Kiyo* [*Bulletin of the Graduate School, Toyo University*], No. 42 (2005), 289-305. In Japanese

**Kawasaki, Noriko.** “Blake ni okeru Ifuku no Imi [The Symbolic Meanings of Clothing in William Blake].” *Echudo, Ochanomizu Joshi Daigaku Daigakuin Eibungakkai: Etude* [*Society of English Literature, Graduate School of Ochanomizu Women's University*], No. 19 [1989], 40-52 <BBS> B. Reprinted as Chapter 3 (pp. 67-89) of her *Eden wa Ki taka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) In Japanese

§**Kawasaki, Noriko.** “Eden wa Kita ka: Damon no Blake *Dikushonari* Saiko: On the Location of Eden: Reconsidering S.F. Damon's *A Blake Dictionary*.” *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture* [*Ochanomizu Women's University*], No. 17 [1994]. B. Reprinted in Chapter 2 (pp. 5-38) of her *Eden wa Kitaka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) In Japanese

\***Kawasaki, Noriko.** *Eden wa Kita ka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*.

Part VI: Biography and Criticism

(Tokyo: Kindai Bungeisha, 1996) 149 pp.; ISBN: 477339072 C0095. In Japanese

The book consists of reprinted essays:

"Eden wa Kita ka: Damon no *Blake Dikushonari* Saiko: On the Location of Eden: Reconsidering S.F. Damon's *A Blake Dictionary*." Pp. 5-38. (Reprinted from *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 17 [1994].)

"Maigo no Imeji ni tsuite: William Blake to Makura-nososhi 'Mino Mushi' no Dan no Hikaku Kenkyu: On the Imagery of the Lost Child: Starting from a Comparative Study of William Blake's Poetry and the 'Minomushi' Passage of *Makura-no-Soshi*." Pp. 39-66. (Reprinted from *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture* [Ochanomizu Women's University], No. 12 [1988], 75-89.)

"Blake ni okeru Ifuku no Imi: The Symbolic Meanings of Clothing in William Blake." Pp. 67-89. (Reprinted from *Echudo, Ochanomizu Joshi Daigaku Daigakuin Eibungakkai: Etude* [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52.)

"Kozetsu no Iso -- Blake no 'Maigo no Otokonoko': Phases of Alienation: William Blake's 'The Little Boy Lost'." Pp. 91-105. (Reprinted from *Romanha Kenkyu, Igrisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 14 [1990], 8-15.)

"William Blake ni okeru 'Mushi' to 'Katachi': Form and Worm in William Blake." Pp. 107-145. (Translated by the author)

into Japanese from pp. 96-113 of her essay in *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*. Ed. Kenkichi Kamijima. [Tokyo: Kirihara Shoten, 1995.]

### REVIEW

**Toshihsa Kono**, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism, No. 22* (1998), 83-85, in Japanese

§**Kawasaki, Noriko**. "Iburi dasareru Orc: Blake no Milton Dai 18 [20] yo kohan bu [Orc smoked out: The Latter part of Plate 18 [20] of Blake's *Milton*]." *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo* [*Bulletin of Gifu City Women's Junior College*], LIV (2004), 11-16. In Japanese

\***Kawasaki, Noriko**. "Maigo no Imeji ni tsuite: William Blake to Makura-nososhi 'Mino Mushi' no Dan no Hikaku Kenkyu: On the Imagery of the Lost Child: Starting from a Comparative Study of William Blake's Poetry and the 'Minomushi' [Bagworm] Passage of *Makura-no-Soshi*." *Ningen Bunka Kenkyu Nenpo, Ochanomizu Joshi Daigaku: Bulletin of the Doctoral Research Course in Human Culture* [*Ochanomizu Women's University*], No. 12 [1988], 75-89 <**BBS**> **B**. Reprinted in Chapter 1 (pp. 39-66) of her *Eden wa Kita ka: William Blake Ronshu: On the Location of Eden: Studies on William Blake*. (Tokyo: Kindai Bungeisha, 1996) In Japanese

Minomushi passage is one of 300 passages in Sei Shonagon, *Makura-no-Soshi* [*Pillow Talk*] (early 11th Century).

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About visionary expressions in Blake and other artists.

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About Leonardo da Vinci's "Il Cenacolo" and Blake's "The Death of Count [*i.e.*, *Earl*] Godwin".

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About the use of the colour black in Blake and other poets.

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About some similarities between Blake and Socrates.

§**Koizumi, Kohei.** "Soseki to Raphael Zenpa to Blake to [Soseki, the Pre-Raphaelite Brotherhood and Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 4 (1980), 61. **B.** Reprinted in his *William Blake Shoyo* (1982), pp. 187-194. In Japanese <**BSJ**>

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About the movement of circling ascent in Blake's works.

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"Ryusei to [and] Blake." Pp. 254-259. (Ryusei Kishida [1891-1929], a painter in the Western style, is generally said to have been influenced by Blake through his acquaintance with the members of the White Birch Literary Group.)

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\***Koizumi, Kohei.** *William Blake Zakko* [Essays on William Blake]. (Tokyo: Shinohara Shuppan, 1980) 189 pp. In Japanese <**BBS without contents; BSJ with contents**>

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"Genshi nado no Koto [On Vision and So On]." Pp. 40-46. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI, 5 [1979].)

"Chieko to [and] Blake." Pp. 47-49. (Chieko Takamura [1886-1938] is the wife of the Japanese sculptor and poet Kotaro Takamura [1883-1956].)

"Shonen no Genshi [Vision in Boys]." Pp. 50-53. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2899 [1979], 64.)

"Shupu no Shuen [The End of One Schub in Schizophrenia]." Pp. 54-55. (Reprinted from *Ikai Jiho*, No. 795 [21 September 1979]. About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.)

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"Maneki tsutsu kobamu Mono [One Who Invites and Rejects at the Same Time]." Pp. 65-72. (About Blake's ambivalent relationships with Hayley and Cromek.)

"Goethe no Rousseau-kan [Goethe's View of Rousseau]." Pp. 72-73. (Mainly about Rousseau.)

"Bengoshi no Shi [The Death of a Lawyer]." Pp. 74-76. (About Blake's trial and the death of Samuel Rose. See also "Bengoshi no Shi" in his *William Blake Shoyo* [1982], pp. 33-34.)

### Part III

#### "Blake no Sakuhin kara [From Blake's Works]."

#### Pp. 77-111

"Nimai no E [Two Pictures]." Pp. 78-83. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 2 [1979].)

"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. 102-105.

"Blake no Sayu Shocho [Blake's Symbol of Right and Left]." Pp. 105-111.

**Part IV**

**"Blake to yukari no Hitobito [Blake and Some Persons  
Around Him]."  
Pp. 113-161**

- "Ototo Robert ni tsuite [On Brother Robert]." Pp. 114-120.
- "Ototo no Shi [Deaths of Brothers]." Pp. 120-121. (About the deaths of Blake's brother Robert, Michaelangelo's brothers, and a brother of the author's friend.)
- "Robert to Koka Insatsu [Robert and Illuminated Printing]." Pp. 122-127. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 10 [1979].)
- "Suketchibukku [Sketchbook]." Pp. 128-130. (About Robert Blake's sketchbook.)
- "Blake to [and] Swedenborg." Pp. 130-135.
- "Shakespeare to [and] Blake." Pp. 136-138.
- "Gray to [and] Blake." Pp. 139-141.
- "Charles Lamb to [and] Blake." Pp. 142-145.
- "Darwin-ke to Blake [The Darwins and Blake]." Pp. 146-148. (Reprinted from *Ikai Jiho*, No. 799 [1 Nov 1979].)
- "Blake to Wedgwood-ke [Blake and the Wedgwoods]." Pp. 148-154. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 11 [1979].)
- "Futatabi Wedgwood-ke ni tsuite [On the Wedgwoods Again]." Pp. 154-161.

## Part V

**"Blake ni miserareta Hitobito [Some Persons Who Were Fascinated with Blake]."****Pp. 163-185**

"Swinburne to [and] Blake." Pp. 164-168.

"Sir Geoffrey Keynes to [and] Blake." Pp. 169-174.

"Laurence Binyon ." Pp. 174-177.

"Futatabi Binyon ni tsuite [On Binyon Again]." Pp. 178-180.

"Leach Shi no Blake-kan [Mr Leach's View of Blake]." Pp. 181-184. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2895 [1979], 64.)

"Leach no *Nihon Enikki* kara [From Leach's *Illustrated Diary in Japan*]." Pp. 184-185. (Mainly about Bernard Leach.)

§**Koizumi, Kohei.** "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 10 (1980), 82. **B.** "'Yon' no Shocho [Symbol of 'Four']" in his *William Blake Shoyo* [1982], pp. 164-174. In Japanese <**BSJ**>

§**Koizumi, Kohei.** "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 7 (1982). **B.** Reprinted as "*Kaisetsu Mokuroku to Koshu ni tsugu* [Descriptive Catalogue and 'To the Public']" in his *William Blake Tenbyo* (1985), pp. 82-88. In Japanese <**BSJ**>

§**Koizumi, Kohei.** "Zoku Blake ni-hen [Two Passages on Blake, Second Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture],

XLIV, 5 (1982). **B.** Reprinted as "Flaxman" in his *William Blake Tenbyo* (1985), pp. 41-48. In Japanese <**BSJ**>

§**Koizumi, Kohei.** "Zoku Zoku Blake hoka ippen [A Passage on Blake and So On, Third Series]." *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 9 (1982). **B.** Reprinted as "'Sukonaru Mono' ['The Sublime']" in his *William Blake Tenbyo* (1985), pp. 101-108. In Japanese <**BSJ**>

**Kojima, Yuji.** "William Blake sho [Ode to William Blake]." *Kikan Mizue: Mizue: A Quarterly Review of the Fine Arts*, No. 922 (1982) 40-41. In Japanese <**BSJ**>

\***Komàromy, Zsolt.** "Echoing Innocence: The Figures of Memory and Echo in Blakean Pastoral." *AnaChronisT 1998: Essays ...* [from the] *Department of English Studies, School of English and American Studies, Eötvös 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).

\***Kono, Rikyu.** "Blake no *Job-ki* Kaishaku -- Ningen Sonzai no Kongen ni aru mono [An Interpretation of Blake's *Book of Job* -- What Is at the Root of Human Existence]." Chapter IV (pp. 288-304) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made* [Introduction to the Comparative Study of Some

*Cultures: From Food, Clothing, and Housing to Religion*]. (Tokyo: Hokuseido Shoten, 1995) In Japanese

It is organized as (1) "E Monogatari to shite no Blake no *Job-ki* [Blake's *Book of Job* as a Pictorial Narrative]" (p. 288); (2) \*"*Job ga Kami o osoreru Riyu* [The Reason Why Job Fears God]" (pp. 289-294); (3) "*Job no Kuno* [Job's Sufferings]" (pp. 294-297); (4) "*Zenitsu naru mono to shite ikarsarete iru Jibun* [I Who Am Permits One Man the Whole to Live]" (pp. 297-300); (5) "*Kirisutokyoto wa Geijutsuka ni hoka nara nai* [A Christian Is Nothing But an Artist]" (pp. 300-302); (6) "*Moji ni tsukauru mono tarazu Rei ni tsukauru mono tare* [Be a Follower Not of the Letter But of the Spirit]" (pp. 302-304).

\***Kono, Rikyu.** "Blake no Kirisutokyo to *Bhagavad Gita* ni tsuite [On Blake's Christianity and the *Bhagavad Gita*]." Chapter 2 (pp. 213-244) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made* [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]. (Tokyo: Hokuseido Shoten, 1995) In Japanese

It is divided into (1) "Blake to Indo Geijutsu [Blake and the Arts of India]" (pp. 213-219); (2) "*Bhagavad Gita to Tengoku to Jigoku no Kekkon* [*Bhagavad Gita* and *The Marriage of Heaven and Hell*]" (pp. 219-223); (3) "Swedenborg to [and] Blake" (pp. 223-228); (4) "Buddi Yoga (Buddhi-yoga) ni tsuite [On Buddhi-yoga]" (pp. 229-235); (5) "Zettaisha to shite no Kami [God as the Absolute]" (pp. 235-240); (6) "Musubi [Conclusion]" (pp. 241-244).

\***Kono, Rikyu.** "Blake no totte no Goshikku Geijutsu – Girisha Bunka to Goshikku Bunka no Tairitsu no naka kara umareru shin no Geijutsu: W. Blake and Gothic Art – True

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Art Springs from the Contrary: Greek Art and Gothic Art." *Sapporo Otani Tankidaigaku Kiyo: Bulletin of Sapporo Otani Junior College*, No. 31 (2000), 15-44. In Japanese

**Kono, Rikyu.** "Blake to Girisha Bunaka – Tairutsu nakushite Shinpo nashi: Blake and Greek Art: 'Without Contraries is no progression': An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 1-14. In Japanese

\***Kono, Rikyu.** "R. Blair no Shi *Haka* to sore ni sonyu sareta Blake no E -- Blair no Shiseikan to Blake no Shiseikan to no Hikaku [R. Blair's Poem *The Grave* and Blake's Illustrations to It -- A Comparative Study of Blair's View of Life and Death and Blake's]." Chapter 3 (pp. 245-287) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his *Hikaku Bunka Nyumon: Ishokuju kara Shukyo made [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]*. (Tokyo: Hokuseido Shoten, 1995) In Japanese

It consists of

"Han o kasaneta Blair no Shi *Haka* [Blair's Poem *The Grave* Which Went into Many Editions]." Pp. 245-246.

"Cromek no Kikaku ni yoru Blair no Shi *Haka* [Blair's Poem *The Grave* Planned by Cromek]." Pp. 246-248.

\*"Blair no Shi to Blake no Sashie [Blair's Poem and Blake's Illustrations]". Pp. 249-250.

"Blair no egaku Haka no Kyogu to Blake E ni yoru Hihan [The Dread and Horrible Grave Presented by Blair and Blake's Criticism of It in His Designs]." Pp. 251-258.

\*"Kyojin naru Otoko no Shi' to 'Zenryo naru Rojin no Shi' ['Death of the Strong Wicked Man' and 'The Good Old Man Dying']." Pp. 258-265.

\*"Masani shinan to suru Kyojin na Otoko' no E no oshieru mono [What the Picture of 'The Strong and Wicked Man Dying' Teaches Us]." Pp. 266-268.

\*"Masani shinan to suru Zenryo naru Rojin' no E no oshieru mono [What the Picture of 'The Good Old Man Dying' Teaches Us]." Pp. 269-273.

\*"Saigo no Shinpan ni tsuite [On the Last Judgement]." Pp. 273-281.

"Shi no Tobira' (Death's Door) no E ni tsuite [On the Picture of 'Death's Door']." Pp. 281-283.

"Musubi [Conclusion]." Pp. 283-287.

\***Kono, Rikyu.** "Robert Blair to William Blake -- Blair no Shi *Haka* o megutte: Robert Blair and William Blake -- On Blair's *The Grave*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 18 (1994), 9-20. In Japanese

§**Korn, Ulrich.** "Die Gewänder des Kerubim: Mnemosyne und Imagination in William Blakes *Jerusalem*." Bochum Dissertation, 2002 Accessible as CD-Rom (2004) and online: <<http://www-brs.ub.ruhr-uni-Bochum.de/natahtml/HSS/DISS/KornUlrich/diss.pdf>> In German

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§**Kotani, Mayumi.** “William Blake no Muku to Keiken no Uta [William Blake’s *Songs of Innocence and of Experience*].” *Philokalia* [Osaka Daigaku Daigakuin Bungaku Kenkyuka Geijutsu Gaku Geijutsu Shi Koza (Department of Art and Art History, Graduate School of Letters, Osaka University)] XXII (2005), 121-143. In Japanese

**Kovel, Joel.** "Some Lines from Blake." Chapter 14 (pp. 277-287) of his *The Radical Spirit: Essays on Psychoanalysis and Society*. (London: Free Association Books, 1988)

The lines from *The Marriage*: "Man has no Body distinct from his soul ... Energy is Eternal Delight" "are an almost exact enunciation of what Freud held to be most essential about the psyche" (p. 277).

**Kozinn, Allan.** “The Symphonic Literature of William Blake.” *New York Times*, 20 Jan 2005.

On the music of William Bolcom.

**Kozlowski, Lisa.** “Resonating Resins: ‘Listening to the voices of the ground’ in William Blake’s *Book of Urizen*.” *Huntington Library Quarterly*, LXIV (2001), 411-427.

“I propose yet another reading of Urizen’s name ... Urezin” or “Rezin” (p. 411) with an analysis of *The Book of Urizen* in terms of resin, “Urizen as stop-out varnish” (p. 422).

\***Kozubaska, Ewa, & Jan Tomkowski.** *Mistyczny świat William Blake'a* [*The Mystical World of William Blake*].

(Milanówek: Wydawnictwo Warsztat Specjalny, 1993) In Polish

The work consists of "Od autoró [From the Authors]" (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstep do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on *Europe*, *The Book of Ahania*, *The Book of Los*, *The Song of Los*, *No Natural Religion*, *All Religions are One*, "On Homer's Poetry [&] On Virgil", and "Słownik [Dictionary]" (pp. 82-144) and "Inni o Blake'u [Others on Blake]":

**Northrop Frye.** "*Blake i archetypy* [Blake and Archetypes]." Pp. 145-168. (Presumably "Blake's Treatment of the Archetype", first published in *English Institute Essays* [1951].)

**Anthony Blunt.** "*Obraz – slowo-mysl* [Picture Word Thought]." Pp. 169-182. (Presumably from *The Art of William Blake* [1959].)

**Samuel Foster Damon.** "*Swiat Ulro* [The World of Ulro]." Pp. 183-186. (Perhaps from the entry for "Ulro" ["this material world"] in *A Blake Dictionary* [1965].)<sup>571</sup>

**Wiesław Juszczak.** "*Dotrzec do wiecznosci* [To Make It to Eternity]." Pp. 187-199. (Perhaps this is his "'Laokoon' William Blake'a", *Miesiecznik Lit.*, XI [1970], 58-67.)

**Czesław Miłosz.** "*Czytajmy Blake'a* [Let us Read Blake]." Pp. 199-208. (Perhaps this is from his *Ziemia Ulro* [*The Land of Ulro*] [1977].)

**Kraemer, Christine Hoff.** "'Mind Forg'd Manacles': Self-Imprisonment and Self-Liberation in Blake's *Marriage of Heaven and Hell*." On-line (2002)

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<sup>571</sup> There is no such heading in Damon's *William Blake, His Philosophy and Symbols* (1924) <BB>.

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**Kremen, Kathryn R.**, *The Imagination of the Resurrection: The Poetic Continuity of a Religious Motif in Donne, Blake, and Yeats* (1972) <BB>

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§**Anon.**, *Choice*, X (May 1973), 440

**Joseph Anthony Wittreich, Jr.**, *Blake Newsletter*, VI, 4 (Spring 1973), 97-99

**Florence Sandler**, *Blake Studies*, VI, 1 (Fall 1973), 96-96

§**Chester Chapin**, *Philological Quarterly*, LIII (1975)

§**Kripal, Jeffrey John.** "Reality Against Society: William Blake, Antinomianism, and the American Counter Culture." *Common Knowledge*, XIII (2007), 98-112.

**Kroeber, Karl, & Gene W. Ruoff**, ed.. *Romantic Poetry: Recent Revisionary Criticism* (New Brunswick, N.J.: Rutgers University Press, 1993)

The Blake section reprints three essays:

**Joseph Viscomi.** "William Blake, Illuminated Books, and the Concept of Difference." Pp. 63-87. (From his *Blake and the Idea of the Book* [1993] Chapters 4 and 18.) B. Also accessible in his "Collected Essays on Blake and His Times", q.v.

**Heather Glen.** "Blake's 'London'." Pp. 88-101. (From her *Vision and Disenchantment: Blake's SONGS and Wordsworth's LYRICAL BALLADS* [1983], 208-221.)

**Alicia Ostriker.** "Desire Gratified and Ungratified: William Blake and Sexuality." Pp. 102-120. (From *Blake*, XVI [1982-83], 156-165.)

**Kruger, Kathryn Sullivan.** "The Loom of Language and the Garment of Words in William Blake's *The Four Zoas*." Chapter 4 (pp. 87-107, 158-164) of her *Weaving the Word: The Metaphorics of Weaving and Female Textual Production*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001)

"In *The Four Zoas* ... Blake stumbles onto the powerful metaphor of weaving which has buried in its history the privilege of female divinity" (p. 107).

§**Kudo, Yoshiyuki.** "Blake no E to Shi yori manabu mono [What We Are Taught from Blake's Paintings and Poems]." *Rikkyo Daigaku Eibeibungakkai Kaiho [Study Reports of the Society of English and American Literature in Rikkyo University]*, No. 7 (1950), 14-15. In Japanese

§**Kuduk, Stephanie.** "'A Sword of a Song': Swinburne's Republican Aesthetic in Song before Sunrise." *Victorian Studies*, LXIII (2001), 253-278.

§**Kumashiro, Soho.** *Blake Kenkyu: hito to shi to e*. (Tokyo: Hokuseidoshoten, 1976) 266 pp. In Japanese

**Kumashiro, Soho** (Sinsuke), *William Blake – sono shogai to sakuhin no subete [William Blake – On His Life and Works]*, (1979) In Japanese <**BBS**>

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§**Hisayoshi Toriumi**, *Eigo Seinen: The Rising Generation*, CXXV, 5 (1979), 225 (with another), in Japanese

§**Kuntz, Paul Grimley**. "William Blake and the Ten Commandments." *Soundings*, LXXXIII (2000), 427-451.

**Kusaka, Ryuhei**. "W.B. Yeats ni yoru 'The Mental Traveller' no Kaishaku o megutte: On W.B. Yeats' Interpretation of 'The Mental Traveller'." *Momoyama Gakuin Daigaku Jinbunkagaku Kenkyu* [*Journal of Human Sciences, St Andrew's University*], XV, 2 (Dec 1979), 27-50. In Japanese <**BSJ**>

**Kuwayama, Takako**. "Blake no Shinwa ni okeru Eien to Ryushutsu: The Concept of Eternity and Emanations in Blake's Prophetic Writings." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 22 (1998), 11-19. In Japanese

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**L., C.** "Flaxman (John)." Vol. XI, pp. 108-109 of *Encyclopédie des Gens du Monde ... par une Société de Savants* (Paris: Treuttel et Würtz, 1839) In French <Harvard>  
"Banks, Cumberland, Sharp, Blake, et surtout Stothardt le dirigèrent cependant par leurs conseilles."

§**La Belle, Jenijoy.** “The Piper and the Physicist.” *Engineering & Science*, LIII, 1 (Fall 1989).

§**La Belle, Jenijoy.** “Seeing ‘Eternity in an Hour’.” *Los Angeles Times*, 26 Oct 1994.

§**La Cassagnère, Christian**, ed. *William Blake: des Chants d'innocence au Livre d'Urizen: textes réunis et présenté par Christian La Cassagnère.* (Lyon: C.E.R.A.N. Université Lumière, 1996) Etudes anglaises, Cahiers et documents 14 In French

\***Lachman, Barbara.** *Voices for Catherine Blake: A Gathering.* (Lexington [Virginia]: Scholar Antiqua Press, 2000) 4°, 132 pp.; ISBN: 097032880X

Interviews with Blake's wife and letters from her imagination.

### REVIEW

**Eugenie R. Freed**, *Blake*, XXXVI (2003), 149-151 (this “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right”)

**Laehr, Dr H[einrich].** “Bericht über die Leistungen in der Psychiatrik.” *C. Canstatt's Jahresbericht über die Fortschritte in der Heilkunde im Jahre 1850.* Ed. Dr Eisenmann. Erster Band: Biologie. (Erlangen: Ferdinande Enke, 1851), II, 13-59. In German

About the “wilder Visiones ... der Maler Blake”, who lived “in einer eingebildeten Welt” (p. 20).

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**Laehr, Heinrich.** *Ueber Irrsein und Irrenanstalten für Aerzte und Laien.* (Halle: C.G.R. 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).

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**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 (**Feb 1837**), 39-42, 113-117. <Princeton>

As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions. [P. 113]

“I showed this essay to my friend Mr Hazlitt [*d. 1830*] some time since”, who commented on it (p. 114).

The essay is dated 1828-30 in George L. Bennett, “A Disquisition on Punch and Judy Attributed to Charles Lamb”, *Huntington Library Quarterly*, XXV (1962), 225-247, and reprinted in *New Writings of William Hazlitt*, ed. Duncan Wu (Oxford: Oxford University Press, 2007), II, 417-427. The

essay was probably written between January 1829, when Varley's *Zodiacal Physiognomy* with this story was published, and September 1830, when Hazlitt died.

**Lambert, Stephen T.** "Blake's LONDON." *Explicator*, LIII (1995), 141-143.

The "black'ning Church" is "a cleverly duplicitous description".

**Lambo, John.** "The Imagination as Unifying Principle in the Works of Blake and Wordsworth." *Diogenes*, XLI, 4 (1993), 59-72.

"Blake and Wordsworth ... essentially share the same world view" (p. 59).

**\*Lande, Laurence.** "William Blake and the Prophetic Tradition." Pp. 77-93 of his *Adventures in Collecting: Books and Blake and Buber*. (Montreal: McLennan Library of McGill University, 1975) 122 pp., 8 pl., 100 copies

**Landseer, John.** "The Dream of Human Life. By an Anonymous Painter. After the Design of Michael Angelo Buonaroti." Pp. 41-51 of Landseer's *A Descriptive, Explanatory, and Critical Catalogue of Fifty of the Earliest Pictures Contained in the National Gallery of Great Britain*. (London: Richard Glynn, 1834) <Harvard>

Michael Angelo made the original sketch, or design, from which the work before us was painted – we doubt whether he could have seen and approved of the figure before us, which has been quoted, we believe, and rendered more perspicuous and credible, by Flaxman and by Blake. [P. 51]

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Robert Essick suggests to me that the Blake design Landseer had in mind was the plummeting angelic trumpeter on the title page for Blair's *Grave* (1808) and wonders whether Blake had been influenced by Michael Angelo's drawing.

§**Langford, Ryan Dale.** "William Blake's Minor Literature." *DAI*, LVIII (1998). Georgia Ph.D.

§**Langstaff, David Knox.** "William Blake." *Choate Literary Review*, XXIX, 2 (Nov 1942), 60-74.

**Lansverk, Marvin D.L.** *The Wisdom of Many, The Vision of One: The Proverbs of William Blake.* (N.Y., Washington, D.C./Baltimore, San Francisco, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1994) American University Studies Series IV: English Language and Literature Vol. 142 8°; ISBN: 0820417815

A survey of modern editions of the Old Testament, *Pilgrim's Progress*, Milton's prose, and Swedenborg, plus the *Marriage, Visions, Vala, Milton* ("a freestanding collection of proverbs" [p. 173]), and *Jerusalem* leads to the conclusion that "Blake's proverbs function as performative utterances rather than affirmative utterances. ... he singlehandedly creates a new type of proverb, a new wisdom genre comprised of theophanatives" (p. 187). [The work is clearly a version of his thesis, "The wisdom of many, the vision of one: The proverbs of William Blake", *DAI*, L (1989), 147-148.]

**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])

§**Larrea, Juan**. *A Proposito del Nombre que William Blake Asigno a América*. (Córdoba: Facultad de Filosofía y Humanidades, Universidad Nacional de Córdoba [1958]) Cuadernos de la revista de Humanidades In Spanish

**Larrissy, Edward**. *Blake and Modern Literature*. (Basingstoke: Palgrave Macmillan, 2006) 8°, 188 pp.; ISBN: 9781403941763

A collection of essays.

"Introduction: Blake Between Romanticism, Modernism and Postmodernism." Pp. 1-17, 158.

"Zoas and Moods: Myth and Aspects of the Mind in Blake and Yeats." Pp. 18-27, 159. ("An earlier version" was in *Myth and the Making of Modernity: The Problem of Grounding Early Twentieth-Century Literature*, ed. Michael Bell & Peter Poellner [Amsterdam & Atlanta [Georgia]: Rodolpi, 1998])

"Eliot Between Blake and Yeats." Pp. 28-36, 160.

"Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas." Pp. 37-55, 160-162.

"Blake and Joyce." Pp. 56-69, 162-163.

"'Deposits' and 'Rehearsals': Repetition and Redemption in *The Anathémata* of David Jones: A Comparison and Contrast with Blake." Pp. 70-79, 163. ("An earlier version" appeared in *David Jones: Artist and Poet*, ed. Paul Hills [Aldershot:

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Scolar Press, 1997] Warwick Studies in the European Humanities)

“Blake, Postmodernity and Post Modernism.” Pp. 80-99, 164. (“An earlier version” appeared in *Palgrave Advances in William Blake Studies*, ed. Nicholas Williams [Basingstoke: Palgrave Macmillan, 2006].)

“Joyce Cary: Getting it from the Horse’s Mouth.” Pp. 100-107, 166.

“Two American Disciples of Blake: Robert Duncan and Allan Ginsberg.” Pp. 107-124, 166-168.

“Postmodern Myths and Lies: Iain Sinclair and Angela Carter.” Pp. 125-145, 168-169.

“Salman Rushdie, Myth and Postcolonial Romanticism.” Pp. 146-155, 169-170.

“Conclusion.” P. 156.

**Larrissy, Edward.** “Blake and Platonism.” Chapter 17 (pp. 186-198) of *Platonism and the English Imagination*. Ed. Anna Baldwin & Sarah Hutton. (Cambridge: Cambridge University Press, 1994)

An intelligent summary.

§**Larrissy, Edward.** “Blake’s Orient.” *Romanticism*, XI (2005), 1-13.

Presumably related to his lecture on “Blake and Orientalism” at *The Conference on “Blake in the Orient”* (2003).

§**Larrissy, Edward.** *The Blind and Blindness in Literature of the Romantic Period* (Edinburgh: Edinburgh University Press, 2007)

There is a chapter on Blake.

**Larrissy, Edward,** *William Blake* (1985) <**BBS**>

### REVIEWS

§**Michael Ferber,** *THES*, 11 Aug 1985, p. 18 (with 2 others)

§**Frank Stack,** *Times Higher Education Supplement*, 8 Nov 1985, p. 18 (with another)

**Nelson Hilton,** *Blake*, XX, 2 (Fall 1986), 66-68

§**T.A. Hoagwood,** *Choice*, XXIII (1986), 1390

**M[ark] T. S[mith],** *Romantic Movement ... Bibliography for 1985* (1986), 89-91

§**Rikky Rooksby,** *Notes and Queries*, NS XXXIV (1987), 156-157

§**Philip Martin,** *Literature and History*, XIV (1988), 207-210

§**Margaret Storch,** *Modern Language Review*, LXXXIII (1988), 685-686

§**Michael Ackland,** *AUMLA* [Australasian Universities Language and Literature Association], LXXII (1989), 344-345

**Stuart Peterfreund,** *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 504-505

\***Larsen, Turid.** "En himmelsk dikter på norsk: Geir Utaugs nærkamp med William Blake." *Arbeiderbladet*, 10 April 1997, p. 24. In Norwegian  
About Uthaug's edition of the *Songs*.

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**Lawson, Bruce**, "Blake's *Europe* and its 'Corrective'"  
Illustrations to Milton's *Nativity Ode*", *Mosaic*, XXV, 1  
(Winter 1992), 45-61 <**BBS**>

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 99

**Lawson, David**. "William Blake." *Humanist*, LIII, No. 5  
(Sept-Oct 1993), 36-37.

On Blake as a humanist.

**Leader, Zachary**, *Reading Blake's SONGS* (1981) <**BBS**>

**REVIEWS**

§**David Bindman**, *Times Literary Supplement*, 4 Sept  
1981, p. 1,017

§**Susan Matthews**, "Ambiguity Next to Innocence",  
*English*, XXX (1981), 296-302

**D.V. E[rdman]**, *Romantic Movement ... Bibliography  
for 1981* (1982), 84-86

§**Brian Alderson**, *Times Higher Education Supplement*,  
15 Jan 1982 (with 2 others)

§**Jacques Blondel**, *Etudes anglaises*, XXXV (1982),  
333-334, in French

§**Mary Lynn Johnson**, *Journal of English and  
Germanic Philology*, LXXXI (1982), 572-576

§**Jeffrey C. Robinson**, *Wordsworth Circle*, XIV, 3  
(Summer 1983), 160-161

§**Hazard Adams**, *Studies in Romanticism*, XXII, 3 (Fall  
1983), 458-462

§**Nelson Hilton**, *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)

§**Stephen Gill**, "Judging Blake", *Essays in Criticism*, XXXIII (1989), 49-55

**Thomas A. Vogler**, *Blake*, XVIII, 1 (Summer 1984), 39-47

§**John Beer**, *Modern Language Review*, LXXIX (1984), 425-430

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS VII (1985), 397-398

**Leavis, F.R.** "Justifying One's Evaluation of Blake." *Human World*, VI (May 1972), 58. **B.** Pp. 66-85 of *William Blake: Essays in honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley & Michael Phillips (1973). <BB> **C.** §Pp. 1-23 of *The Critic as Anti-Philosopher: Essays & Papers*. Ed. G. Singh. (Athens & London: University of Georgia Press, 1982) **D.** *Aligarh Critical Miscellany*, XII (1999), 60-94.

A lecture for undergraduates concluding that "Blake is a major value", chiefly on the basis of *Poetical Sketches* and a few *Songs* interpreted via T.S. Eliot, though the student "should be told unequivocally that none of the elaborated prophetic works is a successful work of art"(1999, pp. 60, 62).

\***Lee, Debbie.** "Intimacy as Imitation: Monkeys in Blake's Engravings for Stedman's *Narrative*." Chapter 4 (pp. 66-119, 238-243) of her *Slavery and the Romantic Imagination*. (Philadelphia: University of Pennsylvania Press, 2002)

"I read the Stedman plates as being primarily a statement of Blake's artistic purpose" (p. 96); his monkey prints are "suggestively ironic" or "mock-mimicry", according to Professor Lee.

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§**Lee, Hyungsoo.** “[Vision of Liberty in Blake’s *Songs of Experience*].” *Nineteenth-Century Literature in English* [Seoul, South Korea], VII (2003), 31-54. In Korean, with an English summary

**Lee, Hyun-soon.** "William Bolcom's Piano Concerto (1975-1976)." *DAI*, LIV (1993), 1144A. Wisconsin D.M.A. (1992)  
"The connection between Bolcom and English poet William Blake is especially significant".

§**Lee, Seunghun.** “Yanagi Muneyoshi no Blake rikai: ‘Sozo’ to “Chokkan’ no gainen who chushin ni [Yanagi Muneyoshi’s Interpretation of William Blake: ‘Imagination’ and ‘Intuition’].” *Shukyo Kenkyu [Journal of Religious Studies]*, CXXVII (2004), 989-90. In Japanese

§**Lees-Milne, James.** "Blake and Beckford: A Television Script." *Beckford Journal*, IV (1998), 5-7.

\***Legrove, Judith.** "Songs of Innocence & Experience: To mark a major exhibition of Blake in London and New York, Judith Legrove looks at the ways Britten and his contemporaries have been inspired by his visions." *BBC Music Magazine*, Dec 2000, pp. 32-36.

A panoramic survey.

\***Leigh, Peter.** *William Blake.* (London: Hodder & Stoughton, 2000) Live Wire Real Lives Basic Skills Agency 27 pp.; ISBN: 0340776153

**Lemaitre, Henri**, *William Blake: Vision et Poésie* (1985), in French <**BBS**>

**REVIEW**

§**François Piquet**, *Etudes anglaises*, XL (1987), 471-472, in French

§**Lernout, Gert, & Vincent Deane**. "Two VI. B. 13 Indexes: Index Two: *The Paintings of William Blake.*" *A Finnegans Wake Circular*, IV (Winter 1995), 26-31.

James Joyce took extensive notes from the book by Figgis (1925) for *Finnegans Wake* but in the end did not use them.

**Leslie, Miss [Eliza]**. "Mr. Smith. Written for the Lady's Book." *Godey's Lady's Book* [Philadelphia], XX (**Aug 1840**), 49-60. **B.** *Rural Repository* [Hudson, N.Y.], XVII (**10 April 1841**), 178 <New York Public Library> **C.** *Ladies' Garland* [Philadelphia], V, 3 (**1842**), 58 <Indiana> **D.** **Miss Leslie.** *Mrs. Washington Potts, and Mr. Smith: Tales.* (Philadelphia: Lea and Blanchard, **1843** <Wisconsin> **E.** **Eliza Leslie.** *Pencil Sketches ... Including "Mrs. Washington Potts," and "Mr. Smith," and Other Stories.* (Philadelphia: A. Hart, **1852**) P. 73 <California (Berkeley)> **F.** *The Baronet's Bride, Mrs. Washington Potts, and its Sequel Mr. Smith, Mary Powell, the Disponent, and Twenty-Five Other Capital Stories ...* (Philadelphia: J. Van Court, **1858**) P. 69. <Princeton>

Aunt Quimby assures the haughty Mrs Blake Bentley:

I remember your husband very well. He was a son of old Benny Bentley, up Second Street, that used to keep the sign of the Adam and Eve, but afterwards changed it to the Liberty Tree. His wife

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was a Blake – that was the way your husband came by his name. Her father was an upholsterer ... He had a brother Billy Blake, that was a painter: so he must have been your husband's uncle ... Billy Blake was a painter and glazier, but I remember him as well as if he was my own brother ... [1840, p. 57].

**\*Levitt, Annette Shandler.** "Joyce Cary's Blake: The Intertextuality of *The Horse's Mouth*." *Mosaic*, XXV, 3 (Summer 1992), 47-63.

"Joyce Cary has absorbed Blake and transformed him" (p. 62).

**Levson, J.L.** "Remarks on the Cerebral Organ called Marvellous by Spurzheim, and Wonder by Combe." *Phrenological Journal and Miscellany*, IX, xlvii (1836), 636-643 <Bayerische Statsbibliothek, München>

Blake, who illustrated Blair's Grave, and Young's Night Thoughts, believed in the entity of the personages created by his morbid mind, and which he conjured up with a magician's power; he is said to have been very angry if disturbed while sketching his *ideal* sitters, among whom were Moses, Aaron, Christ, St Paul, and many of the worthies of olden time. In the heads of [Dr] Johnson and Blake the organ of Marvellousness

was very large. [P. 641]<sup>572</sup>

**Lewes, Darby.** “Margin(alized) Blake: The Annotations to Reynolds’s Discourses.” Chapter Two (pp. 27-36) of *Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries*. Ed. Darby Lewes. (Lanham, Maryland, Boulder, N.Y., Toronto, Plymouth [U.K.]: Lexington Books, 2008)

The Reynolds marginalia are “essentially public in nature” (p. 15).

§**Lewis, K.** "Conversation in the Spirit: A Comparative Study of the Writings of William Blake and Jacob Boehme." Manchester Ph.D., 1993.

**Lewis, Linda,** *The Promethean Politics of Milton, Blake, and Shelley* (1992) <**BBS**>

### REVIEWS

**J[ohn] P[eter] L[undeen],** I.H.C[hayes], *Romantic Movement Bibliography* for 1992 (1993), 72 ("an interesting book ... about political iconography", J.P.L.; "somewhat strained", IHC)

**George Anthony Rosso [Jr],** *Blake*, XXVII, 3 (Winter 1993-94), 88-91 (though this is a "readable book", "Lewis ensnares herself in the trap of myth criticism" and "neglects historical differences for mythological continuity")

**Marsha Keith Schuchard,** *Eighteenth Century ... Bibliography*, NS XVI for 1992 (1999), 334-335

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<sup>572</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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**Liang, Shih-ch'iu.** "William Blake." Pp. 1104-1125 of his *Yingguo wenxue xuan* [*Selections from English Literature*]. 2 vols. (Taipei: Xiezhi gongyie congshu chuban gongsi, 1985) In Chinese

A short life of Blake with brief descriptions of *Poetical Sketches*, *Songs*, *Thel*, *Marriage*, *Visions*, *Europe*, *Song of Los*, "Auguries of Innocence", *The Four Zoas*, *Milton*, and *Jerusalem*, with translations of some poems (e.g., "To Autumn").

**Liao, Pingwei.** "Shi yu hua zhi bianzheng: shi yi Wang Meng yu William Blake wei li [The Dialectics of Poetry and Painting: Using Wang Meng and William Blake as Examples]." *Chung-wai Literary Monthly* [Taipei], XVI, 12 (May 1988), 68-86 In Chinese

A comparison of the Chinese poet-painter Wang Meng (c. 1308-85) and Blake.

**Light, Alfred W.** "William Blake." In his *Bunhill Fields: Written in Honour and to the Memory of the Many Saints of God Whose Bodies Rest in This Old London Cemetery*. (London: C. J. Farncombe & Sons, 1913) **B.** Second edition (London: C. J. Farncombe & Sons, 1915) **C.** Second edition (2009)

**\*Lincoln, Andrew.** "Alluring the Heart to Virtue: Blake's *Europe*." *Studies in Romanticism*, XXXVIII (1999), 621-639.

A consideration of "some contemporary ideas about the promotion of Christian doctrine and values" as they illuminate

*Europe* and "ideas of sin and shame as the bases of the historical success of European Christianity as a regulatory institution" (p. 620).

**Lincoln, Andrew.** "Blake and the Natural History of Creation." *Essays and Studies 1986*, NS XXXIX (1986), 94-103. <BBS>

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Lincoln, Andrew.** "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth." *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-478. <BBS>

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Lincoln, A.W.J.** "A history of the composition of William Blake's *Vala or The Four Zoas* as revealed by a study of the surviving manuscript." *Index to [British] Theses*, XXV (1977), 7 (#5470). Wales (Bangor) Ph.D.

It is clearly related to his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Lincoln, Andrew.** *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS*. (Oxford: Clarendon Press, 1995) 8°, xviii, 322 pp.; ISBN: 0198183143

An elaborate, detailed, and rewarding "staged reading" for "new readers of *The Four Zoas*" "that moves, as Blake himself moved, from simpler to more complex forms of writing" and stresses that *Vala* is "a universal history" with

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reference to contemporary historians such as Gibbon; Blake's presentation of the Last Judgement suggests that "although Man has been imprisoned in a finite vision of the natural world, the prison is locked from the inside" (pp. v, ix, 1, 190).

The "book incorporate[s] material revised from" his (1) "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth", *Bulletin of Research in the Humanities*, LXXXIV (1981), 470-478; (2) "Blake and the Natural History of Creation", *Essays and Studies 1986*, NS XXXIX (1986), 94-103; (3) "Blake and the 'Reasoning Historian'", pp. 73-85 of *Historicizing Blake*, ed. Steve Clark & David Worrall (London, 1994) (p. xiv); and it is clearly related to his University of Wales (Bangor) doctoral dissertation entitled "A history of the composition of William Blake's *Vala* or *The Four Zoas* as revealed by a study of the surviving manuscript" (1977).

### REVIEWS

**John B. Pierce**, *Blake*, XXXI, 1 (Summer 1997), 35-38 (though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37])

**Edward Larrissy**, *Notes and Queries*, CCXLII [NS XLIV] (1997), 282-283 (it manifests "judiciously displayed erudition and incomparable textual expertise")

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 399 ("a fine book", "sure footed")

§**Stephen Vine**, *BARS Bulletin and Review*, No. 18 (Sept 1999), 27-29 (with another)

**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, XCVIII (1999), 122-127 (with another) (Lincoln "succeeds brilliantly ... making it [*Vala*] more available to old and new readers alike ... as four partially developed poems rather than one" [p. 124])

**Philip Cox**, *Review of English Studies*, NS XLIX (1998), 92-93 ("a major contribution")

**Lindberg, Bo**, *William Blake's Illustrations to the Book of Job* (1973) <BB #A2126>

### REVIEWS

§**Martin Butlin**, *Art Bulletin*, LVII, 2 (June 1975)

\***G.E. Bentley, Jr**, *Blake Newsletter*, VIII, 4 (Spring 1975), 125-126

§**Martin Butlin**, *Art Bulletin*, LVII (1975), 295-296

**Jeffry B. Spencer**, *Blake Studies*, VI, 2 (1975), 197-200

§**Robert N. Essick**, *Studies in Romanticism*, XV, 3 (Summer 1976), 469-472

§**David Bindman**, *Burlington Magazine*, CXIX (1977), 451-452 (with 2 others)

§**John E. Grant**, *Philological Quarterly*, LIII (1975)

\§**Henry Summerfield**, *Malahat Review*, No. 42 (1977), 132-135

**Lindfors, Bernth**. "Armah, Wordsworth and Blake." Pp. 132-136 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, & C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

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In his Harvard B.A. thesis, "The Romantic Response to the Industrial Revolution: A Sociological Study of the Works of William Blake (1757-1827) and William Wordsworth (1770-1850)" (1963), 86 pp., the Ghanaian author Ayi Kwei Armah is "equally unimpressed with Blake" and Wordsworth (p. 135).

§**Lindop, Grevel.** "A Golden String: Kathleen Raine, Blake, and Tradition." *Temenos Academy Review*, VII (2004), 129-144.

§\***Lindop, Grevel.** "William Blake (1757-1827)." Pp. 33-47 of *British Writers: Retrospective Supplement*. Ed. Jay Parini. (N.Y.: Scribners, 2002)

**Lindsay, David W.,** *Blake: SONGS OF INNOCENCE AND [OF] EXPERIENCE* (1989) <**BBS**>

**REVIEWS**

**D.W. Dörrbecker,** *Blake*, XXIII, 3 (Winter 1989-90), 125 (part of "Blake and His Circle")

**M[ark] T. S[mith],** *Romantic Movement ... Bibliography for 1989* (1990), 102

\***Edward Larrissy,** *Blake*, XXIV, 3 (Winter 1990-91), 101-102 (with another)

**Lindsay, Jack.** *William Blake: Creative Will and the Poetic Image.* (London,; Franfrolico Press, 1927) **B.** Second Edition, Enlarged. (London, 1929) **C.** §(Folcroft, Pennsylvania, 1969) <**BB**>

The Second Edition adds an §essay on *Vala*.

**Lindsay, Jack**, *William Blake: His Life and Work* (1978)  
<BBS>

### REVIEWS

§**Peter Conrad**, *New Statesman*, 3 Nov 1978, pp. 588-589

§**David Bromwich**, *New York Times Book Review*, 24 June 1979, pp. 7, 32

**D.V. E[rdman]**, *English Language Notes*, XVII (Sept 1979), 66

§**Milton Klonsky**, *Commentary*, LXVIII (Oct 1979), 84-86

§**C.C. Barfoot**, *English Studies*, LX (1979), 770-771  
(with 2 others)

§**Joan Digby**, *Library Journal*, CIV (1979), 953

\***Bo Ossian Lindberg**, *Blake*, XIV, 3 (Winter 1980-81), 164-174

§**Horst Hühne**, *Deutsch Literaturzeitung für Kritik der internationalen Wissenschaft*, CII (1981), col. 575-578, in German

§**H. Boone Porter**, *Anglican Theological Review*, LXIII (1981), 105-106

**Wallace Jackson**, *Eighteenth Century ... Bibliography*, NS V (1983), 156-158

\***Linebaugh, Peter, & Marcus Rediker**. “Blake’s African Orc.” Pp. 344-351 of “Conclusion: Tyger! Tyger!” (pp. 327-354, 408-441) of their *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. (Boston: Beacon Press, 2000)

In *America* (1793) pl. 3, Orc is bound down like the slave Neptune in “The Execution of Breaking on the Rack” in

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Stedman's *Surinam* (1796), and Stedman's accounts of "Red Tiger" inspired Blake's "The Tyger" (1794) (p. 348).

**\*Linnell, David.** *Blake, Palmer, Linnell and Co.: The Life of John Linnell.* ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994) 4<sup>o</sup>, xi, 413 pp.; ISBN: 0863329179

A detailed biography based on the Linnell Papers (including the Ivimy MSS) but with very few indications of sources.

**REVIEWS**

**Raymond Lister**, "Blake's Patron", *Times Literary Supplement*, 9 Sept 1994, p. 23 (mostly about John Linnell; the book is rather "a chronicle than a biography")

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 392 ("Fascinating" but "severely compromised by its lack of anything approaching a modern scholarly apparatus")

**G.E. Bentley, Jr**, *Blake*, XXXIII (1999), 21-23 (the book "introduces a great deal of new information – and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21])

**Linnell, John.** "Autobiography of John Linnell." MS (1850s-1864)

The manuscript with its references to Blake (see *BR* (2) 341-342 & fn) has passed from the collection of John S. Linnell to The **Fitzwilliam Museum**.

**Linnell, Olive.** "William Blake and John Linnell." *Bulletin of Psychic Times* [London] (May 1944), p. 5.

About Blake's relationship with John Linnell and the 1918 Linnell sale, by the daughter of Linnell's son James T. Linnell.

§**Lipipivatvong, Lisa Marie.** "‘Freeborn Joy’: Sexual Expression and Power in William Blake’s *Visions of the Daughters of Albion*." Pp. 155-172 of "And Never Know Joy": *Sex and the Erotic in English Poetry*. Ed. C.C. Barfoot. (Amsterdam: Rodopi, 2006)

**Lister, Raymond,** *Beulah to Byzantium: A Study of Parallels in the Works of W.B. Yeats, William Blake, Samuel Palmer & Edward Calvert* (1965) <**BB**>

#### REVIEW

§**Anon.,** *Times Literary Supplement*, 10 Feb 1966, p. 99

\***Lister, Raymond.** "The Followers of William Blake." Chapter Thirteen (pp. 145-152) of his *With My Own Wings: The Memoirs of Raymond Lister*. (Cambridge, England: The Oleander Press, 1994) 8°, x, 182 pp.; ISBN: 090667266X

An autobiographical account of his work particularly on Calvert, Palmer, and Richmond.

**Lister, Raymond,** *Infernal Methods: A Study of William Blake’s Art Techniques* (1975) <**BBS**>

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**REVIEWS**

\***Brian Alderson**, "Blake in the original", *Times* [London], 22 Dec 1975, p. 9 (with 3 others)

§**Duncan Macmillan**, *Apollo*, CIV (1976), 143

§**Morris Eaves**, "What is the History of Publishing?", *Publishing History*, II (1977), 57-77

**Corlette Walker**, *Blake*, XI, 3 (Winter 1977-78), 203-204

\***Lister, Raymond**, *William Blake: An Introduction to the Man and to his Work, With a Foreword by G.E. Bentley, Jr* (London, 1968) <**BB**>**REVIEWS**

§**Anon.**, *Times Literary Supplement*, 27 June 1968, p. 680

§**Aryan Path** [Bombay], XXXIX, 11 (Nov 1968), 456-457

**Désirée Hirst**, *Blake Studies*, I, 1 (Autumn 1968)

**Raymond Lister**, *Blake Studies*, I, 2 (Spring 1969), 214-215 ("a small but important correction to Miss Désirée Hirst's generous review") <**BB** #1218-18>

§**Gilbert Thomas**, *English*, XVII (1968), 102-103 (with others)

§**S.K. Freiberg**, *Dalhousie Review*, XLIX (1969), 430-431

§**Vivian de Sola Pinto**, *Modern Language Review*, LXV (Jan 1970), 153-155 (with 2 others)

§**Dennis Douglas**, *AUMLA* [Australasian Universities Language and Literature Association], XXXIII (May 1970), 126-127

§**T.E. Luddy**, *Library Journal*, XLVI (Aug 1970), 2682  
(with another)

**Liu, Hwangcheng**. "Blake: Divine Vision." *Journal of Chinese Military Academy*, XXVI (Dec 1993), 177-214.

A critical study of the *Songs*.

\***Livergood, Norman D.** "William Blake As Mystic." *The New Enlightenment* (2004), on-line.

**Lloyd, Eliza**. "Blake's America." *Times Literary Supplement*, 20 Feb 1964, p. 17.

The original for the facsimile of *America* reviewed on 6 Feb is owned by Mr Paul Mellon. (Other letters with the same title but other subjects were written by Kerrison Preston and Geoffrey Keynes <**BB**>.)

**Locatelli, Carla**. "William Blake: Non armonia ma entropia degli opposti." Pp. 7-28 of her *Le Poetichi Romantiche Inglesi: Studi Pratiche del Testa Poetica*. (Bologna: Pàtron Editore, 1981) In Italian

It is especially about "The Ecchoing Green" (pp. 9-16), "The Clod and The Pebble" (pp. 16-21), and the "Introduction"s to *Innocence* (pp. 20-24) and *Experience* (pp. 25-28).

\***Löchle, Dieter**. *William Blake -- Roof'd in from Eternity: Erschienen als Begleitheft zur Ausstellung vom 3. April bis zum 25. Mai 1995 in der Universitätsbibliothek Tübingen*. (Tübingen: Universitätsbibliothek Tübingen, 1995) 4°, 32 pp. In German

The text consists of ten excerpts from Blake in English and German plus comments. It is accompanied by ten

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reproductions with designs loosely based on Blakean figures (first exhibited at Tübingen University Library, April-May 1995) enclosed in a portfolio entitled

**Dieter Löchle.** *William Blake -- Roof'd in from Eternity.* (Tübingen, Germany: Fockenberg 6/1994 [sic], 1995) Folio, 10 reproductions, no text.

§**Lodge, Edmund.** *Portraits of Illustratious Personages of Great Britain* (London: William Smith, **1828**)

Lodge's book itself apparently does not refer to Blake.

**REVIEW**

**Anon.** "LODGE'S PORTRAITS AND MEMOIRS. FURTHER NOTICE." *Times* [London], **3 Jan 1829**, p. 4, column A (the review goes out of its way to describe Blake's Visionary Heads as "a delusion" but "of no kin to madness"; the review was first reported by Keri Davies, "Blake in *Times Digital Archive*", *Blake*, XLI [2007], 45-46)

§**Loke, Anthony F.** *Job Made Simple.* (Petaling Jaya [Malasia]: PUSTAKA SUFES, 2006) ISBN: 9789832762041  
About Bible criticism and Blake.

**Lombardi, G.** *Saggio dell'Istoria Pittorica d'Inghilterra.* (Firenze: Per Conto dell'Autore, **1843**). P. 132. In Italian <Michigan>

"Guglielmo Blake ... si distinse dipingendo 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 & Vincenze Orieles. (Rome: Calamo, 2004) *Lingui, Culture et Testi* In Italian

**Longacre, Jeffrey S.** “On the Threshold of the Infinite: Blake, Joyce, and the War on Authority.” *DAI* on-line. Tulsa Ph.D., 2006. 322 pp.

§**Lovasz, Laura Elizabeth.** “Literate gentlemen and the viewing masses: The antagonism between seeing and reading in the romantic period.” *DAI*, LXIII (2002), 196A. Indiana Ph.D., 2002.

Chapter IV is on Blake’s *Job*.

**Lowery, Margaret Ruth,** *Windows of the Morning: A Critical Study of William Blake’s POETICAL SKETCHES* (1783, 1970) <**BB**>

#### REVIEWS

§**Hoyt Trowbridge,** *Modern Philology*, XXXIX (1940), 105-106

§**René Wellek,** *Philological Quarterly*, XX (1941), 92-93

§**Geoffrey Tillotson,** *Modern Language Review*, XXXIX (1941), 405-410

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§**M.O. Percival**, *Modern Language Notes*, LVI (1941),  
314-315

\***Lucas, E.V.** "Blake at Felpham." Pp. 15-18 of *A Petworth Posie Arranged by Lady Leconfield for the Petworth Park Fete, 5th August, 1918, in aid of the Sussex County Prisoners of War Fund*. Price One [Florin *del*; in MS: and Sixpence] Net. (London: Burns & Oates [1918])

About the Fairy Funeral and Blake's liking for Felpham and Sussex.

\***Lucas, John**, ed.. *William Blake*. (London & N.Y.: Longman, 1998) Longman Critical Readers 2101, Critical Readers Series 8°, ix, 210 pp.; ISBN: 0582237114

The collection consists of

**John Lucas**. "Introduction." Pp. 1-26. (A survey of trends in Blake criticism.)

**E.P. Thomson**. "'The Divine Image'." Pp. 27-42. (Reprinted from his *Witness Against the Beast* [1993].)

**John** [i.e., **Jon**] **Mee**. "Dangerous Enthusiasm." Pp. 43-49. (Reprinted from Jon Mee, *Dangerous Enthusiasm* [1992], 3-11.)

\***David Erdman**. "Infinite London." Pp. 51-57. (Reprinted from his *Blake, Prophet Against Empire* [Third Edition] [1977].)

**Stewart Crehan**. "Producers and Devourers." Pp. 60-79. (Reprinted from his *Blake in Context* [1984].)

**Susan Matthews.** "*Jerusalem* and Nationalism." Pp. 81-100. (Reprinted from *Beyond Romanticism*, ed. Stephen Copley & John Whale [1992].)

**John Barrell.** "'Original', 'Character' and 'Individual'." Pp. 101-116. (Reprinted from his *The Political Theory of Painting From Reynolds To Hazlitt* [1986].)

\***Kathleen Raine.** "A New Mode of Printing." Pp. 117-129. (Reprinted from her *William Blake* [1971].)

**Brenda S. Webster.** "Blake, Women, and Sexuality." Pp. 130-147. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, & Donald Ault [1987].)

**Gerda S. Norvig.** "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." Pp. 148-166. (Reprinted from *Studies in Romanticism*, XXXIV [1995].)

**Michael Simpson.** "Who Didn't Kill Blake's Fly: Moral Law and the Rule of Grammar in 'Songs of Experience'." Pp. 167-188. (A "reader-response" examination of grammatical ambiguities in "The Fly" suggests the possibility that the Fly does not die; the essay is reprinted from *Style*, XXX [1996].)

**Matt Simpson.** "Blake's *Songs of Innocence and [of] Experience*." Pp. 189-200. (Reprinted from *Critical Survey*, IV [1992].)

### REVIEW

**Andrew Lincoln,** *Review of English Studies*, NS LI (2000), 143-146 (with 2 others) (the Lucas volume is useful though it has little art criticism)

**Lucie-Smith, Edward.** "William Blake 1757-1827." Pp. 24-25 of his *Sussex Writers & Artists*. Illustrated by Ivan Hissay. (Alfriston, Sussex: Snake River Press, 2007) Book No. 2

Blake was "Hayley's increasingly discontented guest at Felpham for three years".

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**§Ludlow, Miss.** “Blake.” *Manual of the Fine Arts Critical and Historical*. (N.Y.: A.S. Barnes, 1850). **B.** *A General View of the Fine Arts: Critical and Historical With An Introduction*. (N.Y.: G.P. Putnam, 1851). **C.** (N.Y.: A.S. Barnes & Co.; Cincinnati: J.W. Denby, 1854) Pp. 211-217. **D.** *General View*. Fourth Edition. (N.Y.: G.P. Barnes & Co.; Cincinnati: P.M. Derby, 1858) Pp. 211-217. <Harvard> **F.** *Manual of the Fine Arts ...* (N.Y. & Chicago: A.S. Barnes, 1872). **G.** (1875) **H.** ([1879])

It is silently quoted from the first edition of Cunningham [¶10-12, 36-41], including “Days of Innocence”.

**\*Lukacher, Brian.** “Visionary History Painting: Blake and His Contemporaries.” Chapter 4 (pp. 98-114) of his *Nineteenth Century Art: A Critical History*, with 369 illustrations, 51 in color. Ed. Stephen F. Eisenman. (London: Thames & Hudson, 1994)

Mostly about Blake.

**Lundeen, Kathleen.** *Knight of the Living Dead: William Blake and the Problem of Ontology*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2000) 8°, 188 pp., 35 reproductions; ISBN: 1575910411

"Blake's spiritualism is the telos of his deconstruction of the aesthetic binaries of the natural and the conventional"; "his experiments in textuality ... [are] experiments in spiritualism" (pp. 138, 162).

"Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17 and "Words on wings: Blake's textual spiritualism", *Word & Image*, X (1994), 343-365 "have been revised and expanded for the book".

### REVIEWS

§**Kathryn S. Freeman**, *European Romantic Review*, XIII, 3 (Sept 2002), 338-341

§**David Punter**, *BARS*, No. 22 (Sept 2002), 27-29

**Jason Snart**, *Blake*, XXXVI (2003), 144-148 (the book is "most valuable" for its "analysis of Blake's use of metaphor and rhetorical devices" [p. 146])

**Lundeen, Kathleen.** "Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17. <**BBS**>

The essay was revised and expanded in her *Knight of the Living Dead* (2000).

\***Lundeen, Kathleen.** "Words on wings: Blake's textual spiritualism." *Word and Image*, X (1994), 343-365.

The relationship of text and design in Blake operates in "three distinct modes" (p. 344).

The essay was revised and expanded in her *Knight of the Living Dead* (2000).

**Lundin, Roger.** "On the vision of William Blake." *Mars Hill Audio Journal: A bimonthly audio magazine of contemporary culture & Christian conviction* [Charlottesville, Virginia], LI (July-August 2001), Disc 2.

An interview about Blake's place in cultural history, stressing Christian fundamentalism.

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§**Lussier, Mark.** *Blake and Lacan.* (N.Y.: Peter Lang, 2008) Studies in Nineteenth-Century British Literature, Vol. 25. ISBN: 9780820495071

The contents are (1) “Blake, Lacan, and the Critique of Culture”; (2) “The Contra-Diction of Design”; (3) “Textual Dynamics, Mental States: Blakean Mirror Stages”; (4) “The Four Fundamental Concepts of Blakean Psychoanalysis”; (5) “Unveiling the Phallus: Blake’s War with the Symbolic Order”; (6) “Beyond the Phallus: Blake’s Jouissance and/as Feminine Sexuality”; (7) “Eternal Dictates: The ‘Other’ of Blakean Inspiration”.

**Lussier, Mark S.** "Blake's Deep Ecology." *Studies in Romanticism*, XXXV (1996), 393-408. B. "Blake's Deep Ecology, or the Ethos of Otherness." Chapter 1 (pp. 47-63, 186-187) of his *Romantic Dynamics: The Poetics of Physicality*. (Basingstoke: Macmillan Press Ltd; N.Y.: St Martin's Press Inc, 2000) *Romanticism in Perspective: Texts, Cultures, Histories*

"Blake's work participates in a recognizable ecocritical perspective" (1996, p. 403).

The 2000 version is a "significantly different" text (p. ix).

\***Lussier, Mark.** "Blake's Vortex: The Quantum Tunnel." *Nineteenth-Century Contexts*, XVIII (1994), 263-291. B. Reprinted as “Blake’s Vortex, or the Quantum Bridge in Milton.” In his *Romantic Dynamics: The Poetics of Physicality*. (Basingstoke: Macmillan Press Ltd; N.Y.: St

Martin's Press Inc, 2000) Romanticism in Perspective: Texts, Cultures, Histories

About the "juxtaposition of Blake and scientific languages" by physicists and quantum mechanics.

**Lussier, Mark S.** "Eternal Dictates: The 'Other' of Blakean Inspiration." *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Ed. Kevin L. Cope, III. (N.Y.: AMS Press, 1997), 61-74. About "The schizophrenic reading experience Blake envisions" (p. 65).

**Lussier, Mark.** "'Rest before Labour': The Pre-Text/s of Blake's *The Four Zoas*." *Romanticism on the Net*, No. 28 (Aug 2002).

About ambiguities in the aphorism on the title-page of *The Four Zoas*.

§**Lussier, Mark.** "Resisting Critical Erasure, or Blake Beyond Postmodernity": <http://english.asu.edu/ramgen/english/lussier.rm>

A video of a talk given in 2000 at Arizona State University.

§**Lussier, Mark S.** "'Vortext' as Philosopher's Stone: Blake's Textual Mirrors and the Transmutation of Audience." *New Orleans Review*, XIII (Fall 1996), 41-50.

§**Lutri, Corrado.** *William Blake*. Ed. Giovanni Rossino. ([Verona:] Edizioni "Discretio" [1967]) 249 pp. In Italian

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**M**

**M., M.A.** "Los 'rugidos' del tigre." *ABC* [Barcelona], 17 April 1996. In Spanish

§**MacCormack, Carol.** "William Blake: A Vision of the Numinous for Our Time?" *Friends Quarterly*, XXVII, 1 (1992), 41-47.

**MacDonald, D.L.** "Pre-Romantic and Romantic Abolitionism: Cowper and Blake." *European Romantic Review*, IV (1993), 163-182.

Cowper's "Pity for Poor Africans" and Blake's "The Little Black Boy" are "abolitionist" poems, and it is "likely" that "Blake drew on [Thomas] Clarkson's *Essay on the Slavery and Commerce of the Human Species, particularly the African* (Philadelphia, 1786) and that "he drew on the Abolition Society's seal [of a kneeling Negro] for his illumination" of the little *white* boy (pp. 164, 178).

**MacDonald, Greville.** "The Sanity of William Blake." *Saint George*, XI (1908), 1-31. **B.** \**The Sanity of William Blake. With six illustrations of Blake's drawings.* (London, 1908) <**BB #2168A-B**> **C.** (London, 1920) **D.** (N.Y., 1920) **E.** (N.Y., 1966) **F.** (§Folcroft, Pennsylvania, 1975) <**BBS p. 556**> **G.** Full text of 1920 edition on-line at Victoria University in the University of Toronto, 2009.

**Mackenzie, J.S.** "Conventional Morality." Chapter VI (pp.133-161) of his *Arrows of Desire: Essays on Our*

*National Character and Outlook*. (London: George Allen & Unwin Ltd, 1920)

About Blake's attacks on Puritan morality (pp. 143-156).

**MacLean, Robert.** "The Influence of Chaucer's Dream-Vision Poetry upon William Blake: The Dream as Poem." *Ritsumeikan Bungaku: Miscellaneous Essays in Commemoration of the 70th Anniversary of the Faculty of Letters of Ritsumeikan University*, 551 (1997), 100-131.

**MacLean, Robert.** "The Methodology of Night – William Blake and Edward Young's Night Thoughts [Parts I-II]." *Ritsumeikan Eibei Bungaku [Ritsumeikan (University) English and American Literature]*, No. 15 (2006), 6-27; No. 16 (2007), 16-37.

A "comparative study of *Night Thoughts* vis-a-vis *The Four Zoas*" (I, p. 9) in terms of Dreams, Time, Fallen Existence of Ulro (Part I) and Personae, Apocalypse, and Style & Poetics (Part II).

§**Macnish, Robert.** *The Anatomy of Drunkenness. With a Sketch of the Author's Life*. (Glasgow: W.R. M'Phun, 1827) **B.** §(Glasgow: W.R. M'Phun, 1829) **C.** §(Glasgow: W.R. M'Phun, 1832) **D.** §(Glasgow: W.R. M'Phun, 1834) **E.** §(N.Y. D. Appleton, 1835) **F.** §(Glasgow: W.R. M'Phun, 1836) **G.** §(Glasgow: W.R. M'Phun, 1838) **H.** §(Glasgow: W.R. M'Phun, [1840]) **I.** §(Glasgow: W.R. M'Phun, 1850) **J.** New Edition. (Glasgow & London: W.R. M'Phun, 1859) 152-153. <New York Public Library> **K.** §*Illustrated Treasury of Science, Art and Family Literature; Comprising Comprehensive Essays on the Constitution of Man by George Combe; Essays on Decisiveness of Character by John Foster; Philosophy of Sleep and Anatomy of*

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*Drunkenness by Robert Macnish; Influence of Literature upon Society by Madame De Stael; Treatise of Self-Knowledge by John Mason; General Literature Science and Art by Jethroe Judson* (Louisville, Kentucky: W. Coles, **1859**). **L** §Ibid (St Louis: H. Miller, **1859**)

“Perhaps the most remarkable visionary, of whom we have any detailed account, was Blake the painter.” McNish quotes Cunningham about the Fairy Funeral, William Wallace, and the Ghost of a Flea.

**MacNish, Robert.** *The Philosophy of Sleep.* (N.Y., **1834**) Pp. 227-228. <**BB #1274A**> **B.** Second Edition. (Glasgow: W.R. M'Phun, **1834**) Pp. 256-257. **C.** Second Edition. (N.Y.: William Pearson & Co.; Boston: Samuel Colman; Philadelphia: Chappell and Co., **1834**) Pp. 227-228. **D.** George Combe, *The Constitution of Man*; John Foster, *Essays on Decision of Character &c.*; **Robert Macnish**, *Philosophy of Sleep, and Anatomy of Drunkenness*; Madame de Stael, *Influence of Literature upon Society, &c.*; John Mason, *A Treatise on Self-Knowledge.* (New-York: William Pearson & Co., **1835**) [Separately paginated; the Blake reference is on Macnish p. 42] <Princeton> **E. Macnish.** §(**1836**) <**BB #1274B**> **F.** (Glasgow & London, **1838**) Pp. 258-260. <**BB #1274C**> **G.** (Glasgow, London, & Edinburgh, **1845**) Pp. 296-298. <**BB #1274D**> **H.** (Glasgow & London, **1859**) Pp. 152-153. <**BB #1274E**>

§**MacPhee, Chantelle.** “Liberté, Egalité, Fraternité: Shakespeare and Blake.” *Upstart Crow*, XXII (2002), 351-62.

On Blake’s sources in Shakespeare.

\***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), 119-132.

“The Dante illustrations were equally significant in Blake’s and Rossetti’s careers” (p. 123).

§**Madariaga, Salvador de.** *Shelley and Calderon and Other Essays on English and Spanish Poetry.* (London: Constable & Co., 1920) **B.** §*Ensayos Anglo-Españoles.* (Madrid: Atenea, 1922) In Spanish **C.** (Madrid: Atena, 1992) Autores Españoles Volumen 23 Ensayos y C. 3 In Spanish

In the 1992 publication, in an essay entitled "Lírica Popular Española Conferencia Dada en la Asociación Anglo-Española de Londres", is a section (pp. 133-140) comparing the lyrics of Blake, a "gran figura de la poesía 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 Fanatacisms of Protean Forms Productive of Great Evils.* (London: T.C. Newby, 1857), I, 90. <Michigan>

A paragraph of quotations from Macnish and

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Cunningham.

§**Maddrey, Joseph.** "William Blake: The Religion of Art." Pp. 91-93 his *The Making of T.S. Eliot: A Study of Literary Influences*. (Jefferson, North Carolina: McFarland & Co., 2009)

**Maeda, Yoshihiko.** "Blake no 'Shi, Kaiga soshite Ongaku': William Blake's 'Poetry, Painting and Music'." *Rikkyo Daigaku Kenkyu Hokoku, Jinbun Kagaku, Rikkyo Daigaku Ippan Kyoikubu: St. Paul's Review, Arts and Letters, Faculty of General Education, Rikkyo University*, No. 53 (1994), 1-16. In Japanese

In Blake's view of art, music as well as painting and poetry play a very important role.

§**Maeda, Yoshihiko.** "Blake no 'Yaso' sashie kaidoku: shi to zuzo to no kankei [Deciphering of Blake's Illustrations to *Night Thoughts*: Relationship between Paintings and Poetry]." *Rikkyo Daigaku Hakase Ronbun* [Rikkyo University Ph.D.], 30 September 1986. Otsu No. 84.<sup>573</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*

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<sup>573</sup> "Otsu" is the Japanese doctoral thesis reference number.

*Kenkyu Hokoku, Jinbunkagaku: St. Paul's Review: Arts and Letters, College of General Education, Rikkyo University, No. 54 (1995), 41-96. In Japanese*

§**Maisuradze, M.V.** "Ideya i obraz cheloveka v liricheskikh ziklakh V. Bleika 'Pesni Nevinnosti' i 'Pesni opita' [Idea and Image of a Person in Blake's Literary Cycles 'Songs of Innocence' and 'Songs of Experience']." Dissertation (Tbilisi, 1990), 23 pp. In Russian

**Makdisi, Saree.** "Blake, America, and the World." Pp. 83-101 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, & Barry Milligan. (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

An impressive essay on the narrative and geographical difficulties of *America*.

**Makdisi, Saree.** "Blake's metropolitan radicalism." Chapter 4 (pp. 113-131) of *Romantic Metropolis: The Urban Scene of British Culture, 1780-1840*. Ed. James Chandler & Kevin Gilmartin. (Cambridge: Cambridge University Press, 2005)

\***Makdisi, Saree.** "William Blake." Vol. I, pp. 200-206, of *The Oxford Encyclopedia of British Literature*. Ed. David Scott Kastan. (Oxford: Oxford University Press, 2006)

\***Makdisi, Saree.** *William Blake and the Impossible History of the 1790s*. (Chicago & London: University of Chicago Press, 2003) 8°, xviii, 394 pp., 28 reproductions; ISBN: 0226502597 (cloth)

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A politically sensitive study, particularly of *America*; “In considering the 1790s, then, we need to keep sight of distinctions among varieties of radical ideology” (p. 26).

Material from “The political aesthetic of Blake’s images”, Chapter 6 (pp. 110-132), *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003) appears here in Chapter 4: “Weary of Time: Images and Commodity in Blake” (pp. 155-203), and material from his essay in *The Cambridge History of Romanticism* reappears in Chapter 5: “Blake and Romantic Improbability” (pp. 204-259).

Excerpts appear in *Blake’s Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 576-583.

### REVIEWS

§**Alexander S. Gourlay**, *Albion*, XXXVI (2003), 313-314

**David Wagenknecht**, *Studies in Romanticism*, XLI (2004), 297-303 (deplores “the book’s dogmatism and annoying self-promotion”; “The pioneer spirit here is a bit overdone” [pp. 303, 299])

**Roger T. Whitson**, *Clio*, XXXIII, 483-486 (this is “a vital book in illuminating new critical directions” which “possibilizes impossible history” [pp. 486, 483])

**Michael Scrivener**, “Inside and Outside Romanticism”, *Criticism*, XLVI (2004), 151-165 (with 5 others) (“Makdisi’s study is most successful when it

locates in Blake's own texts ... the critique of modernization" [p. 155])

**Kenneth Johnston**, "‘Enough! Or Too much’: Probable, Possible, and Impossible Histories", *Wordsworth Circle*, XXXV (2004 [April 2005]), 210-215

**Mark Lussier**, *European Romantic Review*, XVI (2005), 505-511 (with another) (they are "among the most important Blake books in the last decade" [p. 509])

**Dennis M. Welch**, *English Studies*, LXXXVI (2005), 91-92 ("Impossible History is more repetitive and considerably longer than it should be")

§**Robin Jarvis**, *Literature and History*, XIV (2005), 86-89

§**J. DiSalvo**, *Science and Society*, LXXIII, 1 (2009), 144-146

\***Makdisi, Saree**. "William Blake and the Universal Empire." Chapter 7 (pp. 154-172) of his *Romantic Imperialism: Universal Empire and the Culture of Modernity*. (Cambridge: University Press, 1998) Cambridge Studies in Romanticism, 27

For Blake, "the 'Universal Empire' had to be understood on a planetary scale" (p. 172).

§**Malitz, Nancy**. "Poetic Clashes Turned to Music." *New York Times*, 15 Nov 1992.

On William Bolcom's musical settings for Blake's poetry.

[**Malkin, Arthur Thomas**.] "Flaxman." Vol.I, pp. 227-33 of his *The Gallery of Portraits, with Memoirs*. [2 vols.]

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(London: Charles Knight, 1833) <Harvard> <**BB #945, under Anon**>

At the Royal Academy, “he formed an intimacy with Blake and Stothard, both artists of original talent; but, like their eminent companion, less favoured by fortune than many not so deserving of patronage and applause” (I, 28).

§**Malmberg, Carl-Johan.** “Blake ville låta inbillningen virvla fritt [Blake Will Let the Imagination Whirl Free].” *Svenska Dagbladet*, 25 June 2006, pp. 34-35. In Swedish

\***Malmberg, Carl-Johan.** "Blake -- från dunkel till klarhet [Blake -- from Darkness to Light.]" *Svenska Dagbladet*, 16 Sept 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

\***Malmberg, Carl-Johan.** "William Blakes poesi en fröjd för ögat [William Blake's Poetry a Pleasure for the Sight]." *Svenska Dagbladet*, 17 Sept 1995. In Swedish

A general essay stimulated by the recent Blake Trust volumes.

**Malvern, Jack.** “Lost grave of William Blake found in London.” *Times* [London], 16 April 2005.

Carol Garrido and her husband Luis have established that “Blake’s grave now lies unmarked beneath a patch of grass” in Bunhill Fields.

§**Mandell, Laura.** "Imaging Interiority: Photography, Psychology, and Lyric Poetry." *Victorian Studies*, XLIX (2007), 218-227.

About Blake's *Songs* and Wordsworth's "Tintern Abbey"

**Manlove, Colin.** "Blake: 'The Little Boy Lost' and 'The Marriage of Heaven and Hell'." Chapter 11 (pp. 144-155, 324-326) of his *Christian Fantasy: From 1200 to the Present*. (Basingstoke & London: Macmillan, 1992)

In "The Little Black Boy", Blake is "pointing out the limitations" of Christian faith, and in the *Marriage*, Blake "helped to let God out of the Bible and the Church" (p. 146-147, 155)

**Manson, Douglas Finley.** "Pre-Poetic Precursors: Blake, [Kenneth] Patchen, [B.P.] Nichol, and the Materials and Ethics of Verbal-Visual Poetry." *DAI* on-line. State University of New York (Buffalo), Ph.D., 2004. 248 pp.

\***Manson, J.B.** "William Blake." Chapter II (pp. 32-41) of his *Hours in The Tate Gallery* with an Introduction by Charles Aitken. With 16 Illustrations. (London: Duckworth, 1926)

§**Marcas, Haghe,** ed. *Romantik: Rousseau, Herder, Blake, Kleist*. (København, 1957) Vol. VIII of *Liusankuelse gennem tiderne*. In Danish

**Margoliouth, H.M.,** *William Blake* (1951, 1967) <**BB**>

### REVIEWS

§**Anon.,** *Times Literary Supplement*, 22 June 1951, p. 390

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§**Kathleen Raine**, *New Statesman and Nation*, 7 July 1951, p. 20

§**Anon.**, *Listener*, 30 Aug 1951, p. 353

§**Mona Gooden**, *Dublin Magazine*, XXVI (Oct-Dec 1951), 61-62

**D.V. E[rdman]**, *Philological Quarterly*, XXXI (1952), 108

§**J.G. Davies**, *Review of English Studies*, NS IV (1954), 92-93

*\*Marie Claire Japon*

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**(Oct 1990)**

"Tokushu: William Blake sono shiteki Genso Sekai [Feature Articles: William Blake, His Poetic Visionary World]", pp. 257-268 <*BSJ*>

\***Koji Toki**. "Yomigaeru Albion -- William Blake Sobyō [Awaking Albion -- Sketching William Blake]." Pp. 258-63. In Japanese

\***Northrop Frye**. "Blake to Joyce -- Futari no 'Tankyu' to 'Junkan' o megutte: Quest and Cycle in *Finnegans Wake*." Tr. Koji Toki. Pp. 264-268. In Japanese (From *James Joyce Review*, I [1957], 39-47.)

§**Marks, Kathy, & Nonie Nieswand**. "The Dome's Show: Inspired by Blake, Approved by Blair." *Independent* [London], 7 June 1999, p. 1.

**Marrat, Rev. Jabez.** "William Blake, Poet and Painter." *Wesleyan Methodist Magazine*, 6 S., V (1881), 423-429.

A summary biography of Blake stimulated by Gilchrist (1880), which is a "brilliant monogram" (p. 423).

**Marsh, N.E.J.** "Blake's *Milton* considered as a poem." *Index to [British] Theses*, XXV (1976), 6 (#322). London (Birkbeck College) M.Phil.

**Marsh, Nicholas.** *William Blake: The Poems*. (Basingstoke, & N.Y.: Palgrave, 2001) Analysing Texts series 8<sup>o</sup>, xi, 253 pp; ISBN: 033391466X (hardbound)

A guide for students ("Your first job is to study the text" [p. 241]), with poem by poem analyses of the *Songs* (pp. 3-177) plus bits from *Thel*, *Urizen*, and *Milton* (pp. 178-193), with snippets on "Blake's Life and Work" (pp. 197-219) and "A Sample of Critical Views" of Frye, Erdman, Middleton Murry, Nelson Hilton, and Camilla Paglia(!) (pp. 220-240).

§**Marshak, S.** "K stichotvoreniyam Vil'yam Bleik [About the Poems of William Blake]." *Severnye Zapiski*, X (1915), 73. In Russian

**Marshall, Peter**, *William Blake: Visionary Anarchist* (1988)  
<BB>

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\***Michael Ferber**, *Blake*, XXIV, 1 (Summer 1990), 262

§**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-258

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 137-138

**J[ohn] P[eter] L[undman]**, *Romantic Movement ... Bibliography for 1990* (1991), 87

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**Janice Lyle**, *Eighteenth Century ... Bibliography*, NS  
XIV for 1988 (1995), 274

**Martin, John**, *Illustrations of the Bible* <**BBS**>

**REVIEW**

[**Richard Henry Horne**], "Art. XI—*Illustrations of the Bible*. By John Martin. Parts I to VI.—4to", *Westminster Review*, XX (1 April 1834), 425-465 (a harsh account of Martin concludes that "His pictures are opium dreams, a phantasmagoria of landscape and architecture, as Fuseli's and Blake's designs were of human beings" [p. 464]) <**BBS**, 515>

§**Martin, Julia**. "The Speaking Garden in William Blake's *The Book of Thel*: Metaphors of Wisdom and Compassion." *Journal of Literary Studies / Tydskrif vir Literatuurwetenskap*, XIX (2003), 53-81. With a summary in Afrikaans

**Martin, M. Elaine**. "A Klippel-Ferl Syndrome in the artistic works of William Blake." *Bulletin of the History of Medicine*, XXVIII, 3 (May-June 1954), 270-271.

**Martinez, Nancy C., Joseph G. Martinez, & Erland Anderson**. "Blake, William." Pp. 4-72 of *Guide to British Poetry Explication Volume 3: Restoration-Romantic* (N.Y.: G.K. Hall, &c., 1993)

§**Martini, Cristina Elgue de.** “Divina Comedia Según William Blake.” In *Lectura Dantis en Perspectiva Comparada*. Ed. Mario Luzi et al. (Córdoba [Argentina]: Ediciones del Copista, Instituto Italiano de Cultura de Córdoba, 2004) In Spanish

§**Martins, Crestiano.** “Poesia da Infância em William Blake.” In *A Seta e o Alvo: Ensaios*. (Belo Horizonte [Brasil]: Edições Lume [1976]) In Portuguese

**Mason, R. Osgood.** “William Blake: Artist, Poet, Visionary: Facts, Books, and Opinions Concerning Him.” *New York Times*, 23 Aug 1902.

“The name of Blake is almost unknown”.

§**Masterman, C.M.** “A Few Remarks on William Blake.” Pp. 154-162 of his *Essays (Second Series)*. (London: Jarrolds [?1930])

**Matsumura, Masaie.** “Mittsu no Yameru Bara o megutte: A Comparative Study of *the Sick of Rose*.” Pp. 481-491 of *Doshisha Daigaku Shogakubu Soritsu 20-shunen Kinen Ronbunshu: Essays of Commercial & Cultural Sciences: In Commemoration of the 20th Anniversary* [of Doshisha University]. (Kyoto: Doshisha Daigaku Shogakubu, 1968) In Japanese <**BSJ**>

The short novel *Bara wa yandeita* [*The Rose Was Sick*] (1937) by the Korean novelist Koseki Ki (1907-40) was influenced by Blake's "The Sick Rose", not by Haruo Sato's "Yameru Sobi [The Sick Rose]" or *Denen no Yuutsu* [*Pastoral Melancholy*].

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**Matsushima, Shoichi.** "Bara to Mushi Blake 'Yameru Bara' ko [A Rose Versus A Worm: Reading 'The Sick Rose' by Blake]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo* [Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University], XI (2004), 151-163. In Japanese

**Matsushima, Shoichi.** "Blake to Gordon soran -- Wakaki Blake no seiji ishiki: William Blake and the Gordon Riots -- Blake's Political Consciousness in His Youth." *Kenkyu Nenpo, Gakushuin Daigaku Bungakubu: Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*, XXXIX (1992), 289-305. In Japanese <BSJ>

§**Matsushima, Shoichi.** *Blake no Shiso to Kindai Nihon: Blake wo Yomu* [The Idea of Blake and Modern Japan: A Reading of Blake]. (Tokyo: Hokuseido, 2003) 308 pp.; ISBN: 4590011425 In Japanese

**REVIEW**

**Hiroko Nakamura,** *Igirisu Romanha-Kenkyu: Essays in English Romanticism*, XXVIII (2004), 74-78, in Japanese

**Matsushima, Shoichi.** "Blake to Kindai Nippon -- Yanagi Soetsu to Oe Kenzaburo no Baai [Blake and Modern Japan -- Soetsu Yanagi and Kenzaburo Oe]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo: The Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University*, XLII (1995), 159-174. In Japanese

**Matsushima, Shoichi.** “Bokka to muku – Blake no shoki no shi [Pastoral and Innocence – Reading Blake’s Early Poems].” *Gakushuin Daigaku Bungakubu Kenkyu Nenpo* [Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University], No. 53 (2006), 95-116. In Japanese

**Matsushima, Shoichi.** "Yotstu no 'Jo' -- Jerusalem o yomu tameni [Four 'Introductions': To read *Jerusalem*]." Pp. 89-108 in *Sozoryoku no Henyo: Ijirisu Bungaku no Shoso* [Imaginative Transfiguration: Some Aspects of English Literature]. Ed. Yuichi Takamatsu. (Tokyo: Kenkyusha, 1991) In Japanese <*BSJ*>

**Matsushima, Shoichi, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, Hiroko Takahashi.** *Ekkyo suru Geijutsuka – Ima, Blake wo Yomu: William Blake: A Bordercrossing Artist – Reading His Works Now.* (Tokyo: Eihosha, 2002) 196 pp., 25 reproductions; ISBN: 4269720034 In Japanese

It consists of five essays:

**Shoichi Matshushima.** “Blake no shiso-teki [The Source of Blake’s Ideas] – Ranters, Muggletonians, Gnosis sonata [and so on].” Pp. 3-34.

**Hisao Ishizuka.** “Fururushintai no display – Blake to 18 seiki shinkei bunka [Display of a Trembling Body – Blake and Eighteenth-Century Nerve Medicine].” Pp. 35-66.

**\*Masashi Suzuki.** “Yahweh to futari no musuko Satan to Adam – ‘The Laocoon’ to ‘shi wa e no gotoku’ no shuen matawa gansei [Yahweh and his Two Sons Satan and Adam – ‘The Laocoon’ and the Ending or Completion of ‘Ut Pictura Poesis’].” Pp. 67-98.

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**\*Yoko Ima-izumi.** “Ketsueki, Sexuality, Shuken eno yokubo – Blake no fukugo geijutsu [Blood, Sexuality, and the Will to Power in Composite Art].” Pp. 99-130. It is a revised version of “Blood and Sexuality”, pp. 289-310 of \*Yoko Imaizumi, *Blake Shuseisareru Onna – Shi to E no Fukugo 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 Kiri-hara Shoten, Ltd, 2005) (“I will explore, in the present essay, the ways in which blood becomes sexual in the relations between men and women and ... how the major bodily fluids, milk and semen, relate to blood” [2005, p. 57].)

**\*Hiroko Takahashi.** “Bijutsu-shi no naka no William Blake – 20 seiki ni okeru hyoka to eikyo [William Blake in the History of Art – His Evaluation and Influence in the 20th Century].” Pp. 131-162.

**REVIEW**

**Toru Endo**, *Igirisu Romanha Kenkyu: Essays in English Romanticism*, No. 27 (2003), 101-104

**Mattesich, Stefan.** “Blake and Pynchon: A study in discursive time.” *DAI*, LVII (1997), 4736A. Yale Ph.D., 1996.

An attempt “to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon.”

**Matthews, Susan.** "Jerusalem and Nationalism." Chapter 5 (pp. 79-100) of *Beyond Romanticism: New approaches to texts and contexts 1780-1832*. Ed. Stephen Copley & John Whale. (London & N.Y.: Routledge, 1992) B. Reprinted in *William Blake*, ed. John Lucas (1998), 81-100.

**Matthews, Susan.** "Rouzing the Faculties to Act: Pullman's Blake for Children." Pp. 125-124 of *HIS DARK MATERIALS Illuminated: Critical Essays on Philip Pullman's Trilogy*. Ed. Millicent Lenz & Carole Scott. (Detroit: Wayne State University Press, 2005) Landscapes of Childhood

**Mauger, Matthew.** "'He Turns the Law into a Castle': Blake's Use of Eighteenth-Century Legal Discourse in *The Four Zoas*." *Romanticism*, XII, 3 (2006), 165-176.

Explores "how William Blake deploys architectural imagery in his own poetic exploration of the emergence of legal and constitutional structures in two of his 1790s manuscripts [*sic*] *The French Revolution* and *The Four Zoas*" (p. 165).

**Maunder, Samuel.** *The Biographical Treasury. A Dictionary of Universal Biography; intended as A Companion to 'The Treasury of Knowledge.'* (London, 1838) P. 96. <BB> ... E. ... §The Fifth Edition. (London: Longman, Brown, Green, and Longman, 1845)

**Mayer, P.A.** "William Blake, critic of art and literature." *Index to [British] Theses*, XV (1967), 16 (#318). Norfolk Ph.D.

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**Mayoux, Jean-Jacques.** “Du préromantisme à l’ultraromantisme: L’hellénisme et la montée du sublime. Les tentations de l’aventure optique, de l’art visionnaire et de la sur-nature: Louthembourg, Ward, Martin, Danby, Etty, Fuseli. Le passage à la double vision: Blake, Linnell, Palmer.” Chapter 6 (pp. 161-196) of his *La Peinture Anglaise: De Hogarth au Préraphaélites*. (Genève: Skira, 1972) In French <**BBS**> **B**. §Tr. into English with a Preface by Anthony Blunt. (N.Y.: Rizzoli, 1989)

**M'C., J.J.** "William Blake." *Durham Chronicle*, 13 Aug 1927.

A centennial appreciation.

§**Mazella, David.** “Diogenes the Cynic in the Dialogues of the Dead of Thomas Brown, Lord Lyttleton, and William Blake.” *Texas Studies in Language and Literature*, XLVIII, 2 (2006), 102-122.

**McArthur, Murray Gilchrist,** *Stolen Writings: Blake's MILTON, Joyce's ULYSSES, and the Nature of Influence* (1988)  
<**BBS**>

### REVIEWS

§**Robert Spoo,** *James Joyce Quarterly*, XXVI (1988-89), 291-295

§**Marilyn May,** *English Literature in Transition 1880-1920*, XXXII (1989), 384-387

**M[ark] T. S[mith],** *Romantic Movement ... Bibliography for 1988* (1989), 114

**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 *Tiriël* (1985) and *The Lamentations of Thel* (1986), *The Moonlight Story* (based on Blake's drawing of "Malevolence"), and *A Song of Liberty* (1993).

§**McCarthy, Erik**. "William Blake's Laocoön: The Genealogy of a Form." *DAI*, LXVIII (2007), 5075. Kansas Ph.D., 2007.

**McCaslin, Susan**. *Letters to William Blake. 1st prize 3rd Annual Poetry Chapbook Contest*. (Salt Spring Island, B.C.: (m)Other Tongue Press, 1997) ISBN: 189694900 2 B. The poems are reprinted in pp. 1-15 of her *The Altering Eye* (Ottawa: Borealis Press, 2000)

Fifteen poem-letters printed sideways, i.e., parallel with the gutter, in 100 copies.

§**McConnell, W.** "Blake, Bataille, and the accidental processes of material history in *Milton*." *Clio*, XXVI (1997), 449-471.

**McCord, Howard**. *Propaedeutic to a Celebration of Blake*. ([Bowling Green (Ohio): The Author, 1973?]) 5 leaves mimeographed.

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**§McCrossan, Francesca, & James F. Lawrence.** "William Blake: Glances on His Engagement with the Theosophy of Emanuel Swedenborg."

[Http://www.shs.psr.edu/library/Blake\\_article.asp](http://www.shs.psr.edu/library/Blake_article.asp)  
(Swedenborgian House of Studies), Aug 2007

**§McFarland, Thomas.** "Locationary Acts: Blake's Jerusalem and Hölderlin's Patmos." In *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Burlington, Vermont: Ashgate Publishing Company, 2001) The Nineteenth Century Series 256 pp.; ISBN: 0754606023

**McGann, Jerome J.** "Did Blake betray the French Revolution? A dialogue of the mind with itself: Interlocutors: Anne Mack and J.J. Rome." Chapter 6 (pp. 117-137) of *Presenting Poetry, Composition, Publication, Reception*, ed. Howard Erskine-Hill & Richard A. McCabe. (Cambridge: University Press, 1995)

An occasionally "heated and *ad hominem*" debate, which "ends, as it had begun, *in mediis rebus*", between the positions that "Blake was not a political apostate" (Mack) and that Blake was driven to "political quietism and acquiescence in the status quo" (pp. 127, 137, 118, 119).

**McGann, Jerome.** "The failures of romanticism." Chapter 11 (pp. 270-287) of *Romanticism, History, and The Possibilities of Genre: Re-forming Literature 1789-1837*.

Ed. Tillotama Rajan & Julia M. Wright. (Cambridge: Cambridge University Press, 1998)

\***McGann, Jerome J.** "William Blake Illuminates the Truth." Chapter 1 (pp. 9-37) of his *Towards a Literature of Knowledge*. (Oxford: Clarendon Press, 1989). B. (Oxford: Clarendon Press, 1990) <**BBS**>

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**D.W. Dörrbecker**, XXV, 1 (Summer 1991), 26

**McGillis, Roderick.** "William Blake 1757-1827." Pp. 69-76 of *Writers for Children: Critical Studies of Major Authors Since the Seventeenth Century*. Ed. Jane M. Bingham. (N.Y., 1987) <**BBS**> **B.** §Pp. 697ff. of *How Much Do We Tell the Children: The Politics of Children's Literature*. (Marxist Dimensions, 1) Ed. Betty Bacon. (Minneapolis: MEP Publications, 1988)

**McKeever, Kerry Ellen.** "Naming the Name of the Prophet: William Blake's Reading of Byron's *Cain: A Mystery*." *Studies in Romanticism*, XXXIV (1995), 615-636.

"In Blake's view Byron is the nineteenth-century Elijah" (p. 616).

**McKusick, James C.** "The End of Nature: Environmental Apocalypse in William Blake and Mary Shelley." Chapter 4 (pp. 95-111, 239-242, esp. pp. 95-106) of his *Green Writing: Romanticism and Ecology*. (N.Y.: St Martin's Press, 2000)

An intelligent and original essay.

\***McLane, Maureen.** "Ballads and Bards: British Romantic Orality." *Modern Philology*, XCVIII (2001), 423-443.

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About *Songs of Innocence* (Section 1: "From Piping to Printing: Blake's Allegory of Poetic Meditation" [pp. 427-432]), *Childe Harold*, and *Lyrical Ballads*.

**McLaughlin, Thomas.** "Figurative Language." Chapter 6 of *Critical Terms for Literary Study*. Ed. Frank Lentricchia & Thomas McLaughlin. (Chicago: University of Chicago Press, 1990) B. "Hiyu Gengo [Figurative Language]." Tr. Hisao Ishizuka in Chapter 6 (pp. 181-212) of *Gendai Hihyo Riron: 22 no Kihon Gainen [Modern Literary Theory: 22 Basic Terms]*. Tr. Yoichi Ohashi et al. (Tokyo: Heibonsha, 1994) In Japanese

A reading of Blake's "The Lamb" is on pp. 181-192 of the Japanese version.

**McLean, Anthony.** "William Blake Memorial." *Times* [London], 24 Oct 1957, p. 11 (letter to the editor).

"Is it really fair to the old heretic ... to put him alongside the conforming and the successful whom he so strenuously rejected? ... Is compulsory posthumous canonization really a service to him?"

**\*McNeil, Maureen.** "Newton as national hero." Chapter Eleven (pp. 223-239, 258-259) of *Let Newton be!* Ed. John Fauvel, Raymond Flood, Michael Shorthand, & Robin Wilson. (Oxford, N.Y., Tokyo: Oxford University Press, 1988) <**BBS**>

Erasmus Darwin and Blake serve as emblems here: "For Darwin, Newton was a hero .... For Blake, Newton was equally important, something of an anti-hero" (p. 258).

§**McQuade, Molly.** "The Lives of Blake." *Booklist*, XCIX (1-15 June 2003), 1737.

§**McQuail, Josephine A.** "Passion and Mysticism in William Blake." *Modern Language Studies*, XXX (2000), 121-134.

§**McQuail, Josephine Ann.** "Persistence of Vision and *The [First] Book of Urizen* by William Blake." California (Berkeley) Ph.D., 1990.

§**Mee, Jon.** "Blake and the Poetics of Enthusiasm." Pp. 194-210 of *The Cambridge Companion to English Literature 1740-1830*. Ed. Thomas Keymer & Jon Mee. (Cambridge & N.Y.: Cambridge University Press, 2004)

**Mee, Jon,** *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s* (1992). <**BBS**>

"Dangerous Enthusiasm" (pp. 1-11) is reprinted in *William Blake*, ed. John Lucas (1998), 43-49, and excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 574-576.

### REVIEWS

**D.W. Dörrbecker,** *Blake*, XXVI, 3 (Winter 1992-93), 101

**E.P. Thomson,** "Blake's Tone", *London Review of Books*, XVI, 2 (28 Jan 1993), 12-13 (a "useful" and "helpful book", though parts of it "leave one uneasy")

**William Blake and His Circle**  
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- \*Désirée Hirst**, "Prophet as artisan", *Times Literary Supplement*, 9 July 1993, p. 29 (it is "a close examination of Blake's early [*literary*] work")
- §**Anne F. Janowitz**, *Studies in Romanticism*, XXXII, 2 (Summer 1993)
- Susan Matthews**, *BARS Bulletin & Review*, No. 5 (Nov 1993), 16-17 ("an impressive work")
- §**Michel Baridon**, *Dix-Huitième Siècle*, XXV (1993), 601, in French
- Morton D. Paley**, *Blake*, XXVII, No. 3 (Winter 1993-94), 86-88 ("an important contribution" to the understanding of Blake's radicalism)
- Dennis M. Read**, *Nineteenth-Century Prose*, XXI (1994), 139-146 (with another) (a "disappointing" book whose "merit and utility are limited" [pp. 146, 144])
- Edwina Burness**, *English Studies*, LXXV (1994), 282-283 ("Mee triumphantly gives us Blake ... self-deconstructed")
- Brian Wilkie**, *Modern Language Review*, LXXXIX(1994), 733-734 (despite some "textual crudeness", the book is "useful and instructive")
- Philip Cox**, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-105 (with 2 others) (Mee is "excellent")
- François Piquet**, *Etudes anglaises*, XLVII (1994), 339-340, in French (Mee is an "excellent connaisseur de la littérature radicale du temps")

**Peter J. Kitsch**, John Whale, & Susan Matthews, *Year's Work in English Studies*, LXXIII for 1992 (1995), 343-344 ("an impressive performance")

**Peter Cadogan**, *Journal of the Blake Society* (1996), p. 70 ("a notice rather than a review" of "a brilliant book", "most interesting")

§**Mee, Jon.** "‘Image of Truth New Born’: Iolo, William Blake, and the Literary Radicalism of the 1790s." In *A Rattleskull Genius: The Many Faces of Iolo Morganwg*. Ed. Geraint H. Jenkins. (University of Wales Press, Autumn 2005) *Iolo Morganwg and the Romantic Tradition in Wales*, ed. Geraint H. Jenkins, Vol. I

\***Mee, Jon.** "The 'insidious poison of secret Influence': A New Historical Context for Blake's 'The Sick Rose'." *Studies in the Eighteenth Century* 10, XXII (1998), 111-122.

Blake's poem may be addressed to George Rose, a secretary of the Treasury, who was successfully sued in 1791 for not paying a bill for, inter alia, "bludgeon men" at the 1788 Westminster election.

§**Mee, Jon.** *Romanticism, Enthusiasm and Regulation: Poetics and the Policing of Culture in the Romantic Period*. (Oxford: Oxford University Press, 2003)

There is a section on Blake.

**Mee, Jon, & Mark Crosby.** "‘This Soldierlike Danger’: The Trial of William Blake for Sedition." Chapter 6 (pp. 111-124) of *Resisting Napoleon: The British Response to the Threat of Invasion, 1797-1815*. Ed. Mark Philp. (Aldershot, Hants, & Burlington, Vt: Ashgate, 2006)

A careful and enlightening summary.

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§**Melaney, William D.** "Blake's Use of Allegory: Redemption in Myth and History." *Platte Valley Review*, XXIV (1996), 78-80.

**Melchiori, Giorgio.** "William Blake and Michaelangelo." Pp. 114-132 in *Art and Ideas in Eighteenth-Century Italy: Lectures Given at the Italian Institute 1957-1958* [by] Harold Acton [and others]. (Roma: Edizioni di Storia e Letteratura, 1960) Pubblicazioni dell'Istituto Italiano di Cultura di Londra I B. *Art and Ideas*, [23] (1961), 114-132. <**BB #A2208**>

"I want to insist on the direct influence of Michelangelo's figures on Blake's *vision* rather than on his art" (p. 121).

\***Meller, Horst.** "Lucifer Rearing from off the Pool: Revolutionary Romanticism and the Evolution of Satan." Pp. 9-38 of *Romantic Continuities: Papers Delivered at the Symposium of the 'Gesellschaft für englischen Romantik' held at the Catholic University of Eichstätt* (October 1990). Ed. Günther Blaicher & Michael Gassenmeier. (Essen: Blaue Eule, 1992) Studien zur 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 & Jürgen Klein. (Amsterdam & Atlanta: Rodolpi, 1996)

"The parricidal imagination of Blake and Shelley ... [is] above all a direct outcome of their political commitment to social reform or revolution" (p. 83).

**Mellor, Anne K.** "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (pp. 139-152) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. & Basingstoke: Palgrave, 2002)

Only Joanna Southcott, Mary Wollstonecraft Shelley, *The Last Man* (1826), and Mary Ann Browne, "A World without Water" (1832) "among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking" (p. 140). The essay is scarcely related to Blake.

### REVIEW

**Andrew Lincoln**, *Blake*, XXXVIII (2004), 43-47 (a summary)

\***Mellor, Anne Kostelanetz**, *Blake's Human Form Divine* (1974) <BB>

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§**David Kwinn**, *Library Journal*, XCVIII (1 Dec 1973), 1562

§**Anon.**, *Choice*, XI (July/Aug 1974), 762

§**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)

§**Stuart Curran**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 641-642 (with 4 others)

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- John Grant**, *Wordsworth Circle*, V (1974), 183-188  
**Anne K. Mellor**, "Anne K. Mellor Replies", *Wordsworth Circle*, V (1974), 189 ("I was surprised neither by his response to nor his misunderstanding of my book") <**BBS**, 572>  
 §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXIV (Jan 1975), 134-137  
 \***W.J.T. Mitchell**, *Blake Newsletter*, VIII, 4 (Spring 1975), 117-119  
**I.H. C[hayes]**, *English Language Notes*, XIII (Sept 1975), 32  
 §**Hazard Adams**, *English Language Notes*, XIII, 2 (Dec 1975), 141-147  
 §**William Bonney**, *College Literature*, II (1975), 150-151  
 §**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (1975), 48-49 (with 3 others)  
 §**Désirée Hirst**, *Review of English Studies*, XXVII (1976), 87-89  
 §**Mollyanne Marks**, *Philological Quarterly*, LIV (1976)  
 §**David Bindman**, *Burlington Magazine*, CXIX (1977), 451-452 (with 2 others)

**Menneteau, Patrick**. "Les ages de la vie selon William Blake." Pp. 85-105 of *Les Ages de la Vie en Grande-Bretagne au XVIII<sup>e</sup> Siècle: Actes de colloques décembre 1990 et décembre 1991*. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French

§**Menneteau, Patrick.** "Enjeux interpretations du poème de William Blake *Infant Sorrow*." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles* (1996), 63-74. In French

\***Menneteau, Patrick.** *La folie dans la poésie de William Blake: Reflet des enjeux gnoséologiques de la critique littéraire.* (Paris: Honoré Champion Éditeur; Genève: Edition Slatkine, 1999) Publications de la Faculté des Lettres de Toulon, Babeliana 1 8<sup>o</sup>, 347 pp.; ISBN: 2745301586 In French

"La littérature, pour Blake, ... est le lieu d'une confrontation voulue d'idées, le champ d'une bataille spirituelle" (p. 303).

#### REVIEW

**Sunao Vagabond [Andrew Vernede],** *Blake Journal*, No. 7 (2002), 70-73

**Menneteau, Patrick.** "Lecture de *Dombey and Son* de Charles Dickens, selon la vision des age de la vie de William Blake." Pp. 107-125 of *Les Ages de la Vie en Grande-Bretagne au XVIII<sup>e</sup> Siècle: Actes de colloques décembre 1990 et décembre 1991.* Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French

§**Menneteau, Patrick.** "Vie, formes et lumière dans l'oeuvre de William Blake." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles* (Sept 1999), 211-222. In French

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§**Menneteau, P.** "William Blake: lectures de la Bible." *Bulletin de la société d'études anglo-américaines des XVIIe et XVIIIe 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), 411-419. In Italian

§**Mertner, Edgar.** "The 'Horrid Romance': William Hayley and Swift." *Swift Studies*, VIII (1992), 101-105.

**Merton, Thomas.** "Blake and the New Theology." *Sewanee Review*, LXXVI (1968), 673-682. <**BBS**> B. §Pp. 3-11 of *The Literary Essays of Thomas Merton*. Ed. Brother Patrick Hart. (New Directions, 1981)

\***Mertz, J.B.** "Blake v. Cromek: A Contemporary Ruling." *Modern Philology*, XCIX (2001), 66-77.

The facts that Francis Douce acquired the Chaucer prospectuses of both Blake and Stothard but bought only Blake's print "offers a new context for assessing Blake's craft and invention" (p. 77).

§**Mertz, Jeffrey Barclay.** "Constructing the Bible of Hell: Blake's Mythopoesis in its Political and Cultural Context." Oxford M. Phil., 1995.

**Mertz, J.B.** "A Contemporary Reference to William Blake in the Notebooks of Francis Douce." *Notes and Queries*, CCLV [NS XLVII] (2000), 306-308.

About 1811 Douce wrote:

Blake's figures are as if, like Procrustes' men, they had been stretched on a bed of iron; as if one person had laid hold on the head and another on the legs, & pulled them longer. Nor are some of the figures by Stothard, Flaxman & Fuseli exempt from this fault.

§**Meurs, Jos Van.** Pp. 539-578 of *De Hermetische Gnosis in de loop der eeuwen*. Ed. Gilles Quispel. (Baarn: Tirion, 1992). In Dutch **B.** Translated by the author as \*"William Blake and His Gnostic Myths." Chapter 15 (pp. 269-309) of *Gnosis and Hermeticism from Antiquity to Modern Times*. (Albany: State University of New York Press, 1998) SUNY Series in Western Esoteric Traditions

There are sections particularly on Swedenborg (pp. 280-284), Boehme (pp. 288-290), and "The Tyger" (pp. 290-295); "Of course, Blake ... may on his own have arrived at age-old archetypal insights and he need not necessarily have derived everything from predecessors" (p. 278).

**Meyer, Johann Friedrich von.** "Die Seheren von Prevorst." *Blätter für höhere Wahrheit aus Beyträgen von Geleherten älten*, X (NS II) (Berlin: Ludwig Dehmte, 1831), 302-304. In German <Bayerische Staatsbibliothek, München>

In the section "Aus dem Wunderbuchlein" (p. 284-324); Blake was one of "nervenkrank, melancholtscher, hypochondrischer und hysterische Personen"; about Blake's visions (pp. 320-322).

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**Meyers, Victoria.** "The Dialogue as Interpretive Focus in Blake's *The Four Zoas*." *Philological Quarterly*, LVI (1977), 221-239.

\***Michael, Jennifer Davis.** *Blake and the City*. (Lewisburg: Bucknell University Press, 2006) 235 pp.; ISBN: 9780838756461

Deals chiefly with the *Songs* (Chapter 1), *The Four Zoas* (Chapter 2), *Milton* (Chapter 3), and *Jerusalem* (Chapter 4).

“An earlier version of chapter 3 [‘The City as Body: *Milton*’] appeared as ‘The Corporeal City in Blake’s *Milton* and *Jerusalem*’”, *Studies in Eighteenth-Century Culture*, XXIII (2000), 105-22.

### REVIEWS

**Michael Ferber**, *Blake*, XLI (2007-8), 125-126

§**Morton D. Paley**, *European Romantic Review*, XX (2009), 418-429 (with another)

**Michael, Jennifer Davis.** "'Cities not yet embodied': Blake's urban romanticism." *DAI*, LVII (1997), 4756A. Northwestern Ph.D., 1976.

§**Michael, Jennifer Davis.** “The Corporeal City in Blake’s *Milton* and *Jerusalem*.” *Studies in Eighteenth-Century Culture*, XXIII (2000), 105-122.

A later version appeared as Chapter 3 (pp. 113-157): “The City as Body: *Milton*” in her *Blake and the City* (2006).

§**Miles, Josephine.** "The Language of William Blake." Pp. 141-169 of *English Institute Essays*. Ed. Alan S. Downer. (N.Y., 1951. **B.** Reprinted as "The Sublimity of William Blake". Chapter V (pp.78-99) of *Eras & Modes in English Poetry*. (Berkeley & Los Angeles: University of California Press, 1957) <**BB #2220A-B**> **C.** §Second Edition. (1963) **D.** §(1964)

\***Miller, Dan Clinton, Mark Bracher, & Donald Ault, ed.** *Critical Paths: Blake and the Argument of Method*. (Durham & London, 1987) <**BBS**>

- 8 \***Mark Bracher.** "Rouzing the Faculties: Lacanian Psychoanalysis and the Marriage of Heaven and Hell in the Reader." Pp. 168-203, 349-352. (P. 168 is reprinted as "How 'The Marriage of Heaven and Hell' Changes the Reader" in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom [2003].)
- 9 **Brenda S. Webster.** "Blake, Women, and Sexuality." **B.** Reprinted in *William Blake*, ed. David Punter (1996), pp. 188-206, and in *William Blake*, ed. John Lucas [1998], 130-147.
- 11 **David Aers.** "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." **B.** Reprinted in much shorter form in *William Blake*, ed. David Punter (1996), pp. 165-187.

#### REVIEWS

I[rene] H. C[hayes], *Romantic Movement ... Bibliography for 1987* (1988), 120-121

§**G.B. T[ennyson] & T[homas] W[ortham]**, *Nineteenth-Century Literature*, XLIII (1988-89), 143 (briefly)

\***Anne Mellor**, *Blake*, XXIII, 2 (Fall 1989), 98-100

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§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XII (1989), 231-232

§**Brian, Wilkie**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 106-111

**George H. Gilpin**, *Eighteenth Century ... Bibliography*, NS XIII (1994), 389

§**Miller, J. Hillis**. "Digital Blake." Pp. 29-49 of *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*. Ed. Beverly Maeder, Jürg Schwyter, Ilona Sigrist, & Boris Vejdovsky. (Bern, Berlin, Bruxelles, Frankfurt am Main, N.Y., Oxford, Wien: Peter Lang, 2006) *Transatlantic Aesthetics and Culture* Vol. I.

Mostly on the William Blake Archive and *Marriage* pl. 14.

\***Miller, Matthew**. "Cleansing the Doors: Sense Perception and Imagination in William Blake and Aldous Huxley." *TCNJ Journal of Student Scholarship*, IX (April 2007), 10 pp., on-line.

**Mills, A.C.** "William Blake's illustrations to *Jerusalem*." *Index to [British] Theses*, XXV (1976), 6 (#292). Cambridge M.Phil.

\***Mills, Vanessa**. "Bygone Bognor: William Blake's idyllic visit to Felpham, ended in trial for sedition: Famous poet escaped prison." *Bognor Regis Observer*, 1 Sept 1994, p. 13.

§**Milosz, Czeslaw.** "Co Doradzał Mr. Blake [What Mr. Blake Advised.]" In his *Ogród Nauk* (Paris: Institute Lietracki, 1979) **B.** §(Warsaw: Ksiesznica Literacka, 1984) In Polish. **C.** §(Lublin, 1986) In Polish

Translations of "Proverbs of Hell" (*Marriage* pl. 7-10, treated as a single poem) and "A Divine Image", the first followed by an introduction to Blake as a poet and his place in 19th-Century thought (including the question of whether, strictly speaking, Blake was an atheist), the second followed by a brief consideration of Blake as a painter.

**Milosz, Czeslaw.** *Ziemia Ulro* [*The Land of Ulro*]. (1977)

Perhaps part of it is reprinted as "*Czytajmy Blake'a* [Let us Read Blake]", pp. 199-208 of Ewa Kozubska & Jan Tomkowski, *Mistyczny \_wiat William Blake'a* [*The Mystical World of William Blake*] (1993).

### BLAKE

**Tadeusz Sławek,** *Blake*, XXI, 4 (Spring 1988), 160-165

**Minahen, Charles D.** "... That Every Thing Has Its Own Vortex ...": Dialectics of Vortical Symbolism in Blake." Chapter 7 (pp. 85-97) of his *Vortex/t: The Poetics of Turbulence*. (University Park, Pennsylvania: The Pennsylvania State University Press, 1992)

"Descartes' vertiginous enthusiasm seems uncannily to anticipate" "Blake's epiphinal vortex of transcendant poetic imagination" (pp. 96-97).

### REVIEW

**Mark S. Lussier,** *Blake*, XXVIII (1994-95), 110-114 (the "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence", but Chapter 7 on Blake "adds little to our understanding of Blake" [pp. 111, 113].)

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**Miner, Paul.** “Blake and the Sinful Arts of Forgiveness.” *English Studies*, LXXXVI (2005), 399-423.

A dense and richly allusive study of Blake’s dense and richly allusive word-play.

**Miner, Paul.** “Blake: Four Unrecognized Allusions.” *Notes and Queries*, CCLIII [NS LV] (2008), 29-31.

(1) The “sea jellies Floating” in *Vala*, Night III, p. 44, allude to the “Floating ... sea jellies” in *Philosophical Transactions*, LXIII, Part I (1773); (2) The eyes which “Discerned not the woven hypocrisy” in *Urizen* pl. 25 alludes to Matthew xvi, 1-4 which asks: “Ye hypocrites ... can ye not discern the signs of the times”; (3) The eyes “bound down with a hot iron” in *Vala*, Night VIII, l. 109, echoes I Timothy iv, 1-2, where devilish spirits have “their conscience seared with a hot iron”; and (4) Single vision in “The Everlasting Gospel”, which “leads you to Believe a Lie”, seems to echo Locke, *An Essay Concerning Human Understanding*, who says that dependence on internal spiritual “light ... is to put ourselves in the dark, or ... to believe a Lie”.

**Miner, Paul.** “Blake, Sir Joshua, and Fiery Tongues of the Night Sky.” *Notes and Queries*, CCLIII, 4 (Dec 2008), 420-422.

About Blake’s annotations to Reynolds’s *Discourses*; the tongues of *Jerusalem*. pl. 98, are glossalia or speaking with tongues of the New Testament.

**Miner, Paul.** “Blake’s Lake of Udan Adan.” *Notes and Queries*, CCLIII, 4 (Dec 2008), 417-418.

Democritus and the New ‘Testament use the Greek words “ouden” and “adan” for “nothing”.

**Miner, Paul.** “Blake’s London: Times and Spaces.” *Studies in Romanticism*, XLII (2002), 279-316.

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph & S. Francis (2005).

**Miner, Paul.** “Blake’s ‘Tyger’ as Miltonic Beast.” *Studies in Romanticism*, XLVII (2008), 479-505.

Literary echoes from Milton in Blake’s tigers.

**Miner, Paul.** “The Influence of Hesiod’s Theogony on Blake’s *The Book of Ahania*.” *Notes and Queries*, CCLIV [N.S. LVI] (2009), 361-364.

A densely allusive and rewarding essay.

**Miner, Paul.** “James Hervey’s Influence on Blake’s ‘Tyger’ of Experience.” *Notes and Queries*, CCLIII, 4 (Dec 2008), 414-416.

There are similar questions and images in Hervey’s “Contemplations on the Starry Heavens” (in his *Meditations and Contemplations* [1789], II, 95-100) and in “The Tyger”.

**Miner, Paul.** “An Unnoticed Allusion by William Blake to Gnostic Literature.” *Notes and Queries*, CCLIII [N.S. LV] (2008), 26.

Leviathan and Behemoth in *Jerusalem* pl. 91, ll. 32-41, are said to refer to the Gnostic spheres of Leviathan and Behemoth.

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**Miner, Paul.** "An Unpublished Letter by Ezra Pound on William Blake." *Notes and Queries*, CCLIV [NS, LVI] (2009), 424-425.

Note to Paul Miner of 9 August 1956, stimulated by a query about Blake but not dealing with Blake.

**\*Minney, Penelope.** "Blake's *Job* illustrations, the icon tradition, and some XIV century wall-paintings from St. Stephen's, Westminster." Pp. 112-130 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov & Penelope Minney. (Moscow: [no publisher], 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English".

She "concentrate[s] ... on the St Stephen's wall paintings, on the ways they differ from the biblical Job and have affinities with Blake's *Job*" and finds that "there are certain features in Blake's series for which the *only* known source at present is the St. Stephen's Westminster 'Job'" (pp. 126, 118).

**\*Minney, Penelope.** "Job's Gethsemane: Tradition and Imagination in William Blake's Illustrations for the Book of Job." Durham M. Litt. in Theology and English, 1997. xxviii, 190 pp., 81 reproductions

This careful study focusing on Blake's Job watercolours for Butts of 1805-1810 concludes: "We do not see Job's *moral* progress from a state of self-righteousness to a

healthier state of humility, but his spiritual progress through purgation, illumination, to union with God" (p. 157).

**\*Minton, David.** "Blake's Religion: Should E.P. Thompson Be Our Guide? – A cobbler should stick to his last." *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 101 (2004), 23-74.

Thompson's *Witness Against the Beast: William Blake and the Moral Law* (1993) is "a marvellous book for extending understanding of the milieu of Blake's Soho days, but ... It is a poor guide to Blake's 'mind and art'" (p. 24).

**\*Minton, David.** "William Blake: A Vision of the Last Judgment from the Note-book." *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 100 (2003), 163-200.

**\*Minton, David.** "William Blake's Good & Evil Angels." *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 98 (2003), 75-121.

**\*Minton, David.** "William Blake's Milton A Poem 1803-1808." *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]*, No. 103 (2004), 75-127.

**§Mitchell, Adrian.** "The Greatest Briton [*i.e.*, Blake]." *Socialist History*, No. 25 (2004).

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**\*Mitchell, Andrew.** "The Tiger by William Blake: Poems of the Past Revisited." *Epoch: New Scottish Politics, Poetry, Philosophy, Art, Folk Music*, I, 3 (?1993), 32.

Paraphrase and summary; "The central idea of the poem is creation".

**Mitchell, Adrian,** *Tyger: A Celebration based on the life and work of William Blake. Music by Mike Westbrook* (1971)  
<**BB #A2232**>

**REVIEWS**

**Ronald Hastings,** "Blake's 'Tyger' comes to town",  
*Daily Telegraph* [London], 17 July 1971, p. 7  
<**BBS, 502**>

§**Philip Hope-Wallace,** "Tyger", *Manchester Guardian*, 21 July 1971

**Michael Billington,** "Blake Revitalized", *Times*  
[London], 22 July 1971; reprinted in *Blake Newsletter*, V (1972), 209 <**BB #1190**>

§**Ronald Bryden,** *Observer*, 25 July 1971

§**Albert Hunt,** "The Jerusalem Show", *New Society*, 29  
July 1971

**Morton D. Paley,** *Blake Newsletter*, V (1972), 209  
<**BB**>

**Mitchell, Elizabeth Kathleen.** "Mechanical Reproduction and the Mechanical Philosophy in the Idea of Originality in Eighteenth Century British Printmaking." *DAI* on-line. California (Santa Barbara) Ph.D., 2006.

Mostly about Hogarth, but Chapters 8-9 are on Blake.

**Mitchell, Sebastian.** “‘But cast their eyes on these little wretched Beings’: The innocence and experience of children in the late eighteenth century.” *New Formations: A Journal of Culture/Theory/Politics*, XLII: The Ruins of Childhood (2000), 115-130.

Ostensibly concerned with chimney sweeps with “some social accounts of sweeps alongside” Blake’s “Chimney Sweeper” from “*Songs of Innocence* (1787)” (p. 115), but in fact about pictures of children, with little on sweeps or Blake.

\***Mitchell, William John Thomas**, *Blake’s Composite Art: A Study of the Illuminated Poetry* (1978) <**BBS**>

#### REVIEWS

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§**O.S. Mitchell**, *Ariel: A Review of International English Literature*, IX, 4 (1978), 100-102

§**Anon.**, *Choice*, XV (1978), 848-849

§**David Wagenknecht**, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 158-163

§**Morris Eaves**, *Wordsworth Circle*, X, 3 (Summer 1979), 275-278

\***Thomas Frosch**, *Blake*, XIII, 1 (Summer 1979), 40-48

**I.H. C[hayes]**, *English Language Notes*, XVII (Sept 1979), 67

§**Anne K. Mellor**, *Art Journal*, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)

§**Barbara Maria Stafford**, *Art Quarterly*, NS II (Winter 1979), 118-122 (with 4 others)

§**Hazard Adams**, *Modern Language Quarterly*, XL (1979), 204-207

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§**Elaine Kreizman**, *Modern Language Notes*, XCIV (1979), 1250-1257

§**P. Malekin**, *Review of English Studies*, XXX (1979), 358-360

§**François-Marie Piquet**, *Dix-Huitième Siècle*, XI (1979), 529-530, in French

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXVIII (1979), 137-139

§**Joseph Wittreich**, *Eighteenth-Century Studies*, XIII, 3 (Spring 1980), 348-352

**Vincent De Luca**, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-247 (with 2 others) <**BBS**, 450>

§**J.M.Q. Davies**, *Durham University Journal*, NS XLII (1980), 116-117

§**Anon.**, *Art Express*, Sept/Oct 1981 (with 2 others)

§**John Beer**, *Modern Language Review*, LXXV (1981), 676-682 (with another)

§**George Quasha**, "The Infernal Method," *Parabola*, VI, 1 (1981) (with 2 others)

**Leslie Tannenbaum**, *Eighteenth Century ... Bibliography*, NS V (1983), 358-360

§**P.M.S. D[awson]**, *Critical Quarterly*, XXVI, 4 (1984), 93

§**Mitchell, W.J.T.** "The Romantic Education of W.J.T. Mitchell." 34 paragraphs in *The Last Formalist; or, W.J.T. Mitchell as Romantic Dynasor*. Ed. N.C. Wang. (College

Park [Maryland]: University of Maryland Press, 1997)  
Romantic Circles Praxis Series.

See also "An Interview with Orrin N.C. Wang", 22 paragraphs.

**Mitchell, W.J.T.** "Visible Language: Blake's Wond'rous Art of Writing." Pp. 46-86 of *Romanticism and Contemporary Criticism*. Ed. Morris Eaves & Michael Fischer. (Ithaca & London: Cornell University Press, 1986) <**BBS**> **B**. "Visible Language: Blake's Art of Writing." Chapter Four (pp. 111-150) of his *Picture Theory: Essays on Verbal and Visual Representation*. (Chicago & London: University of Chicago Press, 1994) **C**. Reprinted in *William Blake*, ed. David Punter (1996), pp. 123-148.

**Miyake, Hiroshi.** "Plotinus to Blake – Thomas Taylor o kaishite: Plotinus and Blake – Through Thomas Taylor." *Hokuriku Shukyo Bunka, Horikuriku Shukyo Bunka Gakkai: Religion and Culture, Hokuriku Society for Religious and Cultural Studies, Kanazawa University*, No. 12 (2000), 113-133. In Japanese

**Miyake, Horoshi.** "William Blake Kenkyu – Tengoku to Jigoku no Kekkon ni okeru Sozoryoku ni yoru 'Risei' no Keimou: William Blake and Imagination – The Enlightenment of Reason in *The Marriage of Heaven and Hell*." *Hokuriku Shukyo Bunka, Hokuriku Shukyo Bunka Gakkai: Religion and Culture, Hokuriku Society for Religious and Cultural Studies, Kanazawa University*, No. 9 (1997), 49-68. In Japanese

**Miyamachi, Seiichi.** "Blake Kenkyu no Aratana Shiza -- Dotoku Haiki Ronsha to Rantazu: A New Perspective on

**William Blake and His Circle**  
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Blake Studies: Antinomians and Ranters." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo: Journal of the Society of Humanities, the Society of Humanities, Sapporo Gakuin University*, No. 62 (1998), 237-247. In Japanese

**Miyamachi, Seiichi.** "E.P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo [Bulletin of the Society of Humanities, Sapporo Gakuin University]*, No. 56 (1994), 89-99. In Japanese

A review essay consisting of (1) "Hajime ni [Introduction]", (2) "Tekusuto no Kakuritsu to Blake Kenkyu [Works for Establishing Blake's Texts and Blake Studies]"; (3) "Guraffikku Tekusuto to Blake Kenkyu [Blake's Graphic Texts and Blake Studies]"; (4) "Rekishu Gakusha ni yoru Blake Kenkyu [Historical Studies of Blake]"; (5) "Beula to Serpent no Kaishakuron o megutte [Some Interpretations of Beulah and Serpent]"; and (6) "Ketsuron [Conclusion (concerning E.P. Thomson's book)]".

§**Mohan, Devander.** "The Orphic Poet in Blake's Milton and Contemporary Critical Theory." *Panjab University Research Bulletin (Arts)* [Chandigarh, India], XVII, 2 (Oct 1986), 17-47.

\***Monteiro-Grillo, J.** "Blake (William)." *Verbo: Enciclopédia Luso-Brasileira de Cultura*, III (Lisboa: Verbo [?1982]), 1418-1419. In Portuguese

**Monteith, Ken.** “Rewarding Madness and Testing a Philosophy: The Ellis-Yeats *Works of William Blake*.” Chapter Two (pp. 115-160) of his *Yeats and Theosophy*. (N.Y. & London: Routledge, 2007) Studies in Major Literary Authors

§**Mooli,**<sup>574</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 & Brothers, **1847**) P. 181. **D.** (N.Y., **1848**) **E.** (N.Y., **1849**) **F.** *Der Beruf des Körpers in Beziehung auf den Geist ...*, tr. Dr Ernst Susemihl. (Leipzig: Ernst Kollmann, **1850**) P. 255. In German **G.** *The Use ...* (London: Longman, Brown, Green, and Longmans, **1852**) P. 207. <Bodley> **H.** *Der Beruf ...* (Leipzig: Ernst Kollmann, **1854**) P. 255. In German <Bayerischen Staatsbibliothek, Munchen> **I.** *The Use ...* (N.Y.: Harper & Brothers, **1861**). P. 188.

“Blake, the painter ... confounded them [*phantasies*] with realities”. In German it is about Blake’s “Phantasmer ... Engeln, Dämonen und Heroen” such as Wallace and Edward I.

§**Moore, Michael.** “Wounds and Roses in Yalom, Blake, and Heller.” *Notes on Contemporary Literature*, XXXIV (2004), 5-7.

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<sup>574</sup>The MLA on-line bibliography spells it "Mooij".

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**Moore, Thomas.** *Memoir, Journal, and Correspondence of Thomas Moore.* Ed. Lord John Russell. (London: Longman, Brown, Green, and Longmans, 1854) Vol. VI, p. 57. <Michigan>

According to his journal for 17 June 1829, Moore talked to "Lady Sandon, whom I made laugh a good deal by my account of Varley's book of Astrology, his portrait of the 'Ghost of a Flea,' &c. &c."

**Morey, Frederick L.** "Theodicy; An analysis with illustrations, many from William Blake." *Higginson Journal Dealing with Col. T.W. Higginson ...* [published by the Emily Dickenson Society], No. 35 (1983).

Appendix B: "Positions with Illustrations (many [31] by William Blake) reprinted by permission from Kathleen Raine's *Blake and Antiquity*" (pp. 22-54).

§**Morgenson, Greg.** "Children of Hell." *Spring: A Journal of Archetype and Culture*, LV (Spring 1994), 18-50.

On family relationships via Freud in Blake's *Songs*.

**Morita, Sanetoshi.** "Blake to Rofu [Blake and Rofu]." *Kokugo to Kokubungaku, Tokyo Daigaku Kokugo Kokubungakkai [Japanese Language and Literature, Association of Japanese Language and Literature, Tokyo University]*, No. 70 (1993) 27-44. In Japanese <**BSJ**>

The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem greatly influenced by Blake's "The Sick Rose".

**Morley, Alec.** "William Blake and the Great Eastcheap Orthodoxy." Chapter Five (pp. 139-173) of *Protest and Survival: The Historical Experience: Essays for E.P. Thompson*. Ed. John Rule & Robert Malcolmson. (London: The Merlin Press; N.Y.: The New Press, 1993)

About Blake's ambivalent attitudes toward Swedenborg and early London Swedenborgians; the *Songs* may "represent a Blakean system of Swedenborgian truths" (p. 172), perhaps written in response to an appeal for Swedenborgian songs.

§**Morrison, Richard.** "Blake Power: It's time to make a fuss of the great William Blake, says Richard Morrison." *Times* [London], 24 Nov 2007.

**Morrison, Richard.** "Let's salute our charioteer of fire: He was a supreme British Genius, so why don't we make more of a fuss about William Blakes [*sic*], asks Richard Morrison." *Times* [London], 20 Jan 2007.

§**Morrison, Richard.** "Why this dismal view of Jerusalem?" *Times* [London], 12 April 2008.

About banning Blake's hymn from *Milton*; another "Anglican clergyman ... [makes] a complete hassock of himself". For other essays on the subject, see Anon., "And did those feet", Evans, Goodwin, Gordon, Khew, and Strange.

\***Morsberger, Katharine M.** "William Blake." Pp. 137-142 of Volume 4: *The 17th and 18th Centuries*, of *Dictionary of*

**William Blake and His Circle**  
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*World Biography.* (Chicago & London: Fitzroy Dearborn Publishers; Pasadena & Hackensack, NJ: Salem Press, 1999)

**Morse, David.** "The Figure of the Artist in English Romantic Poetry." Chapter 6 (pp. 228-292) of his *Romanticism: A Structural Analysis.* (London & Basingstoke: Macmillan Press, 1982) B. §(N.Y.: Barnes & Noble, 1982)

Blake is particularly on pp. 234-246.

**\*Morton, A.L.** *The Everlasting Gospel: A Study in the Sources of William Blake* (1958) <BB> **B.** *Blake to [and] Ranter: Blake Shiso no Gensen [Sources of Blake's Thoughts].* Tr. Shoichi Matsushima. (Tokyo: Hokuseido Shoten, 1996) 155 pp.; ISBN: 590101051 C3098 In Japanese

The Japanese version includes "Blake Nenpu [Blake Chronicle]" (pp. 123-136), "Nihon ni okeru Blake Bunken [Blake Bibliography in Japan]" (pp. 137-148), and "Yakusha Atogaki [Translator's Afterword]" (pp. 149-155).

### REVIEWS

#### 1958

§**Anon.**, *Times Literary Supplement*, 6 June 1958, p. 311

#### 1996

**Ayako Wada**, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 118-121, in Japanese

\***Moskal, Jeanne.** "Blake, Dante, and 'Whatever is for Vengeance'." *Philological Quarterly*, LXXIX (1991), 317-338. <**BBS**>

A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).

### REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 102-103

\***Moskal, Jeanne.** *Blake, Ethics, and Forgiveness*. (Tuscaloosa & 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 (Sept 1994), 42

**J.T. Lynch**, *Humanities: Language & Literature – English & American*, XXXII, No. 4 (Dec 1994) ("the focus is narrow without always being sharp; the readings are sometimes belabored; and the importance of her topic is overstated")

§*Choice*, XXXII (1995), 601

§*Academic Library Book Review*, X (1995), 19

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- Stephen C. Behrendt**, *Wordsworth Circle*, XXVI (1995), 201-203 (with another)
- Kay Kimbrough**, *Harbinger* (it is "outstanding" for "demonstrating" the "evolution" of Blake's ethical views and for illuminating Blake as an "original visionary prophet")
- David L. Clark**, *Christianity and Literature*, XLIV, 3-4 (Spring-Summer 1995), 397-400 ("even-handed" and "powerfully illuminating")
- Thomas L. Cooksey**, *South Atlantic Review*, LX, No. 3 (Sept 1995), 123-125 (a "useful contribution", "thorough and well-informed, if at times monotonous" which shows that "the intrapsychic wins out over the intersubjective")
- Steven Cox**, *Blake*, XXIX, 3 (Winter 1995-96), 97-102 ("a typical academic book" whose "problems are not all stylistic and organizational", for "Some of Moskal's intellectual positions have not been thought through carefully enough" [pp. 97, 102])
- D. Bg**, *Academic Library Books Review* (April 1996) ("It contributes to our understanding of Blake's struggle to represent human forgiveness in his work")
- Jason Whittaker**, *BARS Bulletin & Review*, No. 10 (May 1996), 12-13 (almost entirely summary)
- Doug Thorpe**, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129 (with another) (a summary).

§**Margaret Storch**, *Modern Language Review*, XCI, 2 (1996), 458-459 (with another)

§*Religion and Literature*, XXVIII (1996), 129-134 (with another)

**David Worrall**, *Byron Journal* (Summer 1996), 96 ("a brave and important study")

**Dan Albergotti**, *European Romantic Review*, VII (1997), 194-197 ("an extraordinarily thorough and engaging study" [p. 195])

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 394 ("a brave and important study")

**Adrien Peeler**, *Journal of the Blake Society at St James*, No. 3 (1998), 63-74 (an appreciation)

**Moskal, Jeanne**. "Forgiveness, Love and Pride in Blake's *The Everlasting Gospel*." *Religion and Literature*, XX, 2 (Summer 1988), 19-39. <**BBS**>

A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).

\***Moskal, Jeanne**. "Friendship and Forgiveness in Blake's Illustrations to Job." *South Atlantic Review*, LV, 2 (May 1990), 15-37. <**BBS**>

A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).

**Moskal, Jeanne**. "The Problem of Forgiveness in Blake's Annotations to Lavater." *Studies in Philology*, LXXXVI, 2 (1989), 65-86. <**BBS**>

A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).

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[**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 elle-même 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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**\*Le Navire d’Argent [Paris]**

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“Visions of Inversion: Three of Blake’s *Songs of Innocence* Reconsidered.” Pp. 155-178. Translated by the author from “Tenkan no vijyon: Blake no sanpen no ‘Muku no Uta’ [Vision of Changes: Blake’s Three Poems in *Songs of Innocence*]”, *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 16-24.

“The Continuous Questioner – The Impasse of Deistic Reasoning in ‘The Tyger’.” Pp. 179-196. Translated by the author from “Toi tsuzukeru Katarite -- Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking -- An Essay on Blake's 'The Tyger']”, *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40.

“‘The Sick Rose’ – A Brief Critical History (1924-91).” Pp. 197-212. Translated by the author from “Blake no 'Yameru Bara' no Hi-Genteisei (1): The Indefinability of Blake's 'The Sick Rose' (1)”, *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 31 (1996), 1-14.

“Newtonian Influences in *Songs of Experience*.” Pp. 213-232. Reprinted from *Studies in English and American Literature*, No. 33 (Tokyo: Japan Women’s University, 1998).

### Part 3

#### The Last Prophetic Books

“Self-Annihilation in *Milton*.” Pp. 233-250. A translation by the author from “Blake no *Milton* ni okeru 'Jiko Mekkyaku': 'Self-Annihilation' in Blake's *Milton*”, *Nihon Joshi Daigaku Kiyo, Bungakubu: Journal, Faculty of Humanities, Japan Women's University*, No. 46 (1996), 292-39; also printed in pp. 172-180 of *The Reception of Blake in the Orient*, ed. Steve Clark & Masashi Suzuki (2006).

“Los, his Spectre, and the Gospel Virtues – A Central Conflict in *Jerusalem*.” Pp. 251-270. Translated by the author from “Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre”, *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 25-32.

“The Use of Aphorisms in Blake’s *Jerusalem*.” Pp. 271-290. A translation by the author from “‘Jerusalem’ ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake’s *Jerusalem*”, *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women’s Institute*, No. 40 (1990), 21-36; first printed as pp. 127-144 of *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*, ed. Kenkichi Kamijima (Tokyo: Kirihara Shoten, 1995).

#### Blake and Dante

“Forgiveness and Infinite Texts: A Conclusion.” Pp. 291-318. Translated by the author from “Blake no Dante rikai – ‘Yurushi’ to mugen no text [Blake’s Reading of Dante – ‘Forgiveness’ and Infinite Text]”, pp. 226-266 of *Dante to*

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*Gendai* [*Dante and the Present Day*], ed. Yoshio Yonekawa (Tokyo: Chusekisha, 2006).

**REVIEW**

**Steve Clark**, *Igirisu Roman Ha Kenkyu: Essays in English Romanticism*, XXXII (2008), 113-120 (“Hatsuko Niimi’s lucid and well-supported study ... combines extensive coverage of the early Illuminated Books, the Songs, and the later Prophecies, with expert consideration of the Japanese reception centering on Soetsu Yanagi, and a fine concluding chapter on the relation of late Blake to Dante” [pp. 113-114]).

**Niimi, Hatsuko**. “The Divine Image – A Study of Blake’s Idea of God.” Pp. 13-32. Reprinted from *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature* [of Japan Women’s University], No. 17 (1982), 33-51. <**BBS**> B. Reprinted in her *Blake’s Dialogic Texts* (2006), 13-32.

**Niimi, Hatsuko**. “‘Jerusalem’ ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake’s *Jerusalem*.” *Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women’s Institute*, No. 40 (1990), 21-36. In Japanese <**BBS**> B. Reprinted as pp. 127-144 of *Centre and Circumference: Essays in English Romanticism* [by members of the] *Association of English Romanticism in Japan*, ed. Kenkichi Kamijima (Tokyo: Kirihara Shoten, 1995), 1227-144. C. Translated by the author as “The Use of Aphorisms in Blake’s *Jerusalem*” in her *Blake’s Dialogic Texts* (2006).

B is "a revision of my thesis .... The main theme of the argument has been for the most part retained except for a change in the terminology" (p. 142).

**Niimi, Hatsuko.** "Los to yuki (specta) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre." *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 16 (1992), 25-32. In Japanese <**BBS**> **B**. Translated by the author as "Los, his Spectre, and the Gospel Virtues – A Central Conflict in *Jerusalem*" in her *Blake's Dialogic Texts* (2006).

§\***Niimi, Hatsuko.** "Newtonian Influences in *Songs of Experience*." *Studies in English and American Literature*, No. 33 (Tokyo: Japan Women's University, 1998). **B**. Reprinted in her *Blake's Dialogic Texts* (2006).

§**Niimi, Hatsuko.** "'Pensive Queen'–Thel's Questions Reconsidered." *Studies in English and American Literature*, No. 37 (Tokyo: Japan Women's University, 2002). **B**. Reprinted in her *Blake's Dialogic Texts* (2006).

**Niimi, Hatsuko.** "The Proverbial Language of Blake's *Heaven and Hell*." Pp.73-92. *Studies in English Literature [Japan]*, English Number (1982), 3-20. <**BBS**> **B**. Reprinted in her *Blake's Dialogic Texts* (2006).

**Niimi, Hatsuko.** "Shirarezaru gaka kara mujun no katamari e: From Pictor Ignatus to a Man of Contradictions: Three Lives of William Blake." *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 34-41. In Japanese <**BSJ**>

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**Niimi, Hatsuko.** "Soetsu Yanagi's *William Blake*." *Journal of the Blake Society of St James*, No. 3 (1998), 52-59. **B.** Apparently expanded in the "Introduction" (pp. 1-12) to her *Blake's Dialogic Texts* (2006).

**Niimi, Hatsuko.** "Tenkan no vijyon: Blake no sanpen no 'Muku no Uta' [Vision of Changes: Blake's Three Poems in *Songs of Innocence*]." *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 16-24. In Japanese <**BBS**> **B.** Translated by the author as "Visions of Inversion: Three of Blake's *Songs of Innocence* Reconsidered" in her *Blake's Dialogic Texts* (2006).

**Niimi, Hatsuko.** "Toi tsuzukeru Katarite -- Blake 'Tora' no Ichikosatsu [A Speaker Who Keeps On Asking – An Essay on Blake's 'The Tyger']." *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and American Literature, The English Literary Society of Japan Women's University*, No. 29 (1994), 27-40. In Japanese **B.** Translated by the author as "The Continuous Questioner – The Impasse of Deistic Reasoning in 'The Tyger'" in her *Blake's Dialogic Texts* (2006).

§**Noad, Charles E.** "Frodo and His Spectre: Blakean Resonances in Tolkien." *Mythlore*, XXI (1996), 58-62.

§**Norina, K.** "200 let knigi Vil'yama Bleika 'Pesni nevedeniya' [The 200th Anniversary of Blake's Book 'Songs of Innocence']." Pp. 236-242 of *Pamyatnie Knizhnie Dati* [*The Commemoration of Literary Dates*]. (Moskva, 1989). In Russian

For the 1982 edition, see Samorodov.

§**Norton, Charles Eliot.** "Blake's Songs and Poetical Sketches." *North American Review* (April 1869), 641-643.

\***Norvig, Gerda S.** *Dark Figures in the Desired Country: Blake's Illustrations to THE PILGRIM'S PROGRESS*. (Berkeley, Los Angeles, Oxford: University of California Press, 1993) xxxii, 328 pp., 147 reproductions; ISBN: 0520044711

A psychopompous work using "Jung's fearless, nonpositivistic prioritizing of the psyche's self-referential typologies" to offer a "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. xxvii, 16, 198). The reproductions include 28 of Blake's water colours for *Pilgrim's Progress* in colour plus all 29 in black-and-white reproduced 6-8 to a page.

The work is apparently developed from her 1979 dissertation.

## REVIEWS

**Martin Butlin**, *Burlington Magazine*, CXXXVI (1994), 18-20 (with another) (Norvig's book is "rather naive and not always convincing"; frequently "she makes statements and draws inferences [*about Blake*] on the basis of what must be work added by the later hand" to the Bunyan drawings [pp. 119, 118])

**Irene Tayler**, *English Language Notes*, XXXI, 3 (March 1994), 77-79 ("brilliant", "beautiful and

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intelligent", "one of the best [*books*] I know on Blake's composite art" [pp. 77-79])

**Richard Wendorf**, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("important")

§*Literature and Theology*, IX (1995), 455-456

**Stephen C. Behrendt**, *Blake*, XXIX, 1 (Summer 1995), 26 ("a learned and meticulous book ... a trove of valuable visual information", "an immense achievement" [25, 29])

**David Worrall**, *Year's Work in English Studies* for 1993 (1996), 324 (the book "is highly compromised by the neglect of the materiality of the pictures ... unnerving at best and questionable at worst")

**Norvig, Gerda S.** "Female Subjectivity and the Desire of Reading In(to) Blake's *Book of Thel*." *Studies in Romanticism*, XXXIV (1995), 255-271. **B.** Reprinted in *William Blake*, ed. John Lucas (1998), 148-166.

Thel "comes to stand *for*, and stand *in*, a liminal position between theory and resistance to theory ... a position that the text portrays as radically gendered" (p. 255).

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 400-401 ("challenging"; "Norvig's approach is a strong one")

**Norvig, Gerda S.** "Images of Wonder, Images of Truth: Blake's Illustrations to *The Pilgrim's Progress*." *DAI*, XXXIX (1979), 7360-1A. Brandeis Ph.D., 1979 <**BBS**>.

"The tools of depth psychology as well as art criticism are used". The dissertation is developed in her book called *Dark Figures in the Desired Country* (1993).

§**Noskové, Martina.** "The Eternal Female: A Contribution to the Gendered Readings of William Blake's *Thel* and *Oothoon*." *Brno Studies in English: Sbornik Praci Filosofické Fakulty Brněnské [Czechoslovakia]*, S, XXX (2004), 159-177.

**Nöth, Winfried.** "Cognition, iconicity, and Blake's fearful symmetry." Pp. 647-655 of *Interdigitation: Essays for Irmengard Rauch*. Ed. Gerald F. Carr, Wayne Harbart, & Lihua Zhang. (N.Y., Washington/Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1999)

Part 6: "Blake's fearful symmetry" (pp. 652-653) tells us that "The Tyger" has "a high degree of translative symmetry".

**Nouvion, V. de.** "BLAKE (WILLIAM), graveur, peintre, et 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. 648-649. In French <New York Public Library>

Blake surpassed his master before he was 20, when he finished his apprenticeship. He had "une brillante réputation" as an engraver. He cites Cunningham, but some facts come silently from Romey.

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**Nuckels, Rosa Turner.** "Visions of light in the poetry of William Blake and Emily Dickinson." *DAI*, LVII (1997), 4734A. North Texas Ph.D., 1996.

A comparison of "the broad outlines of Blake's and Dickinson's thought"; the parallel "includes all essentials of their thought."

§**Nudelman, Bryan C.** "Spaces of Transformation: Liminality and William Blake's *America: A Prophecy*." *Lamar: Journal of the Humanities*, XXVIII (2003), 33-46.

**Nurmi, Martin K.**, *Blake's Marriage of Heaven and Hell: A Critical Study* (1957) <BB>

**REVIEWS**

§**P.F. Fisher**, *Queen's Quarterly*, LXIV (1957), 456-458  
(with another)

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII (1958), 165

§**H.M. Margoliouth**, *Review of English Studies*, NS IX (1958), 453

§**Kathleen Raine**, *Modern Language Review*, LII (1958), 246-248

\***Nurmi, Martin K.** "Blake's Revisions of *The Tyger*." *PMLA*, LXXI (1956), 669-685. <BB> **B.** Reprinted in *William Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE: A Casebook*. Ed. Margaret Bottrall. (London, 1970) <BB> **C.** Reprinted in *William Blake: The Tyger*. Ed. Winston

Weathers. (Columbus [Ohio], 1969) The Merrill Literary Casebook Series <**BB**>

Pp. 104-106 of 1969 are reprinted as “‘The Tyger’: Revisions Mirroring Changes in Society” in pp. 20-22 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Nurmi, Martin K.**, *William Blake* (London, 1975) <**BB** #**A2299**> (Kent, Ohio: Kent State University Press, 1975)

### REVIEWS

**Paul M. Zall**, *Blake Newsletter*, IX, 2 (Fall 1975), 54-55

§**Morton D. Paley**, *Review of English Studies*, XXVII (1976), 475-477

§**Anon.**, *Choice*, XIV (1977), 377

§**Wallace Jackson**, *South Atlantic Quarterly*, LXXVIII, 1 (Winter 1978), 125-126

\***Nuttall, A.D.** *The Alternative Trinity: Gnostic Heresy in Marlowe, Milton, and Blake*. (Oxford: Clarendon Press, 1998) xiii, 282 pp.; ISBN: 019818462X

The Blake sections consist of Chapters

- I "Blake: The Son Versus the Father." Pp. 4-21. ("The tendency of my argument is to suggest that, long before William Blake, Gnosticism implies an alternative Trinity in which the Son opposes the Father" [p. 15].)
- 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].)

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**John Leonard**, "Can it Be Sin to Know?", *Essays in Criticism*, XLIX (1999), 344-352 (the book is "often wrong, but ... never dull" [p. 352])

§**Stephen Prickett**, *Times Literary Supplement*, 9 July 1999, p. 24

§**E.D. Hill**, *Choice*, XXXVII (1999), 176 ("he writes in a chattering mode")

**O**

**O., N.;** see Owens, Norah

§**Obarski, Eugeniusz.** "William Blake: artysta I heretyk [William Blake: Artist and Heretic]." [http://www.gnosis/aurea\\_catena\\_gnosis/prokopiuk\\_ogdoada04.htm](http://www.gnosis/aurea_catena_gnosis/prokopiuk_ogdoada04.htm) In Polish

§**Obrestad, T.** "Six Poems by William Blake." In *Miscellanea: Essays by Present and Former Students in the English Department of the University of Oslo: A Tribute to Professor Kristian Smidt on the Occasion of his Fiftieth Birthday 20 November 1966.* (Oslo: Universitetsforlaget, 1966)

§**Odden, Danile.** "Blake, Wordsworth, and the French Revolution." *Humanist Dagarna: Att Första Europa [Humanities Days: To Understand Europe]*. ([University of Uppsala] 1994) Pp. 147-151.

**Odone, Cristina.** “How exciting that new Labour should choose, as its top poet, a man who went in for nude sunbathing.” *New Statesman*, 14 June 1999, on-line.

“The choice of Blake as the poet of the [Millenium] Dome [in London], says something ... about new Labour culture”.

**Oe, Kenzaburo.** “Ikiru koto Hon wo yomu koto (4) Blake no juiyuo ni hajimaru [To Live and to Read (4): In the Beginning was Blake].” *Subaru*, XXVIII (2006), 166-181. In Japanese

A lecture at a Tokyo bookstore on 18 September 2006. Oe is attracted primarily to Blake’s prophecies rather than to his shorter poems. He first encountered Blake’s text in a library of the University of Tokyo. A young man sitting next to him was concentrating on a page of a huge book. When the man left to go to the lavatory, Oe looked at the page and found two impressive lines, which he memorised in haste before the man returned: “That Man should labour & sorrow, & learn & forget, & return | To the dark valley whence he came, to begin his labours anew” [*Vala* (1963), p. 110, ll. 19-20]. Oe received inspiration and encouragement from Blake in his life and his work. (Hikari Sato)

**Oe, Kenzaburo.** *Rouse Up O Young Men of the New Age!* Tr. John Nathan. (N.Y.: Grove Press, 2002) 8<sup>o</sup>, vii, 259 pp.; ISBN: 0802117104

An autobiographical novel about the fictional author's changing relationship with his severely handicapped son called Eeyore who is not "corrupted by Experience: in Eeyore, the power of innocence had been preserved" (p. 246).

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Blake's influence is pervasive and fundamental. The book- and chapter-titles are from Blake, and the fictional author says: "I have braided my life with my handicapped son and my thoughts occasioned by reading William Blake"; it is a "chronicle of William Blake superimposed on my life with my son" (pp. 203, 210).

The novel by the Nobel laureate was first published in Japanese (Tokyo: Kodansha, 1983).

John Nathan, "Afterword" (pp. 251-259) begins with a motto: "The Imagination is ... the Human Existence itself.--William Blake".

Oe's relationship with Blake has been extensively examined 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), 254-264. <BBS>

**O'Flinn, Paul.** "Studying a Blake Poem." Chapter 2 (pp. 12-30) of his *How to Study Romantic Poetry*. (Basingstoke & London: Macmillan, 1988) Macmillan How to Study <BBS> B. (N.Y.: St Martin's Press, 2001) Pp. 11-28.

About "Nurse's Song" (*Innocence*) and "The Clod & the Pebble".

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summe), 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. 400-401 (1973), 47-63. In Japanese, despite the English title. <BSJ>

**Ogden, James.** "Isaac D'Israeli on Blake." *Aligarh Critical Miscellany*, XI (1998 [received 31 Jan 2001]), 143-145; XII (1999), 94 (corrigenda).

It gives "a fully emended text" (based entirely on hypothesis) of the letter from D'Israeli to Dibdin of 24 July 1835 (see *BR* (2) 328-329).

**O'Gorman, Francis.** "A Blakean Allusion in Ruskin's *Fors Clavigera*." *Notes and Queries*, CCXL [NS XLII] (1995), 175-176.

A reference to "houses of brick ... full of monkeys" is alleged to be a covert allusion to *The Marriage*.

**§O'Gorman, Marcel.** "The Hyper-Iconic De-Vice: Peter Ramus Meets William Blake." In his *E-Crit: Digital Media, Critical Theory, and the Humanities*. (Toronto, Buffalo: University of Toronto Press, 2006)

**Oh, Moon-Kil.** "Nangmanjeok Sangsangryuk Yeonku: Blake-wa Wordsworth Bikyo: A Study on Romantic Imagination: A Comparison Between Blake and Wordsworth." Chungang University (Seoul, South Korea) Ph.D., 1989. 153 pp.; in Korean, with an English abstract on pp. 151-153.

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**O'Higgins, Elizabeth.** "The Wild Deer: Introduction to William Blake's Hidden Designs." *Dublin Magazine*, NS XXX [i.e., XXIX], 1 (Jan-March 1954) [N.Y.: Kraus Reprint Corporation, 1967], 7-15.

The child depicted in "The Death of Earl Godwin" has on his forehead the letters "CCeil" indicating that "The child's name is O'Neil", and "The identity of the child establishes the meaning" of the picture (p. 9).

**\*Okada, Kazuya.** "Romantic Radicalism: Discourses of Liberty in Blake." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 5-17.

§**Okada, Kazuya.** "Thel Reestimated: Blake's Re-invention of Cupid and psyche [*sic*] and his ide(/myth)/ology." *Journal of the English Literary Society of Okayama*, XXXV (2008), 13-23.

**\*Okada, Takahiko.** "Moeru kokoro de hono o shimesu -- Blake [To Reveal Burning Flames with a Passionate Heart -- Blake]." *Mizue [Water-Colour Paintings: A Monthly Review of the Fine Arts]*, No. 816 (1973) [Special Issue: William Blake: The Visionary of Mysterious Space], 55-59. B. Pp. 82-93 of his *Yume o tagayasu: Genso kaiga ron [Cultivation of Dream: Essay on Visionary Paintings]*. (Tokyo: Ozawa Shoten, 1981) In Japanese

**Okada, Takahiko.** "Shocho no chikara -- Blake [Symbolic Power -- Blake]." Chapter 3 (pp. 85-122) of his *Geijutsu no*

*seikatsuka: Morris, Blake, katachi no kanosei* [Carrying Out Arts in Life: Morris, Blake and Potentiality in Making Forms]. (Tokyo: Ozawa shoten, 1993) In Japanese <BSJ>

\***Okamoto, Kenjiro.** "Blake." Pp. 22-28 of *Goya to [and] Blake: Sekai no Bijutsu: Shukan Asahi Hyakka 1* [Fine Arts of the World: Weekly Asahi Collection], No. 121 (1977). In Japanese <BSJ>

**Okamoto, Kenjiro, & Saburo Matsukata.** "Igirisu no Bijutsu [English Arts]." *Arubiyon: Albion, Organ of the Albion Club*, No. 46 (1959), 26-36. In Japanese <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 (Sept 2006), 21-24.

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**O'Keefe, Richard Robert.** "Mythic archetypes in Ralph Waldo Emerson: A Blakean Reading." Pennsylvania State Ph.D. 1991 <*BBS*>

Presumably it is the basis for his book with the same title (1995).

**O'Keefe, Richard R.** *Mythic Archetypes in Ralph Waldo Emerson: A Blakean Reading.* (Kent & London: Kent State University Press, 1995) 8<sup>o</sup>, viii, 228 pp; ISBN: 0873385187

"The archetypal models have been chosen from Blake precisely because there is no direct influence involved" (p. 3) .

Presumably it derives from his 1991 Pennsylvania State dissertation with the same title.

**REVIEW**

§**P.J. Ferlazzo**, *Choice*, XXXIII (1996), 1312-1313

**O'Keefe, Vincent.** "Debunking the Romantic Ideology: A Re-View of Blake's *Jerusalem*." *European Romantic Review*, VII (1996), 40-48.

"*Jerusalem* is a socially engaged work of literature" (p. 40).

**Okuda, Kihachiro.** "William Blake Saku 'Yameru Bara': On William Blake's Poem 'The Sick Rose'." *Nara Kyoiku Daigaku Kiyo, Jinbun Shakaikagaku, Nara Kyoiku Daigaku: Bulletin of Nara University of Education, Cultural and Social Science*, XLVIII, 1 (1999), 83-90. In Japanese, with an English abstract on p. 90

§**Okuma, Akinobu.** "The Poetical Language of Blake." *Eigo Seinen: The Rising Generation*, CXXIX (1984).

\***Okuma, Akinobu.** *William Blake Kenkyu: "Yonju no Ningen" to Seiai, Gisei, Kyusai o megutte: [Sexuality, Brotherhood, Sacrifice, and Salvation: A Study of William Blake's "Fourfold Man"]*. (Tokyo: Sairyusha, 1997) 434 pp.; ISBN: 4882024454 C0098 In Japanese

The book consists of:

Introduction: "Blake no Shiso no Patan -- 'Yonju no Ningen' to Seiai, Gisei, Kyusai [Patterns of Blake's Thought -- 'Fourfold Man', Sexuality, Brotherhood, Sacrifice, and Salvation]." Pp. 9-29.

### Chapter

1 "Shinwa no Katarite o megutte [On Speakers in Blake's Myth]." Pp. 31-60.

2 "Bunkon -- Blake Shinwa no Kosei Genri [Soul Divided in Four -- Principle of Composing Blake's Myth]." Pp. 61-89.

3 "Reikon no Unmei -- Blake Shinwa no Sekai to Takei [Destiny of Human Souls -- A World and System in Blake's Myth]." Pp. 91-120.

4 "Ryosei Guyu -- Seiai to Yuai [Hermaphrodite -- Sexuality and Brotherhood]." Pp. 121-173.

5 "Keimo Shiso to Blake [Blake and Enlightenment]." Pp. 175-200.

6 "Orc Densetsu to Yottsu no Zoa no Gui [The Orc Cycle and Allegory in *The Four Zoas*]." Pp. 201-262.

7 "Gisei o koete -- Jinruigakuteki Sozoryoku to Tairitsu no Ronri [Beyond Sacrifice -- Anthropological Imagination and the Logic of Contraries]." Pp. 263-308.

8 "'Shirei' to Guigateki Shuho [The Poetic Genius' and Allegorical Method]." Pp. 309-371.

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9 "Kjusai -- Blake no Jiku [Salvation -- Blake's Time and Space]." Pp. 373-408.

**REVIEWS**

**Mitsuru Watanabe**, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 22 (1998), 100-103, in Japanese

**Masashi Suzuki**, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, the English Literary Society of Japan*, LXXV, No. 1 (1998), 94-98, in Japanese

**Olivero, Federico**. "Sulla Tecnica Poetica di William Blake." Pp. 1-28 of his *Studi sul Romanticismo Inglese*. (Bari [Italy], 1914) In Italian <BB> B. Tr. Alvaro Armando Vasseur as "La técnica poética de William Blake." Pp. 35-56 of *El romanticismo inglés*. Tr. Alvaro Armando Vasseur. Obra inédita en castellano. (Madrid: Editorial-América, [1922]) Biblioteca de Autores Célebres In Spanish

§**Olson, D.W., & M.S. Olson**. "William Blake and August's Fiery Meteors." *Sky and Telescope*, LXXVIII (1989), 192-199.

It is presumably related to Donald W. Olson & Marilyn S. Olson, "William Blake and August's Fiery Meteors", *Astronomical Computing* (Aug 1989), 192-194.

\***Olson, Roberta J., & Jay M. Pasachoff.** "The Comets and Meteors of Blake and His Circle and the Great Comet of 1811." Pp. 109-130 of their *Fire in the Sky: Comets and Meteors, the Decisive Centuries, in British Art and Science*. Epilogue by Colin Pillinger. (Cambridge: Cambridge University Press, 1998)

Deals especially with Linnell's meticulous drawings of the 1811 comet.

Note also "Telescopes and Blake's and Sandby's Contemporaries: William and Caroline Herschel" (pp. 96-101) and "The Comets and Meteors of Later Visionaries" Samuel Palmer, Francis Danby, and John Martin (pp. 163-166).

§**Omer, M[ordeciai].** "The Iconography of the Deluge in English Romantic Art, with Special Reference to William Blake and J.M.W. Turner." *Index to [British] Theses*, XXVI (1977), #178. East Anglia Ph.D., 1976.

**O'Neill, Michael.** "Blake and the Self-Conscious Poem." Pp. 145-159 of *Trends in English and American Studies: Literature and the Imagination: Essays in Honour of James Lester Hogg*. Ed. Sabine Coelsch-Foisner, Wolfgang Görtschacher, & Holger M. Klein. (Lewiston/Queenston/Lampeter [Wales]: The Edwin Mellen Press, 1996) **B.** "'And I Stain'd the Water Clear': Blake." Chapter 1 (pp. 3-24) of his *Romanticism and the Self-Conscious Poem*. (Oxford: Clarendon Press, 1997)

"I wish to claim for Blake, then, a simultaneous ability to affirm and question the poet's role" (A, p. 149; B, p. 13). The 1996 essay is "a version" of that of 1997 (B, p. viii).

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§**Ono, Yoko.** "Eve no Saikochiku -- Blake no me o toshite miru Milton no Eve [Recreation of Eve -- Blake's View of Milton's Eve]." *Kobe Eibei Ronso, Kobe Eibeigakkai, Kobe Daigaku* [*Journal of the Society of English-American Literature, Kobe University*], No. 10 (1996), 267-280. In Japanese

**Ooka, Shohei.** "Blake o yomu Tominaga Taro [Taro Tominaga Who Reads Blake]." *Bungei* [*Literature*], XIX, No. 1 (1980), 344-348. <**BBS**> B. Reprinted on pp. 361-367 of Vol. XVII of his *Ooka Shohei Zenshu* [*Complete Writings of Shohei Ooka*]. (Tokyo: Chikuma Shobo, 1995) In Japanese

§**Ormond, Richard & Leonee.** "William Blake." In their *Great Poets*. (London: National Portrait Gallery, 1969)

§**Ormsby, Bronwyn Ann.** "The Materials and Techniques of William Blake's Tempera Paintings." 2 vols. University of Northumbria at Newcastle Ph.D., 2003.

**Osińska, Agnieszka.** "Bez 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.

\***Østermark-Johansen, Lene.** “Victorian Angles on Blake: Reading the Artist’s Head in the Nineteenth Century.” *Angles on the English-Speaking World* [Copenhagen], III (2003), 141-164.

On “William Blake’s head and the Victorians’ attempt to establish a visual image of the Romantic poet that fully corresponded to their own complex myth of him” (p. 143).

**Ostriker, Alicia.** "The Road of Excess: My William Blake." Pp. 67-88 of *The Romantics and Us: Essays on Literature and Culture*. Ed. Gene W. Ruoff. (New Brunswick [New Jersey] & London: Rutgers University Press, 1990) <**BBS**> **B.** Silently reprinted on pp. 150-159 of *Where We Stand: Women Poets on Literary Tradition*. Ed. Sharon Bryan. (N.Y. & London: Norton, 1993)

"He is still, for me, a courage-bringer" (1993, p. 159).

**Ostriker, Alicia S.** *Vision and Verse in William Blake*. (Madison & Milwaukee, 1965) <**BB**>

Chapter 5: Metrics: Pattern and Variation (pp. 55-78) is reprinted in pp. 10-29 of *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*, ed. Morton D. Paley (1969) <**BBS**>, and pp. 94-99 are reprinted as “Sound and Structure” on pp. 77-78 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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**John E. Grant**, *Philological Quarterly*, XLV, 3 (July 1966), 536-538

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- §**Hazard Adams**, *Journal of Aesthetics and Art Criticism*, XXV (Fall 1966), 107-108 (with another)
- G.E. Bentley, Jr.**, *Modern Language Review*, LXI, (1966), 684-685
- §**James Benziger**, *Criticism*, VIII (1966), 289-293 (with another)
- §**Danielle Chavy Cooper**, *Books Abroad*, XL (1966), 343-344
- §**D.W. Harding**, *Notes and Queries*, CCXI (1966), 235-236
- §**George M. Harper**, *South Atlantic Quarterly*, LXV (1966), 410-411
- §**Frederick W. Hilles**, *Studies in English Literature, 1500-1900*, VI (1966), 607
- §**Frederick T. Wood**, *English Studies*, XLVII (1966), 338
- M.K. N[urmi]**, *English Language Notes*, IV (1966), 23-24
- §**Martin K. Nurmi [bis]**, *Journal of English and Germanic Philology*, LXVI (1967), 461-463
- §**Margaret Shook**, *Modern Philology*, LXV (1967), 79-81
- §**Michael J. Tolley**, *Southern Review* [Adelaide], II (1967), 269-277 (with 4 others)

**Otomo, Mikaeru.** "W. Blake *Yonin no Zoas no Sekai to Entoropi no Hosoku*: The Cosmic View in W. Blake's *The Four Zoas* and the Entropy Law." *Higashi Nippon Gakuen*

*Daigaku Kyoyobu Ronshu: Higashi Nippon Gakuen Journal of Liberal Arts and Science*, No. 13 (1987), 17-27. In Japanese <BSJ>

\***Otto, Peter.** "Blake, William 1757-1827." Vol. I, pp. 94-96, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. & London: Fitzroy Dearborn, 2004)

\***Otto, Peter.** *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in THE FOUR ZOAS*. (Oxford [ & c ]: Oxford University Press, 2000) 8°, xiv + 365 pp., 16 reproductions; ISBN: 019818719X

*Blake's Critique of Transcendence* argues, first, that *The Four Zoas* is structured as a coherent, albeit complex and multi-voiced narrative, which details the history and outlines the relations that constitute the body of the fallen Albion. Second, far from being opaque, the illuminations (drawings and proof engravings) are arranged in a multifaceted "visual" narrative, that stretches across the entire length of the poem. Third, text and illumination sustain an intimate, mutually clarifying relation to each other. The latter offers a perspective, often from the point of view of the body, of events described in the former. [p. 10]

It focuses particularly on "the poem's conversation ... between Swedenborg, Young, and Locke", especially "the religious sublime of *Night Thoughts*" (pp. 17, 18).

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"An early version of Chapter 5 ['A Cacophony of Voices', pp. 101-113] first appeared" in "The Multiple Births of Los in *The Four Zoas*", *Studies in English Literature 1500-1900*, XXI (1991), 631-653; "An abbreviated version of Chapter 3 ["The Birth of Los(s) from Tharmas", pp. 53-77] was first published in *Mattoid*" [which appears in neither his bibliography nor GEB's records]; "A Pompous High Priest: Urizen's Ancient Phallic Religion in *The Four Zoas*", *Blake*, XXXV (2001), 4-22, "draws on and develops one strand of the material" presented in Chapters 2, 6, 9, and 10 (pp. vii-viii).

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§**Alan Nicholson**, *Literature and Theology*, XVI (2002), 223-226

**Wayne C. Ripley**, *Romantics on the Net*, 27 (Aug 2002) ("For all these difficulties, the book is at its best in its extensive readings of the poem")

**Mark Lussier**, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-169 (with 3 others) (Otto's is an "insightful commentary" [p. 169])

**Otto, Peter**, *Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake* (1991) <BBS>

**REVIEWS**

**D.W. Dörbecker**, *Blake*, XXV, 1 (Summer 1991), 27-28

§**Herbert F. Tucker**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XXXI, 4 (Autumn 1991) (with 4 others)

- Philip Cox**, *BARS Bulletin & Review*, No. 3 (Oct 1992), 13-14 ("While there is much to admire in this book, I find its practice of reading Blake in his [Blake's] own terms ultimately frustrating")
- M.T. S[mith]**, *Romantic Movement ... Bibliography for 1991* (1992), 89-90
- V.A. De Luca**, *Blake*, XXVII, 1 (Summer 1993), 27-29 (the book "is hobbled by an overall weakness in the treatment of its subject" [p. 27])  
See **Peter Otto**, "Reply to De Luca's review of *Constructive Vision and Visionary Deconstruction*", *Blake*, XXVII, 1 (Summer 1993), 29-30 ("I don't think that the issues are as cut and dried as he suggests" [p. 30])
- §**Donald Ault**, *Wordsworth Circle*, XXIV, 4 (Autumn 1993), 212-215
- §**Lincoln, Andrew**, *Literature and Theology*, XVII (Dec 1993), 408-409
- Nelson Hilton**, *Southern Review*, XXVI (1993), 481-484 (an "admirable" book which "will educate and inspire anyone" [pp. 481, 484])
- Donald Ault**, *Wordsworth Circle*, XXIV (1993), 212-216 ("an important book that should be read by all Blake critics" [p. 212])
- §**Adela Pinch**, *Signs*, XIX (1993), 264-268
- Edward Larrissy**, *Notes and Queries*, CCXXXIX [NS IV] (1994), 404-405 (with another) (Otto's book "is narrow, and even slightly naive")
- Andrew Lincoln**, *Literature & Theology*, VII (1993), 408-409 (with another) (Otto "brings a new sophistication" to the study of Blake, but readers

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will find "that it places them in the grip of a system they will be glad to deconstruct" [p. 408])

**Molly Ann Rothenberg**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 335-336

**Otto, Peter.** "The Marriage of Heaven and Hell 1790: Illuminated book by William Blake." Vol. II, pp. 713-714 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. & London: Fitzroy Dearborn, 2004)

**Otto, Peter.** "The Multiple Births of Los in *The Four Zoas*." *Studies in English Literature 1500-1900*, XXI (1991), 631-653. <BBS>

This is "An early version" of his *Blake's Critique of Transcendence* (2000), Chapter 5 (pp. 101-113), "A Cacophony of Voices".

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 103-104

§**Otto, Peter.** "The Regeneration of the Body: Sex, Religion and the Sublime in James Graham's *Temple of Health and Hymen*." *Romanticism on the Net*, XXIII (Aug 2001)

**Otto, Peter.** "A Sublime Allegory: Blake, Blake Studies, and the Sublime." *Eighteenth Century: Theory and Interpretation*, XLIII (2002), 61-84.

Deals especially with *The Four Zoas*.

**Otto, Peter**, "Time, Eternity and the Fall in *The Book of Urizen*", *Philological Quarterly*, LXIX (1990), 359-376  
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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
104

\***Outram, Richard**. *Notes on William Blake's "The Tyger:" A Paper Read ... at The Arts and Letters Club of Toronto 4 February 1997*. ([Toronto:] Printed at The Gauntlet Press, December 1997) 4<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".

§**Owashi, Naoji**. *William Blake to Kirisutokyo [William Blake and Christianity]*. (Tokyo: San Paun [St Paul], 1995) 565 pp.; ISBN: 4805608056 In Japanese

**O[wens], N[orah]**. "William Blake and DIY." *Bognor Regis Local History Society Newsletter*, No. 33 (Aug 1995), 13-14.

"William Blake was the arch-practitioner of DIY [*Do It Yourself*]. He wrote poems, illustrated them himself, engraved them ..., and printed them".

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**\*Owens, Norah**, *William Blake and Felpham 1800-1803*. (Bognor Regis, West Sussex: Bognor Regis Local History Society, 1986) 8<sup>o</sup>; ISBN: 0950745510 <**BBS**> B. \*(1987)

**\*Owens, Norah**. "William Blake at Felpham -- 1800-1803 Part 1 [-2]." *Bognor Regis Local History Society Newsletter* (July 1983), 4-9; \*(Jan 1984), 14-19.

A biographical summary, distinct from her *William Blake and Felpham 1800-1803* (1986).

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**Paanen, Victor N.** *William Blake*. (Boston, 1977) Twayne English Authors Series 202 <**BBS**> B. \**William Blake: Updated Edition*. (N.Y.: Twayne Publishers; London, Mexico City, New Delhi, Singapore, Sydney, Melbourne: Prentice Hall International, 1996) xxi, 185 pp.

B has an added "Preface to Updated Edition" (pp. ix-xii).

1996 pp. 120-123, 123-124 are reprinted as "On Nature" and "Sexual Expression" on pp. 79-81, 97-99 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003)

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§**Anon.**, *Choice*, XIV (1977), 683

**David M. Baulch**, *Romanticism on the Net*, No. 8 (Nov 1997)

**Edward J. Rose**, *Blake*, XI, 3 (Winter 1977-78), 205-206

**Paglia, Camille.** "The Chimney Sweeper" and "London", Chapters 11 and 12 (pp. 52-57, 58-62) of her *Break, Blow, Burn*. (N.Y.: Pantheon Books, 2005)

Text and explication de texte.

**Pagliaro, Harold E.** *Selfhood and Redemption in Blake's SONGS*. (University Park [Pennsylvania] & London, 1987)  
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Pp. 86-88 are reprinted as "The Changing View of 'The Tyger'" in pp. 26-28 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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§**W.D. Horn**, *Choice*, XXV (1987-88), 1246

§**Anon.**, *Johnsonian Newsletter*, March-June 1988, p. 17

§**David G. Riede**, *Studies in English Literature 1500-1900*, XXVIII (1988), 713-756 (omnibus review)

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1987* (1988), 121-123

§**P.H. Butter**, *Yearbook of English Studies*, XX (1990), 288-289

§**Andrew Lincoln**, *Review of English Studies*, NS XLI (1990), 259-260

**Stuart Peterfreund**, *Eighteenth Century ... Bibliography*, NS XIII (1994), 391

**Paice, Rosamund.** "Blake and a 'Curious Hypothesis'." *Notes and Queries*, CCLXV [NS XLVII] (2000), 308-322.

About books which claim, often in satire or hyperbole, that Napoleon did not exist, e.g., Jean-Baptiste Perès, *comme Quoi Napoléon n'a Jamais Existé* (1827); scarcely relevant to Blake.

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**Paley, Morton D.** "Apocalypse and Millennium." Chapter 47 (pp. 470-485) of *A Companion to Romanticism*. Ed. Duncan Wu. (Oxford: Blackwell, 1998) Esp. pp. 470-475. B. (1999)

**Paley, Morton D.** "Blake." Pp. 327-340 of *The Columbia History of British Poetry*. Ed. Carl Woodring. (N.Y.: Columbia University Press, 1994)

A summary of the poetry.

**\*Paley, Morton D.** "Blake." Chapter III (pp. 32-90) of his *Apocalypse and Millenium in English Romantic Poetry*. (Oxford: Clarendon Press, 1999)

Pp. 75-85 are rewritten from "Milton and the Form of History", *Aligarh Journal of English Studies*, X (1985), 66-80.

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**Carl Woodring**, *Blake*, XXXIV, 1 (Summer 2000), 24-26. ("a trim book with a compact argument"; "every student of Blake, Coleridge , ... and the Romantic period in England should avoid delay in studying this book" [pp. 24, 26])

**\*Paley, Morton D.**, *The Continuing City: William Blake's JERUSALEM* (1983) <**BBS**>

**REVIEWS**

§**Frank Stack**, *Times Higher Education Supplement*, 6 Jan 1984, p. 19

- §**Paul Hamilton**, “From the Position of Dissent”, *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)
- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1983* (1984), 85-86
- §**Anon.**, *Choice*, XXI (1984), 1608
- §**Nelson Hilton**, *Modern Language Quarterly*, XLV (1984), 413-415
- \***Stephen Cox**, “A Review Essay: Recent Work on Blake”, *Eighteenth-Century Studies*, XVIII (1985), 390-405 (with 6 others) <**BBS**, 444>
- §**Hazard Adams**, *English Language Notes*, XXII, 4 (June 1985), 72-74
- §**A.A. Ansari**, *Aligarh Journal of English Studies*, X (1985), 100-108
- §**James Bogan**, *Western Humanities Review*, XXXIX (1985), 90-92
- §**V.A. De Luca**, *Blake*, XIX (1985), 76-79
- §**David Fuller**, *Review of English Studies*, XXXVI (1985), 577-578
- §**François Piquet**, *Etudes anglaises*, XXXVIII (1985), 237-239, in French
- §**David Worrall**, *Studies in Romanticism*, XXV, 2 (Summer 1986), 277-281
- §**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXV (1986), 275-278
- §**Kevin Lewis**, *Religious Studies Review*, XII, 3-4 (1986), 279
- §**Hatsuko Niimi**, *Jissen Eibungaku, Jissen Eibungakkai* [*Studies of English Literature, Jissen Women's University*] [Tokyo], LXI (1986), 59-64

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§**David W. Lindsay**, *Yearbook of English Studies*, XVII (1987), 304-305

**Alicia Ostriker**, *Eighteenth Century ... Bibliography for 1983*, IX (1988), 532-533

**Paley, Morton D.**, *Energy and the Imagination: A Study of the Development of Blake's Thought* (1970) <BB>

**REVIEWS**

§**R.E. Luddy**, *Library Journal*, XLV (Aug 1970), 2682  
(with another)

§**Anon.**, *Choice*, VII (Oct 1970), 1042

**John Howard**, *Blake Studies*, III, 2 (Spring 1971), 197-199

§**John D. Jump**, *Critical Quarterly*, XIII (Spring 1971), 87-88

§**P. Malekin**, *Review of English Studies*, NS XXII (Aug 1971), 352-354

§**Rodney M. Baine**, *Georgia Review*, XXV (Summer 1971), 238-241 (with 4 others)

§**Robin Mayhead**, *English*, XXII (Summer 1971), 59-62

§**Anon.**, *Virginia Quarterly*, XLVII (Summer 1971), 110

§**Robert F. Gleckner**, *Modern Language Quarterly*, XXXII, 3 (Sept 1971), 326-328

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

**I.H. C[hayes]**, *English Language Notes*, IX (1971), 31-32

- §**Jerome J. McGann**, *Modern Philology*, LXIX, 3 (Feb 1972), 261-262 (with 2 others)
- §**John E. Grant**, *English Language Notes*, IX, 3 (March 1972), 210-216
- §**Anon.**, *Philological Quarterly*, L (July 1971)
- §**Daniel Hughes**, “The Luck of William Blake”, *Massachusetts Review*, XIII (Autumn 1972), 717-725 (with 2 others)
- §**J. Janssens**, *Dutch University Review* (1972-73), 103
- §**John Beer**, *Notes and Queries*, NS XX, 2 (Feb 1973), 75-76
- §**G.S. Rousseau**, *Archiv*, CCX (Dec 1973), 407-409
- §**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-123 (with 6 others)
- §**John Adlard**, *English Studies*, LIV (1973), 74-75

**Paley, Morton D.** *Samuel Taylor Coleridge and the Fine Arts*. (Oxford: University Press, 2008) Pp.188-193.

Discusses especially Coleridge’s letter of 6 February 1818 about Blake’s *Songs*.

**\*Paley, Morton D.** *The Traveller in the Evening: The Last Works of William Blake*. (Oxford: Oxford University Press, 2003) 8°, xiv, 332 pp, 52 reproductions; ISBN: 0199255628

Chapters on (1) Blake’s Virgil woodcuts, (2) “\_\_\_ & his Two Sons Satan and Adam” (“Laocoon”), (3) his Dante drawings and engravings, and (4) “The Everlasting Gospel”, *The Ghost of Abel*, *Job*, the Genesis MSS, the Enoch drawings, and the notes to Thornton’s *Lord’s Prayer*, plus a Supplementary Note on the Visionary Heads.

Part of Chapter 4 first appeared in his “art of Chapter 4 first appeared in his nary Heads.s to Thornton’s and

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engappeared in his *Essays on William Blake in Honor of John E. Grant*, ed. Alexander S. Gourelay (2002), and Chapter 2 is reprinted with minor corrections from his “\_\_ & his two Sons Satan & Adam”, *Studies in Romanticism*, XLI (2002), 201-235.

It is a comprehensively scholarly work, illuminating on every page, deft with Blake’s designs, a worthy continuation of a lifetime of criticism covering all Blake’s literary works, with *Energy and Imagination: A Study of the Development of Blake’s Thought* (1970) and *The Continuing City: William Blake’s JERUSALEM* (1983).<sup>575</sup>

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**T. Hoagwood**, *Choice*, Sept 2004, pp. 102-103 (Paley’s book is “Thoroughly researched, gracefully written, and unique in subject matter”)

\***Seamus Perry**, “The wise man’s table: In William Blake’s world, nothing is what it first seems”, *Times Literary Supplement*, 15 Oct 2004, pp. 3-4 (with another) (“superbly lucid and learned”)

**Angus Whitehead**, “Free to be inconsistent”, *Cambridge Quarterly*, XXXIV (2005), 65-71 (“It is gratifying to encounter such solid and pioneering scholarly detail in so readable a form, helped not least by Paley’s admirable clarity and quirky humour. .... an outstanding contribution” [p. 71])

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<sup>575</sup> Not to mention editing (e.g., *Jerusalem* [1991], *Blake Newsletter* [1967-77], *Blake: An Illustrated Quarterly* [1977 ff.], *Studies in Romanticism*), important collaborations (e.g., with Michael Phillips [1973] and Robert N. Essick [1982]), and scores of essays and reviews.

- Sheila A Spector**, *Wordsworth Circle*, XXXV (2004 [April 2005]), 164-167 (“Paley’s narrative is suffused with a tangible sense of grace” [p. 167])
- Stephen L. Carr**, *Studies in Romanticism*, XLIV (2005), 450-451 (it shows “an encyclopedic knowledge of Blake’s art and life as well as an immense erudition”)
- Andrew Solomon**, *Blake Journal*, No. 9 (2005), 110-114 (“even if it does not convey the full depth of Blake’s vision, it contains much that is interesting and valuable” [p. 114])
- David Fuller**, *Blake*, XXXIX (2005-6), 140-143 (“Paley shows in an exemplary way what a range of knowledge and modes of thought can be brought to bear on contemplating these heterogeneous creations” of Blake [p. 143])
- §**Jonathan Roberts**, *BARS Bulletin and Review*, No. 32 (Dec 2007), 34-36 (with another)
- §**R. Paul Yoder**, *European Romantic Review*, XIX, 3 (2008), 292-295

\***Paley, Morton D.** “Tyger of Wrath.” *PMLA*, LXXXI (1966), 540-551. <**BB**>

Pp. 70-74 are reprinted as “Differing Viewpoints on ‘The Tyger’” in pp. 34-38 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**Paley, Morton D.**, ed., *Twentieth Century Interpretations of SONGS OF INNOCENCE AND OF EXPERIENCE: A Collection of Critical Essays* (1969) <**BB #A2349**>

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**Robert N. Essick**, *Blake Studies*, III, 1 (Fall 1970), 91-94

§**Alan Weinberg**, *UNISA English Studies*, VIII (Nov 1970), 34-36 (with 2 others)

**\*Paley, Morton D.** “‘A Virgin of Twelve Years’: Ololon in Blake’s *Milton*.” *Huntington Library Quarterly*, LXXII (2009), 106-112.

The age of Ololon, a “Virgin of twelve years” (*Milton*, pl. 36, l. 17), may derive from the apocryphal Protoevangelium Jacobi or Infancy Gospel of James about Mary’s early childhood, translated by Jeremiah Jones, *A New and Full Method of Settling the Canonical Authority of the New Testament: Wherein All the Antient Testimonies Concerning This Argument Are Produced* (1798 – first printed 1726-27), II, 108-110; “according to the rabbinnical Mishnah ... The day after she turns twelve she [a girl] becomes a *naarath*, a pubescent girl”.

§**Paley, Morton D.** “William Blake.” Pp. 216-217 in *The History of British Art, 1600-1870*. [Vol. II of *The History of British Art*, ed. David Bindman. 3 vols.] (New Haven: Yale Center for British Art; London: Tate Britain, 2009)

**Paley, Morton D., & Michael Phillips**, ed. *William Blake: Essays in honour of Sir Geoffrey Keynes* (1973). <**BB #A2350 1**>

- 1 **Michael Phillips**, "Blake's Early Poetry", pp. 1-28. B. Tr. Antoine Jaccottet as "Les Premiers Poèmes de Blake", pp.19-50 of Phillips's *William Blake* (1995)
- 11 **Morris Eaves**, "The Title-page of *The Book of Urizen*", pp. 225-230. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 586-590.

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- §**Kenneth Hopkins**, *Eastern Daily Press*, 7 Sept 1973
- §**Frederick Laws**, *Daily Telegraph* [London], 13 Sept 1973, p. 8 (with another)
- §**Anon.**, *British Book News*, Nov 1973, p. 763
- §**Anon.**, *Library Journal*, XCVIII (15 Dec 1973), 36-38
- §**Anon.**, "The Processes of William Blake", *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (with 6 others)
- §**Anon.**, *Choice*, X (Feb 1974), 1871
- §**Richard Harter Fogle**, "Romanticism Reconsidered", *Sewanee Review*, LXXXII (April-June 1974), 383-392
- §**David Wagenknecht**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 164-169
- §**Dewey R. Faulkner**, "Secrets of Dark Contemplation", *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
- §**Anon.**, *Virginia Quarterly Review*, L (Summer 1974), lxxiv-lxxvi
- §**Stuart Curran**, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 642 (with 4 others)
- John E. Grant**, *Blake Studies*, VII (Fall 1974), 85-96

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- §**Robert F. Gleckner**, *Philological Quarterly*, LIII (1975)  
 §**Stanley Gardner**, *Notes and Queries*, NS XXII (1975), 82-83
- §**P. Malekin**, *Review of English Studies*, NS XXI (1975), 339-343 (with 3 others)
- Paul Miner**, *Blake Newsletter*, VIII, 4 (Spring 1975), 122-125 (with another)
- §**Leonard M. Trawick**, *Studies in Burke and His Time*, XVII (1976), 156-159
- §**William Walling**, "Our Contemporary", *Partizan Review*, XLIII (1976), 640-644 (with 3 others)
- §**William W. Bonney**, *College Literature*, I (1977), 104-106

**Palomares Arribas, José Luis.** "La génesis del pensamiento radical en William Blake." Universidad Complutense de Madrid Ph.D., 1997. CD-ROM and on line: <<http://www.ucm.es/BUCM/tesis/19972000/H/3/H3068401.pdf>>. 750 pp., 27 reproductions In Spanish  
 Includes chapters on Diggers, Milenarismo y gnosticismo, Ranters, and Muggletonians ("un secta familiar a Blake").

§**Parisi, F.M.** "William Blake and the Emblem Tradition: *The Gates of Paradise*." *Index to [British] Theses*, XXVI (1977), #181. Edinburgh Ph.D., 1975.

Presumably this is the basis of his "Emblems of Morality: *For Children: The Gates of Paradise*", pp. 70-110

of *Interpreting Blake: Essays Selected and Edited by Michael Phillips* (1978).

**Parker, Jeffrey D.** "Blake, William (as engraver)." Pp. 52-55 of *Encyclopedia of Romanticism: Culture in Britain, 1780-1830s*. Ed. Laura Dabundo, Pamela Olinto, Greg Riches, & Gail Roos. (London & N.Y.: Routledge, 1992)

**Parker, Langston.** "On the Effects of Certain Mental and Bodily States upon the Imagination." *Analyst; A Quarterly Journal*, III, xiv (**Jan 1836**), 177-196.

A lecture.

The vividness of Imagination is extremely variable, from the individual who hardly understands the meaning of metaphor, to him who lives in a world peopled by creatures of his own. Benvenuto Cellini, a Florentine artist of great celebrity, the celebrated Molanus, and our own visionary Blake, were striking examples of the latter class. [*Pp. 182-183*]

**Partington, J.E.** "Blake's Cottage." *Times Literary Supplement*, 7 June 1917, p. 273.

In "an almost unprecedented act of vandalism", "Blake's cottage [*in Felpham*] ... is being altered out of knowledge"; "The dear old thatched verandah and porch are gone, and the trees ... are cut down .... Surely such a cottage should have been retained as a national possession". [N.B. The verandah and porch were added after the Blake's left the cottage.]

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**\*Patenaude, Troy RC.** ““The glory of a Nation’: Recovering William Blake’s 1809 exhibition.” *British Art Journal*, IV (2003), 52-63.

A densely factual and original reconstruction with diagrams of the rooms in which Blake’s exhibition was held and of the order and exact placement of the pictures one flight above his brother’s shop at 28 Broad Street. Doubtless more of the facts supporting his hypotheses are given in his York M.A. thesis called “Window to the World: A Study of William Blake’s 1809 One-Man Exhibition” (2001).

**§Paulson, Ronald.** “Blake: The Harlot and the Lamb.” In his *Hogarth’s Harlot: Sacred Parody in Enlightenment England*. (Baltimore: Johns Hopkins University Press, 2003)

**\*Paulson, Ronald.** "Burke's Sublime and the [Pictorial] Representation of Revolution." Chapter IX (pp. 241-270) of *Culture and Politics from Puritanism to the Enlightenment*. Ed. Perez Zagorin. (Berkeley, Los Angeles, London: University of California Press, 1980)

"Blake's plot resembles Burke's, seen of course from the other side" (p. 255).

**Pavy, Jeanne Adele.** "A Blakean model of reading: Gender and genre modes in William Blake's poetry." *DAI*, LIII (1993), 4336A. Emory Ph.D.

About "how Blake uses epistemological categories, rooted in preconceptions of gender and genre, to structure the reader's responses to his poetry."

§**Pawlowski, G.** “William Blake.” *La Grande encyclopédie* (1885-1892). In French

Apparently digested in “William Blake: Biographie en résumé: Poète et peintre anglais”, *L’Encyclopédie de L’Agora*, on-line, seen 2004.

**Pearsall, Derek.** *William Langland, William Blake, and the Poetry of Hope.* (Kalamazoo [Michigan]: Medieval Institute Publications 2003) The Morton W. Bloomfield Lectures on Medieval English Literature 8<sup>o</sup>, ii, 22 pp.; ISBN: 15804404366 **B.** Reprinted in §*The Morton Bloomfield Lectures, 1989-2005.* Ed. Daniel Donoghue, James Simpson, and Nicholas Watson. (Kalamazoo Medieval Institution Publications, Western Michigan University, 2009)

§**Pellis, Valeria.** “Goethe e Blake: I molteplici volti dell’io nell’eterna lotta tra materia e spirito.” Pp. 197-222 of *L’Io del Poeta: Figure e Metamorfosi della soggettività.* Ed. Ingrid Henneman-Barale & Patrizio Collini. (Pisa: Pacini, 2002) Studi di Letterature Moderne e Compareate In Italian

**Penny, Scott.** "'Primitive and original ways' in the early work of William Blake." *DAI*, LX (1999), 1575A. Georgia Ph.D., 1999.

About "the background of ideas concerning the primitive and the original" as they influenced Blake's works of 1778-1795.

§**Percival** [tout court]. *Artaud, Beckett, Blake: essaër och Tolkningar.* (Stockholm: Carlsson, 1992) 238 pp.; ISBN: 9177985052 In Swedish

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**Percival, Milton O.**, *William Blake's Circle of Destiny* (1938)  
<**BB**>

**REVIEWS**

§**Anon.**, *Times Literary Supplement*, 27 Aug 1938, p. 557

§**Emily S. Hamblen**, *New York Times Book Review*, 27  
Nov 1938, p. 4

§**B.E.C. Davis**, *Review of English Studies*, XIII (1938),  
476-477

§**H. Davis**, *Modern Philology*, XXXVI (1938), 85-91

§**D. Saurat**, *Modern Language Notes*, LIV (1938), 68-69

**P[érickaud, Val.]** "Blake (Guillaume)." Vol. I, pp. 405-406 of  
*Biographie Universelle (Michaud) Ancienne et Moderne ...*  
Nouvelle Édition, Publiée sous la Direction de M. Michaud ....  
(Paris: chez Madame C. Desplaces, ... **1854**) In French  
<Bodley>

Blake wrote *America, Descriptive Catalogue, Europe, The Gates of Paradise*, and *Songs of Experience*, and made illustrations to Young's *Night Thoughts*, Hayley's *Ballads* (1805), Blair's *Grave*, Chaucer, and Job. "Il ne sortit jamais d'une position voisine de la misère, mais ... il était heureux".

See **BB** for the 1843 version.

**Perkins, David D.** "Reflections on William Blake's ... Proverbs of Hell." Paintings by Robert Shetterly. *Harvard Magazine*, XCVI, 5 (May-June 1994), 44-47.

"It is very much in Blake's spirit to create these paintings of his proverbs, the more so if they are not merely illustrations but challenges to Blake's vision" (p. 47).

**Perkins, Pamela Ann.** "Comedy, convention, and subversion during the Romantic era." *DAI*, LIII (1993), 4336A. Dalhousie Ph.D., 1991.

About Bage, Byron, Blake (*Island and Marriage*), and Jane Austen.

**Persinger, Allan.** "Blake's 'London'." *Gengo Bunka Kenkyu* [*Studies in Language and Literature, Matsuyama University*], XXIV (2004), 55-64.

**Persyn, Mary Kelly.** "'Eternal death' and imaginative life: Sacrifice vs. self-annihilation in the works of William Blake." *DAI*, LVII (1996), 696-697A. Washington Ph.D., 1995.

"Blake employs sacrifice and self-sacrifice ... to dramatise the disastrous effects of self-aggrandisement."

§**Persyn, Mary-Kelly.** "'No Human Form but Sexual': Sensibility, Chastity, and Sacrifice in Blake's *Jerusalem*." *European Romantic Review*, X, 1 (Winter 1999), 83-93.

**Perty, Maximilian.** *Die mystischen Erscheinungen der menschlichen Natur.* (Leipzig und Heidelberg, 1861) In German <Harvard>  
About Blake's Visionary Heads.

\***Peskett, The Reverend Timothy,** Rector of St. Mary's Church, Felpham. *William Blake and Felpham: The 250th Anniversary of William Blake's Birth 28th November 2007.* ([Felpham: The Rectory, 2007]) Single sheet folded to make three narrow quarto leaves, no ISBN

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An account of how "The Village Of Felpham Celebrates 250th Anniversary of William Blakes Birth."

See also Anon., *William Blake and Felpham: The 250th Anniversary of William Blake's Birth 28 November 2007: A Village Celebrates*. ([Felpham: The Rectory, 2006])

**Peterfreund, Stuart.** "Blake and Anti-Newtonian Thought: The Problem with Prescriptive Thought." Pp. 141-160 of *Beyond the Two Cultures*, ed. Joseph W. Slade & Judith Yaross Lee (1990) <**BBS**> B. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 38-57, 200-202.

**Peterfreund, Stuart.** "Blake and Newton: Argument as Art, Argument as Science." *Studies in Eighteenth-Century Culture*, X (1981), 205-226. <**BBS**> B. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 19-37, 197-200.

**Peterfreund, Stuart.** "Blake and the Ideology of the Natural." *Eighteenth-Century Life*, NS XVIII (1994), 91-119. B. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 139-168, 221-228.

"Embodied humanity does not live by matter alone; spirit, not matter at all" (p. 114).

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 [1997], 393 ("repays careful reading")

**Peterfreund, Stuart.** "Blake, Freemasonry, and the Builder's Task." *Mosaic*, XVII (1984), 35-57. <**BBS**> B. Reprinted in

his *William Blake in a Newtonian World* (1998), pp. 58-84, 202-204.

**Peterfreund, Stuart.** "Blake on Charters, Weights, and Measures as Forms of Social Control." *Studies in the Literary Imagination*, XXII (1989), 37-59. <**BBS**> **B**. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 105-125, 212-216.

**Peterfreund, Stuart.** "Blake, Priestley, and the 'Gnostic Moment'." *Literature and Science: Theory and Practice*, ed. Stuart Peterfreund (1990), 139-166. <**BBS**> **B**. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 85-104, 204-212.

**Peterfreund, Stuart.** "The Din of the City in Blake's Prophetic Books." *ELH*, LXIV (1997), 99-130. **B**. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 169-191, 228-240.

"This is language-as-labor made language-as-free-play -- language free and enfranchised to create the universe anew repeatedly" (p. 119).

§**Peterfreund, Stuart.** "Power Tropes: 'The Tyger' as Enacted Critique of Newtonian Metonymic Logic and Natural Theology." *New Orleans Review*, XVIII, 1 (Spring 1991), 27-35. **B**. Reprinted in his *William Blake in a Newtonian World* (1998), pp. 126-138, 216-221.

**Peterfreund, Stuart.** "The Problem of Originality in Blake's *Poetical Sketches*." *ELH*, LII (1985), 673-705. <**BBS**> **B**. Reprinted in *Speak Silence*, ed. Mark L. Greenberg (1996).

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**\*Peterfreund, Stuart.** *William Blake in a Newtonian World: Essays on Literature As Art and Science.* (Norman: University of Oklahoma Press, 1998) Oklahoma Project for Discourse and Theory, Volume 2 8<sup>o</sup>, xv, 255 pp.; ISBN: 0806130423

A collection of essays consisting of

"Preface." Pp. xi-xv. (Summaries of what follows.)

"Introduction: Blake and the Case for Situated Knowledge." Pp. 3-18, 193-197.

**Chapters**

1 "Blake and Newton: Argument as Art, Argument as Science." Pp. 19-37, 197-200. (Reprinted from *Studies in Eighteenth-Century Culture*, X [1981], 205-226.)

2 "Blake and Anti-Newtonian Thought: The Problem with Prescriptive Thought." Pp. 38-57, 200-202. (Reprinted from *Beyond the Two Cultures*, ed. Joseph W. Slade & Judith Yaross Lee [1990], 141-160.)

\*3 "Blake, Freemasonry, and the Builder's Task." Pp. 58-84, 202-204. (Reprinted from *Mosaic*, XVII [1984], 35-57.)

4 "Blake, Priestley, and the 'Gnostic Moment'." Pp. 85-104, 204-212. (Reprinted from *Literature and Science: Theory and Practice*, ed. Stuart Peterfreund [1990], 139-166.)

5 "Blake on Charters, Weights, and Measures as Forms of Social Control." Pp. 105-125, 212-216. (Reprinted from *Studies in the Literary Imagination*, XXII [1989], 37-59.)

6 "Power Tropes: 'The Tyger' as Enacted Critique of Newtonian Metonymic Logic and Natural Theology." Pp. 126-138, 216-221. (Reprinted from *New Orleans Review*, XVIII [1991], 27-35.)

Chapter 7 "Blake and the Ideology of the Natural." Pp. 139-168, 221-228. (Reprinted from *Eighteenth-Century Life*, NS XVIII [1994], 91-119.)

8 "The Din of the City in Blake's Prophetic Books." Pp. 169-191, 228-240. (Reprinted from *ELH*, LXIV [1997], 99-130.)

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§**Richard J. Squibbs**, *Kritikon Litterarum*, XXVII, (2000) (with another)

**Petter, Henri**, *Enitharmon: Stellung und Aufgabe eines Symbols dichterischen Gesamtwerk William Blakes* (1957) in German <**BB**>

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§**Günther Klotz**, *Zeitschrift für Anglistik und Amerikanistik*, VI (1958), 82-86, in German

§**H.M. Margoliouth**, *Review of English Studies*, NS IX (1958), 93-94 (with another)

§**Helmut Viebrock**, *Anglia*, LXXVII (1959), 363-365

§**Pevateaux, C.J.** "Widened Awareness: Allen Ginsberg's Poetic Transmission of a Blakean Inflected Esoteric Dream-Insight." *Aries*, VIII, 1 (2008), 37-61.

\***Pevsner, Nikolaus**. "Blake and the Flaming Line." *Listener*, LIV (1955), 833-835. **B.** Reprinted as Chapter 5 of his *The Englishness of English Art, an expanded and annotated version of the Reith Lectures broadcast in October and November 1955*. (London, 1956) <**BB**> **C.** (Harmondsworth: Peregrine Books, 1964) Pp. 128-156. **D.** §"Blake und die flammende Linie." Tr. Heidi Conrad. Pp. 145-178 of *Das Englische in der*

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*englischen Kunst.* (Munich, 1974) In German <**BBS**> E. \*”Blake to Hono no sen.” Tr. Naoshi Tomobe & Hisayasu Hirukawa. Chapter 5 (pp. 91-110) of *Eikoku Bijutsu no Eikokusei: Kaiga to Kenchiku ni miru Bunka no tokushitsu.* (Tokyo: Iwasaki Bijutsu sha, 1981) In Japanese

\***Pfau, Thomas.** "Introduction. Reading beyond Redemption: Historicism, Irony, and the Lessons of Romanticism." Pp. 1-37 of *Lessons of Romanticism: A Critical Companion.* Ed. Thomas Pfau & Robert F. Gleckner. (Durham & London: Duke University Press, 1998)

He is concerned (pp. 11-18) with "the ambiguous temporal logic prevailing in Blake's early prophecies" (p. 11).

§**Pharabod, Hélène.** "L'Esthétique de l'expression: La violence picturale chez Blake et chez Fuseli." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, XLIV (1997), 72-91. In French

\***Phillips, Michael.** "Blake and the Terror 1792-93." *Library*, 6 S, XVI (1994), 263-297. B. §“William Blake et la Terreur.” *Cahiers* (published by La Société des Amis de J.A. Roucher et A. Chénier), No. 15 (1995).

Because of Pitt's "Reign of Terror" against seditious publications, Phillips claims, "by mid-October 1793 [*when Blake issued his Prospectus*], it was clear that the risk had become too great for Blake to make use of forms of production and publication that would have made his works inexpensive

and therefore more generally available" (p. 290), and indeed he may have suppressed some of his works such as "Our End is Come" and "To the Public".

### REVIEWS

**R.F. G[leckner]**, *Romantic Movement* for 1994 (1995), 44-45 ("A splendid piece of detective work, careful discrimination, and scholarly imagination")

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 395-396 ("first-rate historical research", "One of the year's best excursions into contextual recovery")

**Phillips, Michael.** "Blake's Annotations in Context." *European Romantic Review*, XVI (2005), 93-95.

A defence of his identification of the "WB" initials and annotations in his copy of the Bentley Milton (1732) as those of the poet-engraver William Blake, in answer to Jason Snart, "Blake's Milton ...", *European Romantic Review*, XVI (2005), 79-91.

**Phillips, Michael.** "Blake's House in Lambeth." *London Topographical Society Newsletter*, No. 39 (Nov 1994), 2-6. B. A later version was printed as "Reconstructing William Blake's lost studio [*in*] No. 13 Hercules Buildings, Lambeth", *British Art Journal*, II, No. 1 ([2000]), 43, 45-46, 48.

A "factual description of the house itself and its surroundings" (p. 2).

**Phillips, Michael.** "Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10<sup>th</sup>, 1793." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, No. 44 (juin 1997), 93-110.

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Graphic accounts of how Tom Paine was denounced and ritually burned in effigy by gatherings in 1792-1793 of the society of Loyal Britons in Gloucestershire and Lancashire and perhaps by the meeting in Lambeth near where Blake lived.

**Phillips, Michael**, ed. *Interpreting Blake: Essays Selected and Edited by Michael Phillips*. (Cambridge, London, N.Y., & Melbourne, 1978) <**BBS**>

- 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. 220-222 are reprinted as "'London' as Open to Interpretation" on pp. 51-53 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom [2003].)

### REVIEWS

- §**Anon.**, "Bewildering Blake", *Books and Bookmen*, March 1980 (with 2 others)
- §**Désirée Hirst**, *Review of English Studies*, NS XXXI (1980), 475-477
- §**Zachary Leader**, *Studies in Romanticism*, XIX, 3 (Fall 1980), 419-433 (with another)
- §**Edward Larrissy**, *Notes and Queries*, NS XXVII (1980), 450-451
- §**Pamela Van Schalk**, *UNISA English Studies*, XVIII (1980), 26

§**Désirée Hirst**, *Review of English Studies*, NS XXXI (1980), 475-477

§**Stan Smith**, *Literature and History*, VI (1980), 267-269

\***David Simpson**, *Blake*, XIV, 3 (Winter 1980-81), 121-127

§**John Beer**, *Modern Language Review*, LXXVI (1981), 676-682 (with another)

§**Maurits Engelborghs**, *Deutsche Warande en Belfort*, CXXVII, 4 (May 1982) (with 2 others) in German

**Neill Freistat**, *Eighteenth Century ... Bibliography*, NS V (1983), 360-361

**Phillips, Michael**. "No. 13 Hercules Buildings, Lambeth: William Blake's printmaking workshop and etching-painting studio recovered." *British Art Journal*, V, 1 (2004), 15-21.

Detailed reconstructions, with minutely precise measurements (e.g., 12' 9" x 12' 1½" for the printing room), of Blake's house, apparently based largely upon the rudimentary sketch of 1853 (reproduced in Robin Hamlyn's essay in *William Blake: The Painter at Work*, ed. Joyce Townsend [2003]) which lacks almost all these details.

\***Phillips, Michael**. "Printing Blake's *Songs*." *Library*, 6 S., XIII (1991), 205-237. <**BBS**> **B**. "Une Méthode d'Impression qui Allie le Peintre et le Poète", pp. 137-166 of Phillips's *William Blake*, tr. Antoine Jaccottet (1995). In French

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 104-105

\***Phillips, Michael**. "The Printing of Blake's *America a Prophecy*." *Print Quarterly*, XXI (2004), 18-38. **B**. Tr.

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Simone Claeys as “William Blakes Verluchte Drukkunst.” *Vlaanderen*, LVI (2007), 9-14. In Flemish

Minutely detailed evidence supports the conclusion of John Jackson, *A Treatise on Wood Engraving* (1839) (BR (2) 45-46) that Blake’s “progress in printing was necessarily slow”.

\***Phillips, Michael.** “The Printing of Blake’s *Illustrations of the Book of Job*.” *Print Quarterly*, XXII (2005), 138-159.

Particularly useful for details of copperplate printers of Blake’s time.

**Phillips, Michael.** "Reconstructing William Blake's lost studio [in] No. 13 Hercules Buildings, Lambeth." *British Art Journal*, II, No. 1 ([2000]), 43, 45-46, 48.

Speculations based on the very sparse facts about Blake's house in Lambeth; "An earlier version of parts of this paper were [sic] published in the *London Topographical Society Newsletter*, 39 (November 1994) pp. 2-6".

**Phillips, Michael.** "The Reputation of Blake's *Poetical Sketches* 1783-1863." *Review of English Studies*, NS XXVI (1975), 19-33. <BBS> **B.** "La Réputation des *Esquisses Poétiques* 1783-1863", pp. 73-92 of Phillips's *William Blake*, tr. Antoine Jaccottet (1995). In French

**Phillips, Michael.** "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*." *Bulletin of the New York Public Library*, LXXX (1976), 6-18. <BBS> **B.**

"L'Impression des *Esquisses Poétiques*", pp. 51-65 of his *William Blake*, tr. Antoine Jaccottet (1995). In French

\***Phillips, Michael.** "William Blake in Lambeth: Michael Phillips, guest curator of the major exhibition of Blake opening this month at Tate Britain, explores the lifestyle and work of the artist who lived in Lambeth – and the anti-Jacobin terror of the early 1790s that threatened his radical activities." *History Today*, L, 11 (Nov 2000), 18-25.

An "edited form" of the essay appears in the Summer 2005 exhibition catalogue of *Cloud & Vision*.

\***Phillips, Michael.** *William Blake: Recherches pour une Biographie: Six Etudes.* Preface d'Yves Bonnefoy. Tr. Antoine Jaccottet. (Paris: Diffusion les Belles Lettres, 1995) Documents et Inédit du Collège de France 8°, 171 pp., 27 reproductions; ISBN: 2722600242 In French

**Yves Bonnefoy**, "Préface" (pp. 11-12), is about Phillips' "vaste enquête" for "une grande biographie du poète".

**Michael Phillips**, "Introduction" (pp.13-16), says that each section deals with an "aspect du processus 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 & Michael Phillips [1973].) <**BB #A2350 1**>

II "L'Impression des *Esquisses Poétiques*." Pp. 51-65. (Translated from "William Blake and the 'Unincreasable Club': The Printing of *Poetical Sketches*", *Bulletin of the New York Public Library*, LXXX [1976], 6-18.) <**BBS**>

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- 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 Experience* from Manuscript Draft to Illuminated Plate", *Book Collector*, XXVIII [1979], 17-59.) <**BBS**>
- VI "Une Méthode d'Impression qui Allie le Peintre et le Poète." Pp. 137-166. (Translated from "Printing Blake's *Songs*", *Library*, "vol. B", 6 S., XIII [1991], 205-237.) <**BBS**>

\***Phillips, Michael.** *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (London: British Library, 2000) B. (Princeton: Princeton University Press, 2000) 4°, xi, 180 pp., 73 full-page reproductions + 36 figures (28 not by Blake); ISBN: 0691057206 (cased)

A generously illustrated factual study in which "My concern is to record in the detail of the manuscript drafts how the poems evolved and were made" (p. 2). He insists in particular that each colour-print of the *Songs* was printed twice (e.g., pp. 95, 98, 103-104).

See his "*William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing: Corrigenda* and a Note on

the Publication of Gilbert Imlay's *A Topographical Description of the Western Territory of North America*", *Blake*, XXXV (2001), 30-31 (corrections of misquotations, of "blue" for "golden ochre", and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book).

[His argument that Blake's colour-prints were passed twice through the press is controverted in Robert N. Essick & Joseph Viscomi, "Inquiry into Blake's Method of Color Printing", [www.iblio.org/jsviscom](http://www.iblio.org/jsviscom) (2001).]

### REVIEWS

**K.E. Smith**, *Blake Journal*, No. 6 (2001), 76-78 ("The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake's art into its biographical-historical context" [p. 76])

\***Vincent Carretta**, "Exhibition Review", *Eighteenth-Century Studies*, XXXIV (2001), 440-445 (with another) (it "tells the full story" and serves as a "significant corrective" to Essick and Viscomi [p. 443])

§**Barthélemy Jobert**, *Revue de l'art*, CXXXII (2001), 87, in French (with another)

\***Phillips, Michael**. "William Blake's *Songs of Innocence* and *Songs of Experience* from Manuscript Draft to Illuminated Plate." *Book Collector*, XXVIII (1979), 17-59 <BBS> B. "La Création des *Chants*", pp. 95-136 of his *William Blake*, tr. Antoine Jaccottet (1995). In French

[**Pichot, Amédée.**] "Artiste, Poète et Fou. (La Vie de Blake.)" *Revue de Paris*, LVI (1833), 164-182. In French <BB> B. *Revue de Paris*, Seconde Edition [Bruxelles], XLIV (1833), 132-150. C. **médée Pichot**. "Le Visionnaire Blake." *Revue Britannique*, V (1862), 25-47. <BB>

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§**Pickstone, C.** "William Blake: Impression Spectacular Bodies." *Month*, XXXIII, Part 12 (2000), 497-498.

\***Pieiller, Evelyne.** "William Blake: Satan, prince du monde." *magazine littéraire*, No. 356 (July-Août 1997), 50-51. In French

A general account of Blake.

\***Pieper, Eleanore Frauke.** *"Imitation Is Criticism": Dante Gabriel Rossetti und William Blake.* (Frankfurt am Main, Berlin, Bern, N.Y., Paris, Wien: Peter Lang, 1997) Europäische Hochschulschriften: Publications Universitaires Européennes: European University Studies Reihe XIV: Angelsächischer Sprache und Literature: Langue et littérature anglo-saxonnes: Anglo-Saxon Language and Literature Vol. 330 8°, 428 pp.; ISBN: 3631318995 In German

According to the English "Summary" (pp. 421-428), Rossetti's appropriation of the Victorians' misunderstanding of Blake was used "as a powerful symbol of the Victorian artist's own feelings of alienation" (p. 428).

**Pierce, John B.** "Blake's Writing of *Vala* or *The Four Zoas*: A Study of Textual Development". Toronto Ph.D., 1986.  
<BB>

The dissertation matured as his *Flexible Design* (1998).

**Pierce, John B.** "The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-

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<sup>o</sup>, xxviii, 206 pp., 9 reproductions; ISBN: 0773516824

In *Vala*, Blake's

shifting of narrative strategies gives the poem a flexible design, one whose outline ... gains its flexibility through conscious adaptations of sequential disruptions as a fundamental element in narrative experiment. ... the poem is revised to enact its own meaning through emergent forms [pp. xxii, xxvi.]

Appendix A: "The Copperplate Text of *Vala*" (pp. 151-165, 188-191) is a fresh transcription of pp. 7-42. Chapter 4 ("Completing *The Four Zoas*") is reprinted from "The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-84", *Philological Quarterly*, LXVIII (1989), 485-508, and part of Chapter 3 ("Recasting the Copperplate") appeared as "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala* or *The Four Zoas*", *Blake*, XXII (1988-89), 93-102. The book plainly grew out of his dissertation on "Blake's Writing of *Vala* or *The Four Zoas*: A Study of Textual Development" (Toronto, 1986).

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**Thomas A. Vogler**, *Blake*, XXXIII (1999), 51-62 ("It is a promising, but in the end a frustrating and disappointing book" [p. 51])

**G.E. Bentley, Jr.**, *English Studies in Canada*, XXVI (2000 [2001]), 502-505 ("the most fascinating aspect of a valuable book" is the argument that "The contradictory impulses in *The Four Zoas* may represent contradictions in the author himself" [p. 504])

**Kathleen James-Cavan**, *Canadian Review Annual 1999* (2000), No. 3295 ("important and ground-breaking")

**Pierce, John B.** "Rewriting Milton: Orality and Writing in Blake's *Milton*." *Studies in Romanticism*, XXXIX (2000), 449-470. **B.** It reappeared in altered form as Chapter 5 (pp. 130-151, 173-176), "Rewriting Milton", of his *The Wond'rous Art: William Blake and Writing* (2003). Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph & S. Francis (2005).

"Blake rewrites Milton as a multifaceted state of discourse ... multiple in its meanings" (p. 470).

§**Pierce, John B.** "Typological Narrative in the Reuben Episode of *Jerusalem*." *Studies in English Literature 1500-1900*, XXXIII, 4 (Autumn 1993), 755-770.

\***Pierce, John B.** *The Wond'rous Art: William Blake and Writing*. (Madison, Teaneck [New Jersey]: Fairleigh

Dickinson University Press; London: Associated University Presses, 2003) 8°; ISBN: 0838639380

“This book is a study of the representation of writing in the works of William Blake”, about “the way in which the graphic and the oral are used as conceptual fields in Blake’s works” (pp. 9, 27).

Chapter 5, “Rewriting Milton” (pp. 130-151, 173-176) appeared in altered form as “Rewriting Milton: Orality and Writing in Blake’s *Milton*”, *Studies in Romanticism*, XXXIX (2000), 449-470.

### REVIEWS

**Jason Whittaker**, *Blake*, XXXVIII (2005), 153-157  
 (“What *Wond’rous Art* does is to tease interesting potential from the new bibliography” [p. 156])

**Minne Tanaka**, *Blake Journal*, No. 9 (2005), 116-117

**Mark Lussier**, *European Romantic Review*, XVI (2005), 505-511 (with another) (“among the most important Blake books in the last decade” [p. 509])

**Jeremy Tambling**, *Modern Language Review*, C (2005), 488-489 (the book has “good local points, but an uncertain argument”)

\***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. 239-265, 450-454 of *Northrop Frye on Milton and Blake* (2005).

### REVIEWS

§**Anon.**, *Times Literary Supplement* 29 Nov 1957, p. 723

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§**J. Bronowski**, “Blake the Radical”, *New Statesman and Nation*, LIV (30 Nov 1957), p. 733

Comment by D. Hirst, 7 Dec 1957, p.778

**W.W. Robson**, “Kidnapping Blake,” *Spectator*, 6 Dec 1957, pp. 806-808 (with 2 others) <BB #2495>

For letters responding to the review by **William Empson, Geoffrey Keynes, W.W. Robson, Philip Sheppard, John Wain, George Wingfield Digby, Kathleen Raine, and George Wingfield Digby**, see *Spectator*, CXCIX (1957) 13, 20, 27 Dec 1957 CC (3, 10 Jan 1958), 18, 47 <BB>

§**Anon.**, “Poet and Prophet”, *Church Times*, 10 Jan 1958 <BB>

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII (1958), 145-146

§**Désirée Hirst**, “New Light on William Blake”, *Month*, NS XIX (1958), 33-37 (with another)

§**Austin Oakley**, *Twentieth Century*, CLXIII (1958), 88-89

§**Bernard Blackstone**, *Modern Language Review*, XIV (1959), 263-265

§**Robert F. Gleckner**, *Modern Language Notes*, LXXIV (1959), 261-264

**Pinto, V. de S.** “The Rev. F.H. Vaughan: In Praise of William Blake.” *Times* [London], 19 Feb 1957, p. 13.

An obituary of an admirer of Blake.

**\*Pioch, Nicolas.** "William Blake." (WebMuseum, Paris, copyright 14 Oct 2002), 3 pp. <<http://www.ibiblio.org.wm/paint/auth/Blake>> In French and English

**Piozzi, Hester Lynch.** *Love Letters of Mrs. Piozzi, Written When She Was Eighty, to William Augustus Conway.* (London: John Russell Smith, 1843), 14. <Michigan>

Conway, an actor, committed suicide in 1828; among his effects was

a copy of the folio edition of Young's Night Thoughts, illustrated by Blake; in which Conway had written the name of the person by whom it had been presented to him – his 'dearly attached friend – his "dearly attached friend, the celebrated Mrs. Piozzi [*d. 1821.*]

**\*Piper, David.** "Blake." Pp. 123-126 of his *Painting in England 1500-1870.* (London: Privately Published by The Book Society, 1960). B. "Blake." Pp. 123-129 of his *Painting in England 1550-1800: An Introduction.* (Cambridge, 1965) <BB, not reporting the 1960 edition>

**\*Piquet, François.** *Blake et le Sacré.* (Lyon: Didier Erudition, 1996) Etudes anglaises 98. 8°, 452 pp., 23 reproductions; ISBN: 2864602709 In French

"Ce travail s'est donné pour objectif de dégager le mythe personnel de Blake à partir de la problématique du sacré" (p. 417). Presumably it is descended from his Doctorat ès lettres of the same title (1981).

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**Anne Birien**, *Blake*, XXXIV, 1 (Summer 2000), 29-32  
(despite the title here [*Blake and the Sacred*], the review summarizes the French text; there is apparently no edition translated into English)

**Piquet, François**. "Blake, William (1757-1827)." Pp. 19-31 of *A Handbook of English Romanticism*. Ed. Jean Raimond & J.R. Watson. (Basingstoke & London: Macmillan, 1992)

**Piquet, François**. "Entre chiasme et épiphanie: Blake et l'espérance millénariste." Pp. 143-152 of *Évolution et Révolution(s) dans le Grande-Bretagne du XVIII<sup>e</sup> siècle: Actes des colloques tenues 1989-1990 à la Sorbonne* [organisés par le] *Centre d'Etudes anglaises du XVIII<sup>e</sup> siècle, Université de Paris III – Sorbonne nouvelle*. Ed. Paul Gabriel Boucé. (Paris: Publications de la Sorbonne, 1993) Langues et Langages 24 In French

**Piquet, François**. *Le romantisme anglais: Émergence d'une poétique*. (Paris: Presses Universitaire de France, janvier, 1997) Perspective Anglo-saxonnes In French

The Blake sections are:

"Blake 'réaliste littéraire de l'imagination'." Pp. 19-23.

"Deux variantes romantiques du Millénium." Pp. 59-67.  
(Examples from Blake and Coleridge.)

"'Holy Thursday': l'Innocence au regard de l'Expérience." Pp. 90-93.

- "*Thel*: l'Expérience au regard de l'Innocence." Pp. 93-96.  
 "La Chute selon la Bible de l'Enfer." Pp. 96-107.  
 "Blake et Freud." Pp. 163-167.  
 "Les deux Nurse's 'Song'." Pp. 167-169.  
 "Des Larmes." Pp. 169-171.  
 "Incarnation et corps de gloire." Pp. 171-178.  
 "Tragiques Nativités blakiennes." Pp. 178-180.  
 "'To Tirzah'." Pp. 180-183.  
 "La Limite, la Vouloir Féminin, la sexualité." Pp. 183-189.  
 "*Agon* et méprise interprétative." Pp. 209-211.  
 "Le solipsisme et ses périls." Pp. 212-214.  
 "Spectre et Émanation." Pp. 214-217.

§**Piquet, François.** *William Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE, THE MARRIAGE OF HEAVEN AND HELL, THE BOOK OF URIZEN.* ([Paris:] Didier Érudition, 1995) Collection CNED-Didier Concours 8°, 120 pp.; ISBN: 2864602539 In French

A commentary on the poems.

\***Pite, Ralph.** *The Circle of Our Vision: Dante's Presence in English Romantic Poetry.* (Oxford: Clarendon Press, 1994) Pp. 58-69 in Chapter 2: "Illustrating Dante".

**Platt, J.C.** "Exeter Hall." *London*, ed. Charles Knight. Vol. V (London: Henry G. Bohn, 1850) P. 242. <Stanford>

Quotes "Holy Thursday" from *Innocence* and remarks: "that eccentric but powerful artist, Blake, was probably present" at St Paul's for Holy Thursday.

Similar passages appear in Anon. *London As It Is To-Day: Where to Go and What to See, During The Great Exhibition ...* (London: H.G. Clarke and Co., 1851) p. 28 <Bodley>, and in *Illustrated Magazine of Art* [N.Y.], I (1853), 111 (with a print

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of the procession) <Michigan>.

**Plotnitsky, Arkady.** “Chaosmic Orders: Nonclassical Physics, Allegory, and the Epistemology of Blake’s Minute Particulars.” 49 paragraphs in *Romanticism and Complexity* [2001] Romantic Circles Praxis Series An electronic text

The essay is “an investigation of the epistemology of Blake’s poetic vision and practice”, “an exploration of the connections between Blake’s epistemology and key epistemological aspects of quantum physics and of chaos theory”, and “a discussion of Blake’s illuminated manuscripts [*sic*] as the artists’ books [*sic*]”.

\***Plowman, Max.** *An Introduction to the Study of Blake.* (London & Toronto, 1927) B. \*(London, 1952) C. Second Edition with a new introduction by R.H. Ward. (London, 1967) <**BB**>

Pp. 116-119 of 1967 are reprinted as “On Hope and Fear” in pp. 110-112 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

**REVIEWS**

**1927**

§**Anon.**, *Times Literary Supplement*, 11 Aug 1927 (with 3 others)

§**George Sampson**, *Observer*, 1927(?) (with six others)

**1952**

§**Anon.**, *Listener*, 7 Aug 1952, p. 232

§**Kathleen Raine**, *New Statesman and Nation*, 6 Sept 1952, p. 270 (with another)

§**J.M.C.**, *Spectator*, 12 Sept 1952, p. 344

**Plummer, Lisa Crafton.** "Blake's Swinish Multitude: The Response to Burke in Blake's *The French Revolution*." *The Friend: Comment on Romanticism*, II, 1 (April 1993), 1-12.

"Blake's work resonates with the words and ideas of Burke" (p. 2).

**Poe, Edgar Allan.** *The Works of Edgar Allen Poe*. Ed. N.P. Wallis, J.R. Lowell, & R.W. Griswold. (N.Y.: J.S. Redfield, 1850)

### REVIEW

**Anon.**, *Southern Literary Messenger: Devoted to Every Department of Literature and the Fine Arts* [Richmond, Virginia], XVI, 3 (March 1850), 172-187 <Stanford> ("In short, Edgar Poe is a painter of ideas, not of men and things. He held precisely the same relation to Dickens, Thackeray, and the like, that the mad artist Blake, to whom the apparition of William Wallace and the ghost of a flea [*vide Cunningham's British Painters and Sculptors, art. Blake,*] were wont to sit for portraits,-- held to Hogarth and Reynolds [*p. 182*].")

§**Porée, Marc.** "Marges/cadres: l'exemple du romantisme anglais." Pp. 177-188 of *Cadres et Marges: Actes du quatrième colloque du CICADA: 2, 3, 4 décembre 1993*. Ed. Bertrand Rougé. (Paris: Publication de l'université de Paris, 1995) In French

It is especially about Blake.

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**Porée, Marc.** "Poétique d'une forme brève: Les proverbes de l'enfer Blakiens." *Etudes anglaises*, XLVIII (1995), 395-406.  
In French

An intricate argument about the *Marriage*.

§**Porée, Marc.** "'Ruinous Fragments of Life', ou le livre d'Urizen A à Z (ou presque)." *QUERTY*, VI (Oct 1996), 97-106. In French

**Porter, Roy.** "William Blake: The Body Mystical." Chapter 24 (pp. 433-446) in his *Flesh in the Age of Reason*. (London: Allen Lane, 2003) B. §(N.Y.: W.W. Norton, 2004)

"Above all, Blake proclaimed the true spirituality and holiness of the flesh, as shone forth in such images as *Bright Day*" [apparently "Glad Day"] (p. 442).

**Postlethwaite, Sara Sue.** "William Blake's textual gnosis." *DAI*, LVI (1995), 1796A. Pennsylvania State Ph.D., 1995

In Blake's Prophecies, "deconstructive gnosis disguises itself as fragmented narratives."

**P-ot [i.e., Parisot].** "BLAKE (GUILLAUME), graveur anglais, né vers 1759 ...." Vol. LVIII, pp. 329-330, of *Biographie universelle, ancienne et modern. Supplément ... Ouvrage entièrement neuf*. (Paris: L.-G. Michaud, 1835) In French <California (Santa Cruz)>

"il ne sortit jamais d'une position voisine de la misère ...."  
The account almost certainly derives from the obituary in the

*Gentleman's Magazine* (1 Nov 1827) (BR (2), 473-474), with the same curious bibliography, though Blair's Grave has become "Les Tombeaux de Blair", and Hayley's *Ballads* "in 8vo numbers" is misinterpreted as "Huit numéros seulement parurent".

It was revised by Val. P[é]ricaud] in *Biographie universelle*, Nouvelle Edition, IV (1843). <BB #2380>

[Powell, Thomas, and James Henry Leigh Hunt.] *Tales from Boccaccio, with Modern Illustrations: And Other Poems.* (London: R. Bentley, 1846) Pp. 118, 199. <Bodley> B. *Florentine Tales: With Modern Illustrations: A Tale of Boccaccio.* Second Edition. (London: R. Bentley, 1847) Pp. 118, 186-187. <Michigan>

"Salvestra" (pp. 97-182) Canto I, Stanza XXXVI (p. 118):

O, artist Blake! compassion still thou deign'st,  
 In thy most deathless "Songs of Innocence,"  
 To all such outcasts, whatso their offence,  
 Pauper or orphan, clod or climbing boy,  
 Negro or gaol-bird, with a love intense!  
 To Memnon's slave, though thus she kill young joy,  
 We'd show like mercy now; reform, but not destroy.

The "Notes to Salvestra" say that Blake's *Songs of Innocence and of Experience* "are unequalled for their touching simplicity and brilliant word-tinting. Nothing can be more pathetic ... the production of such pieces at all is little short of miraculous. It is not art, but inspiration." [1847, pp. 186-187.]

Prather, Russell R.W. "The apocalyptic argument." *DAI*, LIX (1999), 3468A. Washington Ph.D., 1998.

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**Prather, Russell.** "William Blake and the Problem of Progression." *Studies in Romanticism*, XLVI (2007), 507-540.  
On Blake's aesthetic strategy.

\***Praz, Mario.** "William Blake." Pp. 49-89 of his *Poeti Inglesi dell' Ottocento*. Con 18 Xilografie di Parigi. (Firenze: R. Bemporad e F<sup>o</sup>, [?1925]) Libri Necessare In Italian  
Pp. 61-89 are texts by Blake.

**Preston, Kerrison,** *Blake and Rossetti* (1944) <**BB**>

**REVIEWS**

§**H.G.F.**, *Connoisseur*, CXIV (1945), 60-61

§**Anon.**, *Apollo*, XL (1945), 84-85

§**Anon.**, *Times Literary Supplement*, 24 June 1945, p. 309

§**Preston, Kerrison.** "Blake of Soho: this year's Soho Fair includes a special exhibition of the works of William Blake, the Soho-born poet, painter and visionary." *Soho Annual*, n.d.  
<The only record I can trace of *Soho Annual* is the Fourth Annual Soho Fair, official programme, 1958.>

**Price, Martin.** "Blake: Vision and Satire." Chapter XIII (pp. 390-445) of his *To the Palace of Wisdom: Studies in Order and Energy from Dryden to Blake*. (Garden City [N.Y.], 1965) Anchor Books <**BB**> **B.** "The Standard of Energy", pp. 255-273 of *Romanticism and Consciousness: Essays in Criticism*. Ed. Harold Bloom. (N.Y., 1970) <**BB**> **C.** "The Vision of Innocence", pp. 98-115 of *Critics on Blake: Readings in Literary Criticism*. Ed. Judith O'Neill. (London: George

Allen and Unwin Ltd, 1970) Readings in Literary Criticism 7  
 <BB> D. "The Vision of Innocence", pp. 36-48 of *Twentieth Century Interpretations of Songs of Innocence and of Experience: A Collection of Critical Essays*. Ed. Morton D. Paley. (Englewood Cliffs [N.J.], 1969) <BB #A2349>

Pp. 106-107 of O'Neill (1970) are reprinted as "Terror and Symmetry in 'The Tyger'", pp. 38-40 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

\*Prickett, Stephen. "Jacob's Dream: A Blakean Interpretation of the Bible." Pp. 99-106 of *British Romantics as Readers: Intertextualities, Maps of Misreading, Reinterpretations: Festschrift for Horst Meller*. Ed. Michael Gassenmeier, Petra Ridzun, Jens Martin Gurr, Frank Erik Pointer. (Heidelberg: Universitätsverlag C. Winter, 1998) Anglistische Forschungen Band 248

In Blake's drawing of "Jacob's Dream", the male, female, and childish angels seem to be Swedenborgian but altered by Blake.

\*Prickett, Stephen. "Swedenborg and Blake: The Privatisation of Angels." Pp. 215-221 of his *Origins of Narrative: The Romantic Appropriation of the Bible*. (Cambridge: University Press, 1996)

In Blake's watercolour of "Jacob's Ladder", the presence of angelic females and children suggests a Swedenborgian context. The book is about "the way in which the Romantics read the Bible" (p. xi).

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**Prickett, Stephen.** "Swedenborg, Blake, Joachim, and the Idea of a New Era." *Studia Swedenborgiana*, VII, 4 (June 1992), 1-30 and <<http://www.baysidechurch.org>>.

"There can be no doubt at all, I think, that what most appealed to Blake in Swedenborg's doctrines was the notion of a new era?and [*sic*] that he valued it not because it was a startlingly original teaching but precisely because it was in keeping with a much older tradition of mystical prophecy".

**Priestman, Martin.** "And *did* those feet? Blake in the 1790s." Chapter 3 (pp. 80-121, 268-274) of his *Romantic Atheism: Poetry and free thought, 1780-1830*. (Cambridge: University Press, 1999) Cambridge Studies in Romanticism 37

"In his most radical period, from about 1790 to 1795, he did challenge orthodox Christianity" (p. 82).

**Pritchard, William H.** "Responding to Blake." *Hudson Review*, XLIX (1996), 389-399.

A hasty survey of criticism from Frye to Ackroyd.

**Privateer, Paul Michael.** "The Voice of Prophecy: Blake's *Milton* and the Problem of Self." Chapter 5 (pp. 93-111, 238-240) of his *Romantic Voices: Identity and Ideology in British Poetry, 1789-1850*. (Athens & London: University of Georgia Press, 1991)

"The 'newness' of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality" (p. 94).

\***Proctor, Loretta.** “An Unseen Enemy: William Blake’s Sojourn in ‘Paradise’.” *Astrology Quarterly: Journal of the Astrological Lodge of London*, LXXI, 4 (2001). On-line

On the astrological significance of Blake’s time in his Felpham “Paradise”, especially the scuffle with the soldier and Blake’s trial for sedition. She concludes that Blake must have been born not at 7:45 P.M. (as in *Urania* [1825] [BR (2) 406]) but at “7:26 pm. which keeps Pluto in the fifth house and the Cancer Ascendant then accords with the time that Jupiter crossed over in 1800 when Blake moved to Felpham”.

§**Prokopiuk, Jerzy.** “Gnoza: Indywidualny mit I ‘tantra’ Williama Blake’a [Gnosis: An Individual Myth and William Blake’s ‘Tantra’].” [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), 119-137. In Italian

**Pullman, Philip.** “Poet! Poet! Burning bright: An ode to William Blake on the eve of his 250th birthday.” *Los Angeles Times*, 24 Dec 2006, p. M6.

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From 1962 Pullman was intoxicated by Blake, whose poems “have an incantatory power unlike anything else in English”; “The fact is, I love him.” This is a “credo” in prose.

§**Pullman, Phillip, Patti Smith, Tracy Chevalier, & Chris Orr.** “An English Visionary.” *New Statesman*, CXXXV (4 Jan 2007), 70-72.

**Punter, David.** “Blake and Gwendolen: territory, periphery and the proper name.” Chapter 4 (pp. 54-68, 220-221) of *English Romanticism and the Celtic World*. Ed. Gerard Carruthers & Alan Rawes. (Cambridge: Cambridge University Press, 2003)

It is an attempt “to think through Blake’s ‘Celtism’”, to examine “a set of Celtic allusions in Blake’s work – almost entirely in *Jerusalem*” (p. 56).

**Punter, David G.,** *Blake, Hegel and Dialectic* (1982) <**BBS**>  
**REVIEWS**

**Ernest Bernhardt-Kabisch,** *Eighteenth Century ... Bibliography* (1982), 392

§**Pierre Dubois,** *Revue Philosophique de la France et de l'Etranger*, CLXXIII (1983), 139-140

§**Michael Fischer,** *Philosophy and Literature*, VII (1983), 265-266

**Nelson Hilton,** *Blake*, XVII (1984), 164

**David Punter,** “Blake / Hegel / Derrida: A response to Nelson Hilton’s review of *Blake, Hegel and Dialectic*”, *Blake*, XVIII, 1 (Summer 1984),

58-63 ("the temptation *not* to speak of social problems, struggle, or labor ... is to be resisted" [p. 50]) <**BBS**, 397>

§**Kevin Lewis**, *Religious Studies Review*, X (1984), 384

§**François Piquet**, *Etudes anglaises*, XXXVII (1984), 208-209, in French

§**Dan Dahlstrom**, *Journal of the History of Philosophy*, XXIII (1985), 267-269

§**John Williams**, *Literature and History*, XI (1985), 143-143 (with another)

§**Stephen Prickett**, *Modern Language review*, LXXXI (1986), 159-160

**Punter, David.** "Blake: His Shadowy Animals." *Studies in Romanticism*, XXXVI (1997), 227-238.

Concerns "a moment in Blake where singularity is fractured by multiplicity" (p. 236).

**Punter, David.** "Legends of the Animated Body: Blake's Albion and the Body and Soul of the Nation." *Romanticism*, I (1995), 161-176.

### REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 401 ("a rich and widely ranging argument", "bold and original")

\***Punter, David.** *Songs of Innocence and of Experience Notes*. (Longman: York Press, 1998) York Notes. 8<sup>o</sup>, 96 pp. (pp. 84-94 bear merely the word "Notes"); ISBN: 05823293292. B. §\**Songs of Innocence and of Experience*. Notes by David Punter. (London: York Press, 2003) York Notes Advanced 112 pp.; ISBN: 0582784336

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1998: "Introduction: How to Study a Poem" (pp. 7-9); poem-by-poem commentary (pp. 10-45); "Critical Approaches" (pp. 50-64); "Textual Analysis" of "The Chimney Sweeper" (from *Innocence*), "The Tyger", and "London" (pp. 50-84), "Background" (pp. 65-70), and "Critical History" (pp. 71-83).

2003 is a "new and fully revised edition".

**Punter, David**, ed. *William Blake*. (Basingstoke & London: Macmillan Press Ltd, 1996) New Casebooks 8<sup>o</sup>; ISBN: 0333545966 (hardcover)

The book consists of John Peck & Martin Coyle, "General Editors' Preface" (p. ix); David Punter, "Introduction" (pp. 1-15) plus

**George Quasha**. "Orc as a Fiery Paradigm of Poetic Torsion." Pp. 16-35. ("Reproduced in a slightly abbreviated form" from *Blake's Visionary Forms Dramatic*, ed. David V. Erdman & John E. Grant [1970].)

**Jean H. Hagstrum**. "Babylon Revisited, or the Story of Luvah and Vala." Pp. 36-53. ("Slightly abbreviated" from *Blake's Sublime Allegory*, ed. Stuart Curran & Joseph A. Wittreich, Jr [1973].)

**David E. James**. "Angels out of the Sun: Art, Religion and Politics in Blake's *America*." Pp. 54-70. ("Abbreviated" from *Studies in Romanticism*, XVIII [1979].)

**Nelson Hilton**. "Blake in the Chains of Being." Pp. 71-93. (Reprinted from his *Literal Imagination* [1983].)

**Laura Haigwood.** "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." Pp. 94-107. (Reprinted from *San Jose Studies*, XI, 2 [1985].)

**Gavin Edwards.** "Repeating the Same Dull Round." Pp. 108-122. (Reprinted from "the first half" of his essay in *Unnam'd Forms*, ed. Nelson Hilton & Thomas Vogler [1986].)

**W.J.T. Mitchell.** "Visible Language: Blake's Wond'rous Art of Writing." Pp. 123-148. (Reprinted without the section on calligraphy, "Human Letters", from *Romanticism and Contemporary Criticism*, ed. Morris Eaves & Michael Fischer [1986].)

**David Simpson.** "Reading Blake and Derrida -- Our Caesars neither Praised nor Buried." Pp. 149-164. (Reprinted from *Unnam'd Forms*, ed. Nelson Hilton & Thomas Vogler [1986].)

**David Aers.** "Representations of Revolution: From *The French Revolution* to *The Four Zoas*." Pp. 165-187. (Reprinted from the "much longer" form in *Critical Paths*, ed. Dan Miller, Mark Bracher, & Donald Ault [1987].)

**Brenda S. Webster.** "Blake, Women, and Sexuality." Pp. 188-206. (Reprinted from *Critical Paths*, ed. Dan Miller, Mark Bracher, & Donald Ault [1987].)

**\*Punter, David.** "William Blake." Chapter 6 (pp. 79-90) of *Literature in Context*. Ed. Rick Rylance & Judy Simons. (Basingstoke & N.Y.: Macmillan, 2001)

An examination of the "complex" contexts of the "Chimney Sweeper" poems in *Songs of Innocence* and *Songs of Experience*.

**Purington, Marjean D.** "An Act of Theological Revisioning: William Blake's Pictorial Prophecy." *Colby Quarterly*, XXIX, 1 (March 1993), 33-42.

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"Meaning lies ... in the mental activity" (p. 33).

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV  
for 1993 (1996), 325 ("profoundly disorienting")

**Pyer, Miss C[atherine] S[mith]**. *Wild Flowers; or, Poetic Gleanings from Natural Objects, and Topics of Religious, Moral, and Philanthropic Interest*. (London: John Snow, 1844) P. 69.

A poem called "The Fairy's Funeral" with quotations [from Cunningham] about Blake and "a fairy's funeral".

**Q**

**Q.** "The Pictorial History of Parliament." *Punch or the London Charivari*, I ("For the week ending **October 23, 1841**"), 174. <Victoria University in the University of Toronto>

Suggests subjects for the decoration of the rebuilt House of Commons:

There is also that immortal Parliamentary metaphor  
... "The *feature* upon which the question *hinges!*"  
The only man who could have properly painted this  
was the enthusiastic BLAKE, who so successfully  
limned the ghost of a flea!

**§Quinney, Laura.** *William Blake on Self and Soul*. (Cambridge: Harvard University Press, 2009) 23 cm, xvii,

195 pp.; ISBN: 9780674035249+

It includes chapters on “Wordsworth, Plato, and Blake”, “The Four Zoas, Transcendental Remorse”, “*Milton: The Guarded Gates*”, and “*Jerusalem: The Will to Solitude*”.

§**Quinney, Laura.** “Escape from Repetition: Blake *versus* Locke and Wordsworth.” Pp. 63-79 of *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture*. (Toronto, Buffalo, N.Y., London: University of Toronto Press in Association with the UCLA Center for Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library, 2006)

## R

\***Radford, Tim.** "Blake's heaven: Tim Radford finds out why the paintings of the author of *Jerusalem* are coming unstuck." *Guardian* [London], 12 Oct 2000, pp. 1, 3.

An illuminating interview with Dr Joyce Townsend, "conservation scientist at the Tate Britain", on why and how Blake's paintings crack.

**Raffel, Burton.** “Excerpt, ‘Translation: Processes and Attitudes’.” *Literary Review*, XLV (2002), 632-634.

About the difficulties of his current translation of “The Tyger”; “This excerpt is part of a longer essay that will be published in *Creativity Research Journal*.”

**Raine, Kathleen,** *Blake and Antiquity*; see Raine, “Blake’s Debt to Antiquity”

**Raine, Kathleen,** *Blake and the New Age* (1979) <**BBS**>

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**REVIEWS**

- § **Helen McNeil**, *Spectator*, 14 Dec 1979, pp. 343-344  
 § **Anon.**, “Bewildering Blake”, *Books and Bookmen*,  
 March 1980 (with 2 others)  
 § **Anon.**, *Choice*, XVII (1980), 674  
 § **Christine Gallant**, *Wordsworth Circle*, XII, 3  
 (Summer 1981), 164-167  
 \* **Martin K. Nurmi**, *Blake*, XV, 1 (Summer 1981), 51-  
 52  
 § **Julie Howe Stewart**, *Journal of Religion*, LXI (1981),  
 445-447  
**Nelson Hilton**, *Eighteenth Century ... Bibliography*, NS  
 VI (1984), 401-402

\* **Raine, Kathleen**. *Blake and Tradition: The A.W. Mellon Lectures in the Fine Arts, 1962, The National Gallery of Art, Washington, D.C.* [2 vols.] (Princeton, 1968) Bollingen Series XXXV, 11 <BB> **B.** §\*(London: Routledge, 2002) ISBN: 0415283981; 0415290872 [Vol. I]; 0415290880 [Vol. II]

A learned and tendentious work incorporating her “Blake’s ‘Cupid and Psyche’”, *Listener*, LVII (1957), 832-835 as Vol. I, Chapter 7 [pp. 180-203]; “The Sea of Time and Space”, *Journal of the Warburg and Courtauld Institutes*, X (1957), 318-337 (as Vol. I, Chapter 3 [pp. 69-98]); “Some Sources of *Tiriel*”, *Huntington Library Quarterly*, XXI (1957), 1-36 (as Vol. I, Chapter 2 [pp. 34-66]); “Who Made the Tyger?”, *Encounter*, II, 9 (June 1954), 43-50 (as Vol. II, Chapter 16 [pp. 3-31]).

Vol. I, Chapter 1, was “Reprinted with minor changes” as “The Swedenborgian Songs” in pp. 69-85 of *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake’s Arts In the Writings of Emanuel Swedenborg: An Anthology*, ed. Harvey F. Bellin & Darrell Tuhl (1985), parts were apparently translated in Chapitres 2-4 of her *L’imagination créatrice de William Blake* (Paris, 1983), and pp. 274-276 were reprinted as “Alchemy in ‘The Crystal Cabinet’” in pp. 99-102 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

An abridged version of the lectures, “Blake’s Debt to Antiquity”, *Sewanee Review*, LXXI (1963), 352-450 <BB>, was expanded as *Blake and Tradition*.

The 2002 edition is a facsimile of that of 1968.

### REVIEWS

§**Kathleen Nott**, “Symbols and Sources”, *Observer*, 7 Aug 1969

§**John Bayley**, “The Batsman and the Bat,” *Spectator*, 16 Aug 1969, pp. 207-208

§**Kathleen Nott**, “Symbols and Sources”, *Observer* [London], 17 Aug 1969, p. 21

§**John Wren-Lewis**, *New Statesman*, 22 Aug 1969, pp. 249-250

§**John Crowe Ransom**, “Blake Triumphant,” *New York Review of Books*, 23 Oct 1969, pp. 4-5

**Daniel Hughes**, *Blake Newsletter*, III, [3] (15 Dec 1969), 57-62

**Kathleen Raine**, “Blake and Tradition”, *Blake*, III, 4 (May 1970), 89-90 (contradiction of Hughes)

§**J. Bronowski**, *Nation*, 22 Dec 1969, pp. 700-701

§**Anon.**, “Some Anglo-American Divergences in the Appraisal of William Blake”, *Times Literary*

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*Supplement*, 25 Dec 1969, pp. 1461-1463 (with 2 others)

For responses, see **Kathleen Raine, Anon., Edgar Foxall**, "Blake and Tradition", *Times Literary Supplement*, 8, 22 Jan 1970, pp. 34, 85 (Miss Raine says that Blake cannot be made to "fit the pattern of 'humanism'"; the reviewer and Mr Foxall point out that Miss Raine's supporting evidence is misquoted) <BB #2494>

**I.H. C[hayes]**, *English Language Notes*, VII (1969), 24-25

§**Martin Dodsworthy**, *Listener*, LXXXII (1969), 571-572

§**Robert Gleckner**, *Virginia Quarterly Review*, XLV (1969), 540-541

§**Désirée Hirst**, "With a Poet's Discernment", *Kenyon Review*, XXXI, 5 (1969), 684-694 (with another)

§**Désirée Hirst [bis]**, *Journal of English and Germanic Philology*, LXVIII (1969), 708-714

§**Patrick Cruttwell**, "Blake, Tradition, and Miss Raine", *Hudson Review*, XXIII (Spring 1970), 133-142

§**Morton D. Paley**, *English Language Notes*, VII, 4 (June 1970), 304-311

§**Kennelly Brendan**, *Dublin Magazine*, Spring 1970, pp. 104-107

**Paul Miner**, *Blake Studies*, II, 2 (Spring 1970), 57-60

§**Jean H. Hagstrum**, *Modern Philology*, LXVIII, 1 (Aug 1970), 76-83

- G.E. Bentley, Jr.**, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)
- §**E.J. Rose**, *Dalhousie Review*, L (Summer 1970), 269-271
- §**W.H. Stevenson**, *Essays in Criticism*, XX (1970), 251-259 (with another)
- §**P. Malekin**, *Review of English Studies*, XXII (Feb 1971), 93-95 (with another)
- §**Donald Weeks**, *Journal of Aesthetics and Art Criticism*, XXIX (Spring 1971), 424-425
- §**Peter Russell**, *Southern Review*, NS VII (Oct 1971), 1145-1156
- §**C. Gellhar**, *Pantheon*, XXX (July 1972), n.p.
- §**Ants Oras**, “Kathleen Raine, The Ancient Springs, and Blake”, *Saturday Review*, LXXX (Winter 1972), 200-201
- §**Anne Kostelanetz Mellor**, *Studies in Romanticism*, IX (1972), 72-75

**\*Raine, Kathleen.** “Blake’s Debt to Antiquity.” *Sewanee Review*, LXXI (1963), 352-450. <**BB**> **B.** *\*Blake and Antiquity: a shorter version of BLAKE AND TRADITION: The A.W. Mellon Lectures in the Fine Arts, 1962, The National Gallery of Art, Washington, D.C.* (Princeton: Princeton University Press, 1977) Bollingen Series <**BBS**> **C.** *\*Blake to Kodai.* Tr. Masakazu Yoshimura. (Tokyo, 1988) 302 pp. In Japanese <**BBS**> **D.** §*Blake and Antiquity.* Second Edition (London & N.Y.: Routledge, 2002) Classics Series 192 pp.; ISBN: 0415285828

### REVIEW of the essay

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**Sven Armens**, *Philological Quarterly*, XLIII, 3 (July 1964), 345

**REVIEWS of the book**

§**Peter Redgrove**, *Guardian* [London], 29 Nov 1979, p. 14

**Vincent De Luca**, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-247 (with 2 others) <**BBS**, 450>

§**L.M. Finlay**, *Notes and Queries*, NS XXVII (1980), 251-252

§**Jean-Jacques Mayoux**, *Etudes anglaises*, XXXIV (1981), 346-348, in French

§**Raine, Kathleen**. "C.G. Jung – A Debt Acknowledged." *Harvest: Journal for Jungian Studies*, XXXIV (1988-89), 7-22. **B**. Chapter 13 (pp. 167-176) of *Jungian Criticism*. Ed. Richard Sugg. (Evanston: Northwestern University Press, 1992)

"I would not call myself a Jungian' -- Blake is my master", but "a follower of Blake must be, if not a follower of Jung, at all events a fellow traveler" (B, pp. 168, 167).

\***Raine, Kathleen**. *From Blake to A VISION* (1979) <**BBS**>

**REVIEW**

**Hazard Adams**, *Blake*, XV, 4 (Spring 1982), 187-188

**Raine, Kathleen**, *Golgonooza City of Imagination: Last Studies in William Blake* (1991) <**BBS**>

- 4 "Blake, Swedenborg, and the Divine Human." Pp. 74-99. (This is apparently the same as her §"L'apocalypse selon William Blake." Tr. J. Genet & J. Chevalier. Pp. 57-87 of *Apocalypse et sens de l'histoire*. Ed. Jean-Louis Vieillard-Baron, Armand Abcassis, R. Raine et al. [Paris: Bern International, 1983]. Cahiers de l'Université de Saint Jean de Jerusalem, No. 9.)

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**Susan Matthews**, *BARS Bulletin & Review*, No. 1 (Oct 1991), 8-9

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 105-106

**David Worrall**, *British Journal of Eighteenth-Century Studies*, XVI (1993), 116-117 (the book has "few surprises" and "lots and lots of metaphysic")

**David G. Reide**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 336

**Raine, Kathleen**, *The Human Face of God: William Blake and the Book of Job with 130 illustrations* (1982) <**BBS**>

### REVIEWS

§ **Glyn Hughes**, *New Statesman*, 2 April 1982, p. 23

§ **Michael Mason**, *Times Literary Supplement*, 16 April 1982, p. 432

§ **Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, VIII (1982), 393-394

§ **Zachary Leader**, *Art Book Review*, I, 3 (1982), 37-41

§ **Raymond Lister**, *Journal of the Royal Society of Arts*, CXXX (1982), 595-596

§ **Morton D. Paley**, *Burlington Magazine*, CXXIV (1982), 772-773

§ **Leonard Deen**, *Commonweal*, 11Feb 1983, pp. 91-92

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§ **David Fuller**, *British Journal for Eighteenth-Century Studies*, VI (1983), 76-79

**Bo Ossian Lindberg**, *Blake*, XIX, 4 (Spring 1986), 151-152

**Raine, Kathleen**, *L'imagination créatrice de William Blake* (1983) <**BBS**>

**REVIEW**

§ **François**, *Etudes anglaises*, XXXIX (1986), 353-354, in French

§ **Raine, Kathleen**. *The Little Girl Lost and Found and the Lapsed Soul*. [Apparently the printed text of a lecture given at Girton College, Cambridge, when she was a fellow there in 1955-1961.]

§ **Raine, Kathleen**. "The Spiritual Fourfold London." *Aligarh Critical Miscellany*, V (1992), 181-198. **B**. Apparently reprinted (silently) as *William Blake's Fourfold London*. (London: Temenos Academy, 1993) Temenos Academy Papers No. 3 8°, 21 pp.; no ISBN

"I am here to speak for my Master, William Blake, England's supreme poet of the city" (B, p. 5).

**Raine, Kathleen**. "The Underlying Order: Nature and the Imagination." Chapter 15 (pp. 198-216) of *Fragments of Infinity: Essays in Religion and Philosophy: A Festschrift in Honour of Professor Huston Smith*. Ed. Arvind Shaara. (Bridport, Dorset: Prism Press; Garden City Park, N.Y.:

Avery Publishing Group; Lindfield, Australia: Unity Press, 1991)

Blake is especially on pp. 201-210; "Let us examine what he is in reality saying" in his myth (p. 206).

**\*Raine, Kathleen.** *William Blake.* (London, N.Y., Toronto, 1951) Bibliographical Series of Supplements to "British Book News". **B.** (1958) **C.** \*Revised (1965). **D.** \*Revised (1969). **E.** \*Tr. Ichiro Koizumi. (Tokyo: Kenkyusha, 1956) Eibungaku Handbook -- Sakka to Sakuhin Series [Handbooks of English Literature -- "Writers and their Works" Series]. 41 pp. <**BB**> **F.** (Tokyo: Kenkyusha, 1982) In Japanese <**BSJ**>

A brief introductory pamphlet, not remarkable for accuracy.

### REVIEW

§**Anon.**, *Times Literary Supplement*, 30 March 1951, p. 263

§**Raine, Kathleen.** *William Blake.* (London Thames & Hudson, 1970) The World of Art Library: Artists. **B.** (N.Y. & Washington, 1971) <**BB #2499A-B**> **C.** \*Tr. **Nicole Tisserand & Michel Oriano.** (Paris, 1976) In French <**BBS**> **D.** §(Milano, 1980) In Italian <**BBS**> **E.** (London: Thames & Hudson, 1985) **F.** ((Toledo [Spain]: Artes Gráf, 1988) World of Art 21 cm, 216 pp. In Spanish **G.** (London, 1991) World of Art <**BBS**> **H.** §(1996)

"A New Mode of Printing" is reprinted in *William Blake*, ed. John Lucas (1998), 117-129.

### REVIEWS

§**Jean Hagstrum**, *Modern Philology*, LXVIII (Aug 1970), 76-82

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- §**Alex Comfort**, "Our William Blake", *Manchester Guardian*, 3 Dec 1970
- §**Lawrence Gowing**, "Raphael to the Pre-Raphaelites", *Observer*, 13 Dec 1970
- §**H.R. Wackrill**, *Arts Review*, 2 Jan 1971
- §**Anon.**, *Library Journal*, XLVI (1 April 1971), 1270
- §**J.A. Battye**, *Art and Artists*, VI (July 1971), 68
- §**John E. Grant**, *Philological Quarterly*, L (July 1971), 409
- §**Anon.**, *Choice*, VIII (Nov 1971), 1166
- §**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)
- §**Anon.**, *American Artist*, XXXV (Dec 1971), 68
- §**Anon.**, *Books & Bookmen*, XVI (Fall 1971), 32
- H.R. Wackrill** [bis], *Blake Studies*, IV, 1 (Fall 1971), 110-113
- Michael Tolley**, *Blake Newsletter*, VI, 1 (Summer 1972), 28-31 (with another)

**Rainsford, Dominic.** *Authorship, Ethics and the Reader: Blake, Dickens, Joyce.* (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1997) 8°, 250 pp.; ISBN: 0312165447

Part I: William Blake consists of three chapters:

"Melancholia and the Search for a System." Pp. 13-47, 226-229.

"Images of Authorship/Experiments with Ethics." Pp. 48-75, 229-231.

"The Analyst and the Agent of Wrongs." Pp. 76-95, 231-233.

"The reader's awareness of apparent lapses from ethical responsibility, on Blake's part, which Blake makes no effort to conceal, positively strengthens his work, as a vehicle for productive literary debate" (p. 6).

The book began as his thesis on "Necessary Evils" (1995).

§**Rainsford, Dominic.** "Difficult Writing and Obstructive Form in Blake and Derrida." *Imprimatur: A Journal of Criticism and Theory*, II (1996), 118-124.

**Rainsford, D.M.** "Necessary Evils: authorship, ethics and the reader in Blake, Dickens, Joyce." *Index to [British] Theses*, XLIV (1995), 1434. London Ph.D., 1994.

It is about how Blake, Dickens, and Joyce "construct their ethical status as authors". The work was published as *Authorship, Ethics and the Reader* (1997).

**Rajan, Tilottoma.** "The other reading: transactional epic in Milton, Blake, and Wordsworth." Chapter One (pp. 20-46) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low & Anthony Harding. (Cambridge: Cambridge University Press, 1994)

"The inclusion of the reading-function within the text results in a discursive function that is characteristically romantic" (p. 25).

**Rajan, Tilottama.** "Un-Gendering the System: *The Book of Thel* and *Visions of the Daughters of Albion*." Chapter 5 (pp. 74-90, 155-157) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas

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Kneale. ([Montreal & Kingston:] McGill-Queen's University Press, 1992)

It is "abridged" from her *Supplement of Reading* (1990), but none of the essays there has this title or this length.

**\*Ramos, Rafael.** "Peter Ackroyd redescubre al artista", *La Vanguarda* [Barcelona], 17 April 1996. In Spanish

§**Racionero, Luis.** "La Imaginación: W. Blake." *Filosofías del Underground* (Annagrama, 1977). In Spanish

**\*Ratcliff, Carter.** "The People's Bard." *Art in America*, No. 9 (Sept 2001), 116-122.

A general essay on Blake.

**\*Ratnaprabha.** "William Blake & the Buddha: Why might a Buddhist be interested in Blake? Why might an admirer of Blake be interested in the Buddha? Ratnaprabha compares their visions." *Urthona: arts and buddhism*, No. 14 (Autumn 2000), 36-38.

"Blake's city of art is the same as the city being restored in the Buddha's vision" (p. 36).

**REVIEW**

**Michael Grenfell,** "Urthona: Arts and Buddhism", *Blake Journal*, No. 6 (2001), 85-86 (a summary)

§**Raveendran, S.S., K. El-Ali, M. Shibu.** "Precision and Symmetry in Aesthetic Plastic Surgery: 'What immortal hand or eye could frame thy fearful symmetry' (William Blake)."

*Journal of Plastic, Reconstructive & Aesthetic Plastic Surgery*, LXI, 3 (2008), 272-274.

**Rawlinson, N.** "William Blake: the comic aspects of vision: Poetical Sketches to Songs of Innocence and of Experience." *Index to [British] Theses*, XLII (1993), 950 (#42.5196). Oxford M.Litt., 1991.

"I use the term 'comic' to encompass the social, poetical and philosophical implications of laughter." Presumably his *William Blake's Comic Vision* is based on the thesis.

**Rawlinson, Nick.** *William Blake's Comic Vision*. (Basingstoke: palgrave macmillan, 2003) 8<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")

**Brian Wilkie**, *Modern Language Review*, C (2005), 200-201 ("throughout the book, Rawlinson's own method of 'reading' is questionable")

§**Robin Jarvis**, *Literature and History*, XIV (2005), 86-89

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**Read, Dennis M.** "The Rival *Canterbury Pilgrims* of Blake and Cromek: Herculean Figures in the Carpet." *Modern Philology*, LXXXVI (1988-89), 171-190.

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXIII, 3 (1989-90), 139

§**Redcliff, Carter.** "The People's Bard: As artist, poet, and printer, William Blake was driven by a prophetic, revolutionary fervour." *Art in America*, LXXXIX, 9 (2001), 116.

§**Redgrave, Samuel.** *A Dictionary of Artists of the English School.* (London: Longmans, Green and Co., 1874) B. §Second Edition. (1878) C. §Second Edition. (Bath: Kingsmead Reprints, 1970)

\***Reed, Walter L.** "Dimensions of Dialogue in the Book of Job: A Topology according to Bakhtin." *Texas Studies in Language and Literature*, XXXIV (1992), 177-196.

Partly (pp. 188-193) he focuses on the "dialogic dimension of Job in Blake's poem 'The Tyger'"; Blake "intricately and antithetically draws on the language of the Bible" (p. 188).

§**Reeder, Steven.** *Prophets of the Old and New World: A Compaarative Study of William Blake and Joseph Smith.* (Saarbrücken [Germany]: Verlag Dr. Müller, 2009) 71 pp.; ISBN: 9783639192537

§**Regis, Michel.** "Paris, Musée du Louvre: William Blake ou la sagesse de l'Enfer." *Revue du Louvre et des Musées de France*, LVI, 5 (Dec 2006), 6-8.

On the acquisition of the watercolour of "The Death of the Strong Wicked Man" for Blair's *Grave*.

§**Reif-Hülser, Monika.** "'Exuberance is beauty': William Blake – der Revolutionär als Sammler." Pp. 227-250 of *Sammler-Bibliophile-Exzentriker*. Ed. Aleida Assman, Monika Gomille, et al. (Tübingen: Gunter Narr, 1998) *Literatur und Anthropologie* Vol. I In German

**Reilly, Susan.** "Blake, William (1757-1827)." Pp. 45-57 of *Biographical Dictionary of Literary Influences: The Nineteenth Century, 1800-1914*. Ed. John Powell, Derek W. Blakely, Tessa Powell. (Westport [Connecticut] & London: Greenwood Press, 2001) Also passim.

On what Blake read.

§**Reilly, Susan P.** "Blake's Poetics of Sound in *The Marriage of Heaven and Hell*." *Romantics on the Net* [on-line], XVI (1996).

**Reimer, Margaret Lowen.** "Hebraism in English Literature: A Study of Matthew Arnold and George Eliot." *DAI*, IV (1994), 3450A. Toronto Ph.D., 1993.

"As a background to ... Arnold's *Literature and Dogma*, and George Eliot's ... *Daniel Deronda*",

The study focuses particularly on ... the seventeenth century, illustrated by the works of John Milton and John Bunyan, and the nineteenth

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century, ushered in by the contrasting 'Hebraic' expressions of William Blake and William Wordsworth.

§**Reinhart, Charles.** "William Blake." *Concise Dictionary of British Literary Biography* Vol. III: *Writers of the Romantic Period, 1789-1832* (Detroit & London: Gale Research, 1992)

\***Reinhart, Charles.** "William Blake (28 November 1757-12 August 1827)." Pp. 16-58, with 51 reproductions, in *Dictionary of Literary Biography* Volume Ninety-Three: *British Romantic Poets, 1789-1832* First Series. Ed. John R. Greenfield. (Detroit, N.Y., London: Gale Research, 1990)

A responsible standard account.

For other Blake biographies in the *Dictionary of Literary Biography*, see Alan Richardson (British Children's Writers, 1800-1880) and Ruth Robbins (The British Literary Book Trade, 1700-1820).

**Reitz, Bernhard.** "Dangerous Enthusiasm: The Appropriation of William Blake in Adrian Mitchell's *Tyger*." Pp. 50-63 of *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama*. Ed. Martin Middeke & Werner Huber. (Rochester [N.Y.] & Woodbridge [Suffolk]: Camden House, 1999) *Studies in English and American Literature*

**Reveillé-Parise, J.H.** *Physiologie et Hygiène des Hommes*

*livrés aux Travaux de l'Esprit, ou Recherches sur la Physique et le Moral, les Habitudes, les Maladies et la Régime des Gens de Lettres, Artistes, Savans, Hommes d'État Jurisconsultes, Administrateurs, etc.* Tome Premie. (Paris: G.-A. Dentu, 1834) P. 219. In French <Canton de Vaud Bibliothèque Cantonale>

An account of Blake's visions as reported from Cunningham in *Revue encyclopédique* (1830). "Beaucoup de grands esprits ont éprouvé de pareilles hallucinations, comme le Tasse, Pascal, Nicole, Rousseau, Cazotte, etc."

§**Rexroth, Kenneth.** "Poets, Old and New: William Blake." Pp. 208-209 of his *Assays*. (New Directions, 1962)

§**Reyner, J.** "Rehousing of print collections at the British Museum – the William Blake post binder project and other recent approaches." *Paper Conservator*, XXVII (2003), 35-46.

§**Reynolds, Mark.** "Writings to Read Poetry: Teaching Blake's *Songs of Innocence and [of] Experience*." *Alabama English*, IV (1993), 21-28.

**Richardson, Alan.** "Blake, Children's Literature, and Colonialism." Part 4 of Chapter 3 ("Children's literature and the work of culture", pp. 109-166, 298-300) in his *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. (Cambridge: University Press, 1994) Cambridge Studies in Romanticism 8.

In "The Little Black Boy", the child tries to "challenge a crippling ideology through creative subversion ... a rare lesson in radical dissent" (p. 166).

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**\*Richardson, Alan.** "William Blake (28 November 1757-12 August 1827)." Pp. 21-29 of *Dictionary of Literary Biography* Volume One Hundred and Sixty-Three: *British Children's Writers, 1800-1880*. Ed. Meena Khorana. (Detroit, Washington, London: Gale Research, 1996)

Especially about children's books, of course.

For other Blake biographies in the *Dictionary of Literary Biography*, see Charles Reinhart (British Romantic Poets, 1789-1832 First Series) and Ruth Robbins (The British Literary Book Trade, 1700-1820).

**Richardson, Alan.** "Wordsworth, Blake, and Catechistic Method", Part [2] (pp. 64-77, 286) of Chapter 2 ("School time", pp. 44-108) in his *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. (Cambridge: University Press, 1994) Cambridge Studies in Romanticism 8

In "The Lamb", the child's "answer to his own question" would have "shock[ed] most eighteenth century parents" (pp. 74, 76).

**Richardson, Bruce Alan.** "Colonialism, Race, and Lyric Irony in Blake's 'The Little Black Boy'." *Papers on Language & Literature*, XXVI (1990), 233-248, <BBS> B. Reprinted as "Blake, Children's Literature, and Colonialism." Part (pp. 153-166) of Chapter 3: "Children's Literature and the work of culture" (pp. 109-166) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice*,

1780-1832. (Cambridge: Cambridge University Press, 1994)  
Cambridge Studies in Romanticism 8

**Richardson, Bruce Alan.** "The Politics of Childhood: Wordsworth, Blake, and Catechistic Method." *ELH*, LVI (1989), 853-868. <**BBS**> B. Reprinted as "Wordsworth, Blake, and Catechistic Method." Part (pp. 64-77) of Chapter 3: "Children's literature and the work of culture" (pp. 109-166) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. (Cambridge: Cambridge University Press, 1994) Cambridge Studies in Romanticism 8

§**Richardson, David Lester** (Principal of the Hindu Metropolitan College). *Flowers and Flower Gardens ...* (Calcutta: D'Rozario and Co., **1855**) <Michigan>

Quotes Cunningham about the Fairy's Funeral (p. 113), listed under "The Tulip".

\***Richardson, Nigel.** "Blake's London: William Blake saw God, the devil and assorted angels at his various homes in the capital. Nigel Richardson walks in visionary's footsteps." *Sunday Times* [London], 24 June 2007, pp. 24-25.

A walking tour which included the site of the "underwear shop" of Blake's brother where Blake held his exhibition.

\***Richey, William.** *Blake's Altering Aesthetic*. (Columbia & London: University of Missouri Press, 1997 [copyright 1996]) 8°, xiv, 197 pp., 7 reproductions; ISBN: 0826210775

Blake's early work is often critical of the Gothic (pace Malkin and Frye) and adopts Classical models, and his late work is said to echo the Classics regularly: "in *The Four Zoas*

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and *Milton*, he once again rejects the self-exulting classical morality that had been so central to his earlier compositions" (p. 145). The evidence, however, is often wonderfully vague, e.g., "the description of the Cherub as a 'brooder of tempests & destructive War' in [*Jerusalem*] plate 91 alludes to both the storm-driven adventures of Ulysses and the martial exploits of Achilles" (p. 164).

The book "reprint[s] portions" of his essays on "The Neoclassical Gothicism of Blake's Early Poetry and Art", *Poetica*, XXXIX-XL (1994), 73-91 (apparently in Chapter 1) and on "*The French Revolution: Blake's Dialogue with Edmund Burke*", *ELH*, LIX (1992), 817-737.

**REVIEWS**

§*Choice*, XXXIV (May 1997), 1499

**Sirah Ahmed**, *Wordsworth Circle*, XXVIII (1997), 211-212 (with another)

§*Reference and Research Book News*, XII (1997), 131+

**Robert N. Essick**, *Studies in Romanticism*, XXXVII. 3 (Fall 1998), 484-487 ("thought provoking" [p. 487])

**Jennifer Davis Michael**, *Blake*, XXXII (1998-99), 77-80 ("this is the one book I would unhesitatingly recommend to bright undergraduates" [p. 80])

§**Nelson Hilton**, *European Romantic Review*, X, 3 (Summer 1999)

**Richey, William**. "*The French Revolution: Blake's Epic Dialogue with Edmund Burke*." *ELH*, LIX (1992), 817-837.

A plausible argument that "*The French Revolution* is essentially a political tract in epic form ... in which Blake challenges the underlying assumptions of Burke's counterrevolutionary text" (p. 817). His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (p. ix).

§**Richey, William.** "Neoclassical Gothicism of Blake's Early Poetry and Art." *Poetica*, XXXIX-XL for 1993 (Shubun International Co., Ltd., 1994), 73-91.

His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (p. ix), apparently in Chapter 1.

**Richey, William.** "'Not Angles but Angels': Blake's Pictorial Defense of English Art." *European Romantic Review*, VII (1996), 49-60.

Blake's design of "Non Angli Sed Angeli", based on James Barry's *Inquiry* (1775), refutes the idea that "British artists were incapable of artistic excellence" (p. 49).

**Richey, William.** "'One must be master': Patronage in Blake's *Vala*." *Studies in English Literature 1500-1900*, XXXIII (1993), 705-724. B. Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph & S. Francis (2005).

The account of the fall of Los in Night I reflects Blake's experience that "By trying to please one patron [*William Hayley*], he risks offending another [*Thomas Butts*]" (p. 708).

§**Richman, Jared.** "Milton Re-membered, graved and press'd: William Blake and the fate of textual bodies." *European Romantic Review*, XIX, 4 (2008), 385-401.

About *Milton*.

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§**Rider, J. Le.** "Ruptures de tradition dans l'interprétation du Laocoon, du Greco a Winckelmann, Lessing et William Blake." *Revue germanique internationale*, Part 19 (2003), 181-194. In French

§**Ridge, George, & Benedict Chieka Njoku.** "William Blake as Christian Tragic Hero." In their *The Christian Tragic Hero in French and English Literature*. (Atlantic Highlands [New Jersey]: Humanities Press, 1983)

**Riede, David G.** "Blake's *Milton*: On Membership in the Church Paul." In *Re-memembering Milton: Essays in the Texts and Traditions*. Ed. Mary Nyquist & Margaret W. Ferguson. (London: Methuen, 1987) <BBS> B. Reprinted "in revised form" as "Blake and the Church Blake." Chapter One (pp. 33-91) of his *Oracles and Hierophants: Constructions of Romantic Authority*. (Ithaca & London: Cornell University Press, 1991) Also pp. 4-12 and passim.

**Riede, David,** *Oracles and Hierophants: Constructions of Romantic Authority* (1991) <BBS>

**REVIEW**

**David Punter,** *Blake*, XXIX, 1 (Summer 1995), 29-31  
("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [p. 29])

§**Riede, David G.** "The Symbolism of the Loins in Blake's *Jerusalem*." *Studies in English Literature 1500-1900*, XXI (1981), 547-563.

**Ries, Frank W.D.** "Sir Geoffrey Keynes and the Ballet *Job*." *Dance Research*, II, 1 (Spring 1984), 19-34.

An interview with Keynes -- all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin) -- about the *Job* ballet (*BB* #2049), with "the original scenario" (pp. 30-33).

**Rike, Gregory B.** "‘Every Night and Every Morn’: A Performance Study of the Song Cycle of Jeffrey Wood for the Poetry of William Blake." *DAI* on-line. Ohio State D.M.A., 2004. 86 pp.

§**Riley, Peter.** *Edward III: A Patriotic Drama after William Blake*. ([Odense: Anon.], 1972) 6 leaves, apparently published, according to Cambridge University Library on-line catalogue.

**Ripley, Wayne C.** "‘The Secrets of Dark Contemplation’: Edward Young, William Blake, and the History of Radical Devotional Poetics, 1688-1795." *DAI* on-line. Rochester Ph.D., 2005. 480 pp.

**Ripley, Wayne C.** "An Unrecorded Attack on Blake." *Notes and Queries*, CCLIII, 4 (Dec 2008), 418-420.

John Britton, *The Pleasures of Human Life* (London, 1807) and (Boston, 1807), pp. x-xii, mocks Blake's defence of Fuseli's "Ugolino" in the *Monthly Magazine* (1 July 1806).

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§**Risden, E.L.** "William Blake and the Personal Epic Fantastic." *Journal of the Fantastic in the Arts*, XII (2002), 417-424. **B.** Silently reprinted as pp. 109-117 of his *Heroes, Gods, and the Role of Epiphany in English Epic Poetry*. (Jefferson [North Carolina] & London: McFarland & Co., 2008)

"Blake ... establishes the fulcrum of English epic history and its epiphanies: he turned them inward" (2008, p. 117).

\***Ristić, Ratomir.** *Introducing William Blake*. (Nis: Filozofsko fakulteta u Nisu [Yugoslavia], 1996) English Literature Series 23 cm, iv, 192 pp.; ISBN: 8671000103

Part I is Blake's poems; Part II is "Critical Texts on Romanticism, Blake and His Poems" (pp. 77-158), and Part III is "Poems for Further Reading" (pp. 159-190).

The works reprinted in Part II are excerpts from **Edmund Wilson**, *Axel's Castle* (1931). Pp. 77-88.

**Northrop Frye**, "on the Romantic Myth" [no source identified]. Pp. 89-90.

**M.H. Abrams**, *Norton Anthology of English Literature*. Pp. 90-91.

**Colin Falk**, "Two Faces of Romanticism", *Myth, Truth, and Literature*, 2nd Edition (1995). Pp. 91-92.

**Northrop Frye**, "Blake's Introduction to Experience." Pp. 93-101. From *Blake: A Collection of Critical Essays* [ed. Northrop Frye (1965)].

**William Keith**, "The Complexities of Blake's 'Sunflower'." *Ibid.* Pp. 102-106.

**E.D. Hirsch, Jr.**, "on *The Sick Rose*" and "on *The Tyger*". Pp. 106-107, 107-115. From his *An Introduction to Blake*.

**H. Combes**, "on *A Poison Tree*", *Literature and Criticism* (1953). Pp. 113-116.

**M.L. Rosenthal & A.J.M. Smith**, "on *London*", *Introduction to Literature*, ed. Locke, Gibson, Arms (1963). Pp. 116-117.

**Harold Bloom**, "Dialectic in *The Marriage of Heaven and Hell*" [no source identified; *PMLA* (1958)]. Pp. 117-124.

**Lawrence Lipkin**, "on *The Marriage of Heaven and Hell*", *The Life of the Poet*. Pp. 125-139.

**M.H. Abrams**, "Blake's Mature Myth", *Norton Anthology of English Literature*. Pp. 139-142.

**Harold Bloom**, "on *The Four Zoas*", *Blake: A Collection of Essays* [ed. Northrop Frye] (1965). Pp. 143-145.

\***Ljiljana Bogoeva-Sedlar**, "On Blake", "Lecture delivered on March 25th 1996". Pp. 147-158. ("Blake has been the great love of my life" [p. 143].)

**Ritz, Régis**. "Vision poétique du peuple révolutionnaire dans *The French Revolution* de William Blake." *Revue française d'Histoire du Livre*, No. 58-59 (1988), 369-375. In French

**Rix, Donna S.** "*Milton: Blake's Reading of Second Isaiah*." Chapter 7 (pp. 106-118, 203-206) of *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik & Raymond-Jean Frontain. (Teaneck, Rutherford, Madison: Fairleigh Dickinson University Press; London & Toronto: Associated University Presses, 1984)

An argument that "on the first six plates of *Milton*, Blake not only employs almost all of the themes and images of Second Isaiah [*Isaiah 40-55*], but he also arranges them in an order paralleling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities

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between Blake's portrait of Milton and Second Isaiah's portrait of the servant" (p. 106).

**Rix, Robert W.** "Bibles of Hell: William Blake and the Discourses of Radicalism." University of Copenhagen Ph.D., 2001. 246 pp.

According to the abstract, "The thesis discusses Blake in conjunction with a number of often little known or sometimes lost voices of popular radicalism and Enthusiasm"; it deals particularly with Swedenborgians, Joseph Johnson, Henry Thorild, Henry Hardy, Alexander Geddes, and C.B. Wadstrom.

§**Rix, Robert W.** "Blake's *Auguries of Innocence*, *The French Revolution*, and *London*." *Explicator*, LXIV (2005), 23-25.

**Rix, Robert W.** "Blake's A SONG OF LIBERTY." *Explicator*, LX (2002), 131-134.

The "Brethren" who are "accepted" and "free" are Freemasons.

**Rix, Robert.** "Healing the Spirit: William Blake and Magnetic Religion." *Romanticism on the Net*, No. 25 (Feb 2002), 37 paragraphs.

§**Rix, Robert W.** "'In Infernal Love and Faith': William Blake's *The Marriage of Heaven and Hell*." *Literature and Theology*, XX (2006), 107-125.

**Rix, Robert.** *William Blake and the Cultures of Radical Christianity*. (Aldershot, Hampshire, & Burlington, Vermont: Ashgate Publishing, 2007) 4<sup>o</sup>, ix, 182 pp.; ISBN: 9780754656005

Especially useful on satire of Swedenborg in *The Marriage of Heaven and Hell*.

### REVIEWS

\***Andrew Lincoln**, *Blake*, XLIII, 2 (Fall 2009), 69-71  
("The complexities are expertly unravelled and lucidly explained here" [p. 69])

§**A. Hessayon**, *English Historical Review*, CXXIV, 506  
(2009), 195-196

§**Jeremy Tambling**, *Journal for Eighteenth-Century Studies*, XXXII, 1 (2009), 123-124

**Rix, Robert W.** "William Blake and the Prophetic Marketplace." Pp. 47-61 of *Angles on the English-Speaking World* [Copenhagen], III (2003).

About "what Blake believed his art could tell his contemporaries" (p. 47).

\***Rix, Robert.** "William Blake and the Radical Swedenborgians." *Esoterica*, V (2003), 85-132.

"A historical investigation of how the reception of how Swedenborg's esoteric teaching was absorbed into the socio-cultural matrix of the late eighteenth century to become a platform for opposition politics" (p. 96).

§**Rix, Robert William.** "William Blake, Thomas Thorild and Radical Swedenborgianism." *Nordic Journal of English Studies* [Oslo], II (2003), 97-128.

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§**Rix, Robert.** “William Blake: Trance, Therapy and Transcendence.” *Literurskritik og Romantikstudiers*, LIII (2009), 1-20. In Danish

§**Rizzardi, Alfredo.** “Ungaretti e le visione di Blake.” *L’Approdo Letterario*, LVI (1972), 114-119. In Italian

\***Robbins, Ruth.** “William Blake ([*worked in*] London: 1784-1827.” Pp. 26-32 of *Dictionary of Literary Biography Volume One Hundred Fifty-Four: The British Literary Book Trade, 1700-1820*. Ed. James K. Bracken & Joel Silver. (Detroit, Washington, London: Gale Research, 1995)

A useful biographical summary; “Blake was not a publisher in the strict sense of the word” “in the sense that they [*his books*] became available to a wide audience” (pp. 31, 32).

For other Blake biographies in the *Dictionary of Literary Biography*, see Charles Reinhart (British Romantic Poets, 1789-1832 First Series) and Alan Richardson (British Children's Writers, 1800-1880).

§**Roberts, Jonathan.** “St Paul’s Gift to Blake’s Aesthetic.” *Glass*, XV (2003).

Parts of it are reprinted in Chapter 3 (pp. 37-74, “Reading Blake”), of his *William Blake’s Poetry: A Reader’s Guide* (2007).

\***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 (22 Jan 2008), 198-200

§**Roberts, Jonathan, & Christopher Rowland.** "William Blake." In *The Blackwood Companion to the Bible in English Literature.* Ed. Rebecca Lemon, Emma Mason, Jonathan Roberts, & Christopher Rowland. (Chichester [Sussex] & Malden [Massachusetts]: Wiley-Blackwood, 2009)

§**Roberts, Michele.** "Books – Hampstead made him sick – Michele Roberts reads the naked truth about William Blake, the Lambeth lefty." *New Statesman Society*, 8 Sept 1995, p. 36.

**Robinson, Henry Crabb.** *Blake, Coleridge, Wordsworth, Lamb, Etc.* being Selections from the Remains of Henry Crabb Robinson. Ed. Edith J. Morley. (Manchester, London, N.Y., 1922) Pp. 1-27. **B.** (Manchester, 1932) Pp. 1-27. <**BB**> **C.** §*Igirisu Romanha Shijin tachi no Sugao* [Unretouched Portraits of English Romantic Poets]: *Blake, Coleridge, Wordsworth, Lamb, etc: being selections from the remains of Henry Crabb Robinson.* Ed. Edith J. Morley. Tr. Toru Sugino. (Kyoto: Kyoto Shugakusha, 1998) 350 pp.; ISBN: 4883340430 In Japanese

**Robinson, Henry Crabb.** "William Blake, Kunstler, Dichter

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und religiöser Schwärmer.” *Vaterländisches Museum*, I (1811), 207-31. In German <**BB**> **B.** “An Early Appreciation of William Blake.” Tr. K.A. Esdaile. *Library*, V (1914), 229-256 **C.** *Blake no kotoba* [*Aphoristic Words from Blake*], ed. Soetsu Yanagi (1921). In Japanese **D.** Herbert G. Wright, “Henry Crabb Robinson’s ‘Essay on Blake’”, *Modern Language Review*, XXII (1927), 137-154. **E.** G.E. Bentley, Jr, *Blake Records* (1969), 432-455. In German and English **F.** Second Edition (2004), 573-603. In German and English

**REVIEW**

**Anon.**, *Ergänzungs Blätter zur Allgemeinen Literatur-Zeitung vom Jahre 1814*, [Halle und Leipzig], No. 47 (**April 1814**), col. 374-375. In German <Indiana> (Review of the whole issue refers to the Blake essay)

[**Robertson, Joseph Clinton** (1788-1852), & **Thomas Byerley** (1788-1826).] “The Juvenile Artist.” Pp. 159-161 of *The Percy Anecdotes Original and Select By Sholto and Reuben Percy, Brothers of the Benedictine Monastery, Mont Benger*. Twenty Volumes. Vol. III. Youth; Enterprize. (London: T. Boys, **1823**) [The engraved title page adds: “And sold by J. Oliver and Boyd, Edinburgh, 1821”.] <Bodley, §British Library> **B.** ... Vol. III. (London: J. Cumberland, **1826**) Pp. 159-161. <California (Santa Cruz) and Princeton> **C.** §(N.Y.: Harper, **1850**) **D.** §A Verbatim Reprint. Ed. John Timbs. (London [1870]) Chandos Classics **E.** §A Verbatim Reprint. (London: Frederick Warne & Co.;

N.Y.: Scribner, Welford & Co, [n.d.]) Chandos Library

I have not seen the issue in 44 monthly parts (1821-1823)

The engraved title page for 1823, 1826 is altered for different publishers and dates, but “The Juvenile Artist” does not seem to be changed.

“The Juvenile Artist” silently quotes, with adjustments, the account of Blake’s youthful studies by Malkin (1806) (“Mr. William Blake ... Gothicised imagination”, BR (2), 562-563), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.

**Rockwell, John.** “No Rapa but Just About Everything Else for Blake Cycle.” *New York Times*, 12 April 2004.

Music Review of William Bolcom’s poetic cycle *Songs of Innocence and of Experience*<sup>576</sup> performed by “nearly 500 musicians” at the University of Michigan 8 April 2004; it is “musically ... pretty awesome” and “dazzlingly” “diverse”.

§**Röden, Peter Ulrick.** “William Blake’s ‘Imagination’: Blake’s Role in English Romanticism.” Copenhagen thesis, 2005.

**Rodger, Ian; Mr Shuttleworth.** “The Trial of William Blake.” *Listener*, 31 May 1962.

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<sup>576</sup> See *BBS*, 352, 402, 422, 608.

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Rodger asks why men of the left cannot pay homage to the devil and Blake; Mr Shuttleworth replies that Mr Rodger's play is simplistic.

\***Roe, Albert S.** *Blake's Illustrations to the Divine Comedy*. (Princeton, 1953) **B.** §Second Printing. (Princeton, 1967) <**BB**> **C.** §(Textbook Publishers, 2003) xiv, 219 pp.; ISBN: 07581857568

**REVIEWS**

**Ruthven Todd**, "Unfinished Masterpiece", *New York Times*, 10 Jan 1953, p.7

§**Anon.**, *Times Literary Supplement*, 9 April 1954, p. 24

§**Joseph Warren Beach**, "Blake the Seer as Artist and Poet", *Sewanee Review*, LXII, 3 (Summer 1954), 527-534 (with another)

§**R.T.F.**, *Personalist*, XXXV (1954), 432-434 (with another)

§**Martin Price**, *Yale Review*, XLIII (1954), 629-633

**D.V. E[rdman]**, *Philological Quarterly*, XXXIII (1954), 167

§**H.M. Margoliouth**, *Review of English Studies*, NS VI (1955), 207-209

§**A. Neumeyer**, *Journal of Aesthetics*, XIII (1955), 541-542

§**Edward Williamson**, *Modern Language Notes*, LXX (1955), 450-453

§**Rogel, Samuel J.** "Blake's 'And did those feet' as Congregational Hymn." *Hymn*, XLIV, 3 (July 1993), 22-25.

Includes a history of its composition and performance.

§**Rogers, F.B.** “A sidelight on Sir Geoffrey Keynes and William Blake.” *Transactions & Studies of the College of Physicians of Philadelphia*, V, 2 (June 1983), 129-130.

\***Rohrer, Finlow.** “From penniless obscurity to recognition 250 years after his birth as one of the greatest Britons, how did a mystical outsider like William Blake win a place in our hearts?” *BBC News Magazine* on-line, 27 Nov 2007.

A general essay.

**Romero, Carmen Pérez.** "William Blake y Joan Ramón Jiménez." Part III (pp. 79-122) of his *Juan Ramón Jiménez y la poesía anglosajona: Segunde edición, corregida y ampliada.* Prologo de Howard T. Young. (Madrid: Universidad de Extramadura, 1992) In Spanish

§**Romero, Milena.** “The Fourfold Circle of Jerusalem.” *Textus: English Studies in Italy*, VII (11993), 23-40.

On the symbolic and numerological significance of Jerusalem in *Jerusalem* and *Vala*.

**Romey, Ch.** “BLAKE (WILLIAM), graveur, peintre et poète anglais d’une étonnante imagination ....” Pp. 292-296 of *Dictionnaire de la Conversation et de la Lecture*, VI (Paris: Belin-Mandar, 1833) In French **B.** *Nouveau Dictionnaire de la Conversation, ou Répertoire universel ...*, III (Bruxelles: Librairie Historique-Artistique, 1844), 357-359. <Universiteitsbibliotheek, Gent> **C.** *Dictionnaire de la Conversation et de la Lecture: Inventaire raisonné des Notions générales les plus indispensable à Tous*, ed. M.W. Duckett. Seconde édition, entièrement refondue. (Paris, 1852),

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Vol. III, pp. 265-266. <BB #2546 under “Romney”> D. III  
(Paris: aux Comptoirs de la Direction et chez Michel Lévy  
Frères, 1856), 265-266. In French

A long, intensely admiring account of Blake, paraphrased (with acknowledgements) from Cunningham, though the praise is largely Romey's: Blake was “d'une étonnante imagination, d'un talent plein de magi, l'un des artistes les plus originaux de cette Angleterre”.

He adds to Cunningham's account that Blake's father hired “les maîtres de calcul, d'arithmétique et de tenu de livres” (book keeping); that many clients of Basire preferred the work of the apprentice to that of the master; that [*Poetical Sketches* (1783)] includes “odes ... et sonnets”, and that Flaxman counselled its publication “à 30 ans” (Blake was 30 in 1787); that Blake finished his apprenticeship in a little less than seven years (neither Cunningham nor anyone else says exactly when it finished). To Cunningham's much quoted account of Blake's courtship (§9), Romey adds: “a vague restlessness followed him everywhere, in his studio, his happy retreat, where he forgot his troubles so sweetly, and on his walks, which were his sweetest recreation”. Romey says that Catherine was of very humble birth and of great beauty (Cunningham says little more than that she had white hands, bright eyes, “and a slim and handsome shape” [§9]). Of the sketch of Catherine which Blake made on his death-bed, Cunningham said no more than that it was “a fine likeness” (§48), but Romey says it is “remarkable for its expression of a naive and melancholy head strongly depicted, of a woman still beautiful, in spite of her age, a strong air of youth”.

I take these biographical additions to be Romey's wilful embroideries of Cunningham, as Cunningham had in turn embroidered J.T. Smith.

Romey's account concludes: "The glory of Blake is not yet come to France; we will be happy if this article persuades our artists to look for his works of original genius. Art will thus surely gain."

Romey also says that a French translation of Cunningham will be published (it wasn't).

Romey says that the French national collection of prints has nothing by Blake, but, through a friend who lives in London, he acquired with great difficulty an almost complete collection of Blake's curious productions. His account names only the works cited by Cunningham: the prophecies of *America* and *Europe* ("Les prophéties sur l'avenir de l'Europe et de l'Amérique"), *The Gates of Paradise, Jerusalem, Songs of Innocence and of Experience* (with 65 plates), *Urizen, Job*, "Illustrations of Blair's Grave" ("Les illustrations du tombeau de Blair"), *Canterbury Pilgrims*, and *Young's Night Thoughts* published by Edwards. None of these writings by Blake – or indeed any other – has been traced to a French Nineteenth Century collection. If Romey really owned them, he didn't notice that the *Songs* has 54 plates, not 65, and that *America* and *Europe* are not Prophecies in the sense of predicting the future.

Louis-Charles-Reparat-Geneviève-Octave Romey, "membre de l'Institut historique" (born in Paris 26 Dec 1804), wrote *Histoire d'Espagne* (Paris, 1835-36) and 16 articles for the *Dictionnaire de la Conversations* (J.-M. Quérard, *La France Littéraire, ou Dictionnaire bibliographique des Savants ...* VIII [Paris: Firmin Didot Frères, 1838], 137).

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§**Rønning, H.** "The Poet as a Rebel: Blake's and Shelley's Views of Promethean Man." In *Miscellanea: Essays by Present and Former Students in the English Department of the University of Oslo: A Tribute to Professor Kristian Smidt on the Occasion of his Fiftieth Birthday 20 November 1966.* (Oslo: Universitetsforlaget, 1966)

§\***Roob, Alexander.** *Das hermetische Museum: Alchemie und Mystik.* (Cologne: Benedikt Taschen Verlag, 1996) ISBN: 3822888036. Pp. 69, 119, 161, 163-164, 174, 182, 192, 201-202, 213-214, 229-231, 259, 296-297, 429, 433, 437, 461, 482, 491, 523, 531, 553, 577, 626, 632-633, 649, 652, 663, 692-693, 696-697. In German **B.** *\*The Hermetic Museum: Alchemy & Mysticism.* [Tr. Shaun Whiteside.] (Köln, Lisboa, London, N.Y., Paris, Tokyo: Taschen, 1997) Pp. 8, 21-23, 55, 67, \*69, 99, 118-\*119, 126, \*163-\*164, 166, \*174, \*182, \*192, \*201-\*202, \*213, \*229-\*231, 253, \*259, \*296-\*297, 338, 341, 417, \*429, \*433, \*437, 460-\*461, \*482-483, \*489, \*491, \*523, 530-\*531, 550-\*553, 570, \*577, 616, \*626, \*632-634, 646, \*649, \*652-653, \*662, \*692-\*693, 696-\*697.

The volume consists of annotated illustrations from alchemical texts, many from *The First Book of Urizen*. "Blake developed the character of Los from various Paracelsian concepts" (p. 483).

§**Roob, Alexander.** *Theorie des Bildromans.* (Cologne: Salon-Verlag, for the Deutsche Akademie Villa Massimo Rom, 1997) Passim In German

A theory of the pictorial novel which refers to Blake's illuminated books in general and to *Milton* in particular.

**Roos, Jacques**, *Aspects Littéraires du Mysticisme Philosophique et l'Influence de Boehme et de Swedenborg au début du Romantisme: William Blake, Novalis, Ballanche* (1951), in French <BB>

### REVIEW

§**Anon.**, *Modern Languages*, XXXIII (1952), 115

§**Rorty, Amélie**. "William Blake: Shame is Pride's Cloak." In *The Many Faces of Evil: Historical Perspectives*. Ed. Amélie Rorty (London & N.Y.: Routledge, 2001) Published by 2009 as an E-book.

§**Rose, Edward J.** "Blake's Illustrations for *Paradise Lost*, *L'Allegro*, and *Il Penseroso*: A Thematic Reading." *Hartford Studies in Literature*, II, 1 (1979).

**Rosen, Steven J.** "Canettian Crowd Symbols in Blake's and Wordsworth's Nature Poetry." *The Friend: Comment on Romanticism*, I, 4 (Oct 1992), 20-28.

"The crowd psychology of Elias Canetti's *Crowds and Power* (1960) provides a new perspective on these well-known poems"; "For Blake, then, innocence ... wants to be a crowd" (pp. 20, 22).

\***Rosenfeld, Alvin A.**, ed. *William Blake: Essays for S. Foster Damon*. (Providence [Rhode Island]: Brown University Press, 1969)<BB>

4 **Geoffrey H. Hartman**, "Blake and the 'Progress of Poesy'." Pp. 57-68, 429-431. **B.** Reprinted in pp. 193-205 of his *Beyond Formalism: Literary Essays 1957-*

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1970. (New Haven & London: Yale University Press, 1970) C. §(1971)

- 12 **Northrop Frye**. “Blake’s Reading of the Book of Job.” Pp. 21-34. <BB> **B**. Pp. 366-377, 459 of *Northrop Frye on Milton and Blake* (2005). **C**. “completely rewritten” as pp. 228-244 of his *Spiritus Mundi: Essays on Literature, Myth, and Society* (Bloomington & London: University of Indiana Press, 1976) <BBS> **D**. Pp. 387-401, 460 of *Northrop Frye on Milton and Blake* (2005).

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**Michael J. Tolley**, *Blake Newsletter*, III, 1 (15 June 1969), 14-17

§**Anon.**, “Some Anglo-American Divergences in the Appraisal of William Blake”, *Times Literary Supplement*, 25 Dec 1969 (with 2 others)

§**James D. Boulger**, *Brown Alumni Monthly*, Nov 1969

§**Anon.**, *Times Literary Supplement*, 25 Dec 1969, pp. 1451-1463 (with others)

**W. H. Stevenson**, *Blake Studies*, II, 1 (1969), 91-97

**G.E. Bentley, Jr.**, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

§**Margaret Bottrall**, *Critical Quarterly*, XII (Autumn 1970), 286

**I.H. C[hayes]**, *English Language Notes*, VIII (1970), 25

§**P. Malekin**, *Review of English Studies*, XXII (Feb 1971), 93-95 (with another)

§**Max F. Schultz**, *Eighteenth-Century Studies*, VI  
(Winter 1970-71), 223-229

§**Roskill, Mark**. "Blake and Palmer." In his *English Painting from 1500 to 1865*. (London: Thames & Hudson, 1959)

**Rosso, George Anthony, Jr.** "Blake's prophetic workshop: Narrative, history, apocalypse in *The Four Zoas*." *DAI*, XLVIII (1988), 2069. <**BBS**>.

His book on *Blake's Prophetic Workshop* (1993) clearly grew out of the dissertation.

\***Rosso, George Anthony, Jr.** *Blake's Prophetic Workshop: A Study of THE FOUR ZOAS*. (Lewisburg: Bucknell University Press; London & Toronto: Associated University Press, 1993) 8°, ISBN: 0838752403

"I concentrate on patterns of coherence and attempt to synthesize rather than problematize my own argument" (p. 9). The work clearly grew out of his 1987 dissertation.

### REVIEWS

**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 69 (a summary)

**Andrew Lincoln**, *Blake*, XXIX, 3 (Winter 1995-96), 95-96 ("some of the assumptions and methods involved seem questionable" [p. 95])

**Philip Cox**, *Review of English Studies*, NS XLVIII (1996), 425-426 (the book "will be of use to new students" of Blake but "fails to contribute in a sustained way to an advancement of our understanding of Blake's most puzzling epic")

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**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326-327 ("genuinely humanist in its sympathies")

**Margaret Storch**, *Yearbook of English Studies*, XXVI (1996), 292 (it is "welcome" and "lucid")

**Rosso, George Anthony, Jr.** "Newton's pantocrator and Blake's recovery of Miltonic prophecy." Chapter Two (pp. 47-64) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low & Anthony Harding. (Cambridge: Cambridge University Press, 1994)

Concerns the development of the concept of prophecy.

**Rothenberg, Molly Anne.** "Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in *Jerusalem*." *Studies in English Literature 1500-1900*, XXVII (1987), 489-502. <**BBS**> **B**. Revised and reprinted with "different conclusions" as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood." Pp. 44-61 of her *Rethinking Blake's Textuality* (1993).

"This poem can be understood as being produced by itself, as a form of *auto-citation*" (p. 490).

**Rothenberg, Molly Anne.** "Blake's Higher Criticism: Rhetoric and Re-Vision in *Jerusalem*." XLVI (1985), 973A. California (Irvine) Ph.D., 1985. <**BRS**>

"Blake wrote *Jerusalem* in order to teach readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers ...."

Presumably the thesis is the basis of her book on *Jerusalem* called *Rethinking Blake's Textuality* (1993).

**Rothenberg, Molly Anne.** "Jerusalem's 'Forgotten Remembrances': A Blakean Analysis of Narrativity and Ideology.' *Genre*, XXIII (1990), 205-226. <BBS> B. Reprinted as "Blake's Antimetaphysics and the Subject of Discourse." Pp. 108-128 of her *Rethinking Blake's Textuality* (1993).

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 106

\***Rothenberg, Molly Anne.** "The Provisional Vision of Blake's *Jerusalem*." *Word and Image*, III (1987), 305-311. <BBS> B. Revised and reprinted with "different conclusions" as "Epistemological Crisis and Phenomenalistic Subject." Pp. 78-97 of her *Rethinking Blake's Textuality* (1993).

\***Rothenberg, Molly Anne.** *Rethinking Blake's Textuality*. (Columbia & London: University of Missouri Press, 1993) xii, 164 pp.; ISBN: 0826209017

*Jerusalem* is the anvil on which she shapes her critical philosophy, wishing "to make a contribution to contemporary poststructuralist thought ..., rather than to proffer an 'interpretation' of the poem or an account of what Blake actually intended" (p. 4).

The book reprints "The Provisional Vision of Blake's *Jerusalem*", *Word and Image*, III (1987), here given as "Epistemological Crisis and the Phenomenalistic Subject" [pp. 78-97]

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"*Jerusalem's 'Forgotten Remembrances': A Blakean Analytic of Narrativity and Ideology*", *Genre*, XXIII (1990) as "Blake's Antimetaphysics and the Subject of Discourse" [pp. 108-128]  
"Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in *Jerusalem*", *Studies in English Literature 1500-1900*, XXVII (1987) as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood" [pp. 48-61], but in the book "I arrive at different conclusions than I had previously" in the first and third of them (p. 5 n2). Presumably it is also based on her "Blake's Higher Criticism: Rhetoric and Re-Vision in *Jerusalem*", California (Irvine) Ph.D., 1985.

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**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 69-70 (a "remarkable *tour de force*", "an individual though depersonalized response to Blake in post-structuralist and 'post-post-structuralist' terms")

**Harriet Linkin**, *Blake*, XXIX, 3 (Winter 1995-96), 92-94 (a "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [p. 94])

**Kathryne S. Freeman**, *European Romantic Review*, VII (1996), 87-90 (the book "offers keen insight" [p. 87])

**Margaret Storch**, *Yearbook of English Studies*, XXVI (1996), 292-293 ("challenging and penetrating")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("a subtle book but not a wilful one")

§**Rothenstein, John**. "Blake and His Followers." In *An Introduction to English Painting*. (1933) **B** §Revised Edition (N.Y.: W.W. Norton, 1965)

§**Rothenstein, John**, editorial consultant. "Blake, William." *New International Illustrated Encyclopedia of Art*. (N.Y.: Greystone Press, 1967)

**Rothery, Agnes**. "Mad Poets in the Spring." *Virginia Quarterly Review*, III (1927), 250-263. <**BB**> **B**. §"Four Poets and Four Gardens." Pp. 151-166 of her *Joyful Gardener*. (Dodd, 1949) **C**. New and Revised Edition. (London, N.Y., Melbourne, Sydney, Cape Town: Andrew Melrose Ltd, 1951) Pp. 157-174.

About John Clare, Blake, Mangan, and Dowson; Blake's plants and animals are visionary (1951, pp. 164-168).

§**Roussetzki, Remy**. "The Aesthetics of Shock in Wordsworth." *Schuylkill: A Creative and Critical Review from Temple University*, III (2000), 77-90.

§**Rovira, James J.**,. "Kierkegaard, Creation Anxiety and William Blake's Early Illuminated Books." *DAI*, LXIX (20-08), 9088, Drew Ph.D., 2008, 323 leaves.

**Rowland, Chris**. "Blake and the Bible: Biblical Exegesis in the Work of William Blake." Pp. 168-184 of *Biblical Interpretation: The Meanings of Scripture – Past and Present*. Ed. J.M. Court. (London: T. & T. Clark, 2003). **B**.

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*International Journal of Systematic Theology*, VII (2005), 142-154.

“The neglect of Blake by biblical exegetes and theologians is to the impoverishment of biblical study and theology” (B, p. 153).

The essay seems to be silently reprinted from "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated Books", *Journal of the Blake Society at St James*, No. 4 (1999), 3-19.

**Rowland, Christopher.** “Christology, Controversy and Apocalypse: New Testament Exegesis in the Light of the Work of William Blake.” Pp. 355-378 of *Christology, Controversy and Community: New Testament Essays in Honour of David R. Catchpole*. (Leiden, Netherlands, & Brill [England]: N.H.E.J., N.V. Koninklijke, Boekhandel en Drukkerij, 2000).

“The work of William Blake ... is more likely to enable an understanding of Revelation or apocalyptic hermeneutics than many [*ancient*] Jewish texts” (p. 355).

**Rowland, Christopher.** “The Common People and the Bible: Winstanley, Blake and Liberation Theology.” Pp. 149-160 (abstract on pp. 164-165) of *Winstanley and the Diggers, 1649-1999*. Ed. Andrew Bradstock. (London & Portland [Oregon]: Frank Cass, 2000)

Winstanley and Blake belong “to a long line of Christian radicals who ... [*stress*] the ability of all people to understand the ways of God” (p. 149).

§**Rowland, Christopher.** “Ezekiel’s Merkavah in the Work of William Blake and Christian Art.” Chapter 13 (pp. 181-198) of *The Book of Ezekiel and Its Influence*. Ed. Henk de Jong & Johannes Tromp. (Aldershot & Burlington [Vermont]: Ashgate, 2007)

**Rowland, Christopher.** “Face to faith: Blake’s creative engagement with the Bible recognised its power and its limitations, says Christopher Rowland.” *Guardian* [London], 24 Nov 2007, on-line.

§**Rowland, Christopher.** “‘Rouzing the Faculties to act’: William Blake, Merkabah Mysticism, the Theology of Liberation and the Exegetical Importance of Experience.” *Biblical Interpretation*, XI (2003), 543-544.

**Rowland, Christopher.** “‘Sweet Science Reigns;’ Divine and Human Wisdom in the Apocalyptic Tradition.” Chapter 5 (pp. 61-73) of *Where Shall Wisdom Be Found? Wisdom in the Bible, the Church, and the Contemporary World*. Ed. Stephen Barton. (Edinburgh: T. & T. Clark, 1999)

Blake’s two “Holy Thursday” poems “offer a typical example of apocalyptic wisdom, in which contrasts are used to stimulate the imagination in a new assessment of reality” (p. 61).

**Rowland, Christopher.** “*Wheels Within Wheels*”: *William Blake and the Ezekiel’s Merkabah in Text and Image*. (Milwaukee: Marquette University Press, 2007) The Père Marquette Lecture in Theology 2007 12<sup>o</sup>, 48 pp.; ISBN: 9780874625875

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In "London", "It is as a latter day Ezekiel or John that Blake the poet walks the streets of London" (p. 42).

**REVIEW**

**Robert M. Ryan**, *Blake*, XLII, 3 (Winter 2008-2009),  
111 (one paragraph) (it is "thoughtful")

§**Rowland, Christopher**. "William Blake and the Life in the Divine Body." In *Paul, Grace and Freedom: Essays in Honour of John Kirk Riches*. (London & N.Y.: T. and T. Clark, 2009) T. and T. Clark Biblical Studies

**Rowland, Christopher Baker**. "William Blake and the New Testament: The Perspectives of the Pictures." Pp. 211-238 of *Between the Text and the Canvas: The Bible in Art and Dialogue*. Ed. J. Cheryl Exum & Ela Nutu. (Sheffield: Sheffield Phoenix Press, 2007) Bible in the Modern World, 13

A "survey of Blake's biblical hermeneutics in his pictures and engravings" (p. 236): "Blake's relationship with the Bible is a complex one", and "Blake's Christology is complex" (pp. 214, 233).

**Rowland, William G.** "Religious Vocation and Blake's Obscurity." Chapter Three (pp. 63-88, 199-201) of his *Literature and the Marketplace: Romantic Writers and their Audiences in Great Britain and the United States*. (Lincoln & London: University of Nebraska Press, 1996)

"Blake in some ways courted oblivion" (p. 75).

§**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>

#### REVIEW

§**Anon.**, *Times Literary Supplement*, 27 Feb 1953, p. 138

\***Rudd, Margaret.** *Organized Innocence: The Story of Blake’s Prophetic Books*. (London, 1956) B. \*(Westport [Connecticut], 1973) <BB> C. (Folcroft, [Pennsylvania], 1977) <BBS> D. §(Temecula [California]: Textbook Publishers, 2003) 266 pp.; ISBN: 0758145942

#### REVIEWS

§**Anon.**, *Times Literary Supplement*, 19 Oct 1956, p. 618  
(with another)

§**Helen Spalding**, *Books of the Month*, Oct 1956

§**Betty Miller**, *Twentieth Century*, CLX (1956), 369-370

**D.V. E[rdman]**, *Philological Quarterly*, XXXVI (1957),  
111-112

§**F.H. Vaughan**, *Hibbert Journal*, LV (1957), 302-304  
(with another)

§**H.M. Margoliouth**, *Review of English Studies*, NS IX  
(1958), 93-94 (with another)

§**Henri Lemaitre**, “Blake Revisited”, *Etudes anglaises*,  
XII (1959), 151-155 (with others), in French

**Rudy, John G.** “Blake and the Void of *Koan* [meditative] Practice.” Chapter Four (pp. 93-126) of his *Romantic and Zen Buddhism*. (Lewiston [N.Y.], Queenston [Ontario], &

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Lampeter [Wales]: Edwin Mellen Press, 2004) Studies in Comparative Literature Volume 56

Mostly based on *The Marriage of Heaven and Hell*.

**\*Rumens, Carol.** “Poem of the week: Mock on, Mock on, Voltaire, Rousseau: William Blake was no enemy of science, but he also recognised the limits to Enlightenment rationality, as this poem shows.” *Guardian* [London], 15 Sept 2008, on-line only.

The reproduction is the very interesting Blake window in St Mary’s Church, Battersea, where the Blakes were married.

**§Rutland, Laura Ellen.** “Hindrance, Act, and the Scapegoat: William Blake, Kenneth Burke, and the Rhetoric of Order.” *DAI*, LXIV (2003), 2098A. Tennessee Ph.D., 2003.

**\*Ryan, Robert.** “Blake's Orthodoxy.” Chapter 2 (pp. 43-79, 243-248) of his *The Romantic Reformation: Religious politics in English Literature, 1789-1824*. (Cambridge: University Press, 1997)

Ryan seems to think that Blake was orthodox according to the religious standards of his time.

**Ryu, Son-Moo.** “Imagining Society: William Blake, William Wordsworth and George Eliot.” *DAI*, LXVI (2005), 1010-1011A and on-line. Indiana Ph.D., 2005. 395 pp.

**§Ryu, Son-Moo.** “William Blake and the Body: The Dialectic of Subjection and Transgression.” *Nineteenth-*

*Century Literature in English* [Seoul, South Korea], XI (2007), 207-231.

## S

**S., D.** "NB." *Times Literary Supplement*, 23 June 1995, p. 16.

An account of the first issue of the *Journal of the Blake Society* notes that the Chairman of British Rail was a passionate admirer of Blake, "So, in the late 1970s and early 80s, British Rail was effectively run by William Blake? This surely explains a lot."

**S., J.B.** "Despotism of Imagination." [Samuel Coate] *Atkinson's Casket, or Gems of Literature, Wit and Sentiment* [Philadelphia], No. 7 (**July 1832**), 315-319. <Indiana>

"The mind of such a man as Blake, is a valuable study to the moralist and the metaphysician." The account is mostly quoted from the first edition of Cunningham, "Days of Innocence" and all, including the "Introduction" to *Innocence* (p. 318).

**S., W.W.** "Blake and the Hymnary." *Glasgow Herald*, 21 Sept 1925.

"All right-thinking and fairly informed people ... shudder at the notion of incorporating" into the Hymnal Blake's "Jerusalem" lyric from *Milton*, that "emanation of a disordered mind".

**S., Y.;** see Henry James

**Sabri-Tabrizi, G.R.,** *The "Heaven" and "Hell" of William Blake* (1973) <BB>

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§**Raymond Williams**, “Radical Blake”, *Guardian*, 29  
Nov 1973, p. 15 (with another)

§**Anon.**, *Book Newsletter*, IX (Oct-Dec 1973), n.p.

§**Anon.**, *Library Journal*, XCIX (1 Feb 1974), 364

§**Anon.**, “The Processes of William Blake”, *Times  
Literary Supplement*, 15 Feb 1974, p. 1274 (with 6  
others)

**D[avid] V. E[rdman]**, *English Language Notes*, XII  
(Sept 1974), 36-37

§**Susan Hawk Brisman**, *Studies in Romanticism*, XIII, 4  
(Fall 1974)

\***Michael J. Tolley**, *Blake Newsletter*, VIII, 4 (Spring  
1975), 138

§**Mary Lynn Johnson**, *Philological Quarterly*, LIII  
(1975)

**James T. Wills**, *Blake Studies*, VI, 2 (1975), 201-208

§**Sáenz Obrego\_, Javier**. “Inocencia, experiencia, e  
imaginación: La obra poética de William Blake.” *Revista  
Universidad de Antioquia*, CCLX (2000), 8-34. In Spanish

§\***Safire, William**. *The First Dissident: The Book of Job in  
Today's Politics*. (N.Y.: Random House, 1993)

Reproduces 16 of Blake's Job prints.

§**St. Pierre, Ronald.** “‘He Became a Little Child’: Christ in Blake’s *Songs of Innocence*.” *Shoin Literary Review*, XXX I (1993), 1-14.

§**Saintsbury, George** *A History of Nineteenth Century Literature* (1896), 9-13. B. Reprinted in **Harold Bloom’s** *Critical Classics: William Blake* [ed. **Alexis Harley**] (2008)

**Saito, Takako.** "Blake no Shiki no Odo – Wakaki Shijin no Dentosei to Eikokusei o megutte: The Seasonal Poems of William Blake with Special Reference to His Traditional Character and Englishness." *Gakujutsu Kenkyu, Eigo Eibungaku Hen, Waseda Daigaku Kyoikugakubu, Waseda Daigaku Kyoikukai: Gakujutsu Kenkyu (Academic Studies), English Language and Literature, The School of Education, Waseda University*, No. 48 (1999), 105-118. In Japanese

**Saito, Takeshi.** “Yanagi Muneyoshi no Toaicho ‘William Blake’ oyobi Sonogo no Blake Kenkyu ni Tsuite [*William Blake: The Great Work of Yanagi Muneyoshi and Subsequent Studies of Blake*].” *Geppo [Monthly Report]* (1981), supplement to *Yanagi Muneyoshi Zenshu*, Vol. IV In Japanese  
The original essay was published in 1915.

**Saka, Junicho.** "Blake no 1804-nen – Napoleon Bonaparte no Hyosho o megutte: Blake and the Year 1804: On the Representations of Napoleon Bonaparte." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 25-32. In Japanese

**Saka, Junichi.** "Muku to Keiken kara Yurushi no Tetsugaku e -- Fukamariyuku Blake no Kirisutokyo Shiso: From

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'Innocence and Experience' to 'Forgiveness of Sin': An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 17-25. In Japanese

**Sakai, Nobuo.** "W. Blake no shiteki riariti ni tsuite [On W. Blake's Poetic Reality]." *Eibungakkai Kaiho, Otani Daigaku Eibungakkai [Journal of the Society of English Literature, Otani University]*, No. 4 (1977), 18-25. In Japanese <BSJ>

**\*Sakai, Tadayasu.** "Dohangashu Job ki / 29 go shitsu no William Blake [Collection of Engravings, The Book of Job / Blake in Room No. 29]." *Mizue [Water-Colour Paintings:] A Monthly Review of the Fine Arts*, No. 807 (April 1972), 58-77. <BBS> In Japanese. B. \*Reprinted with alterations and additions as "29-go shitsu no Blake [Blake in Room 29]" in his *Ningen no iru E tonno Taiwa -- Europe no Gakatachi [Dialogue to Pictures Painting Human: European Painters]* (1981), 186-199. In Japanese <BSJ>

"Dohangashu Job ki" refers to the reproductions here of all the *Job* engravings which were exhibited in a small gallery in Tokyo, while "29 go shitsu no William Blake" is an essay on "The Ghost of a Flea" in Room 29 of the Tate Gallery. In *Mizue*, 20 of the 22 *Job* prints are reproduced. The essay was revised as "Nijukyju go shitsu no Blake [Blake in Room 29]", pp. 186-199 of his *Ningen no iru e tonno taiwa -- Yoroppa no gakatachi [Dialogue to Pictures Painting Human: European Painters]* (1981).

**\*Sakai, Tadayasu.** "Oinaru konton = Blake [Great Chaos = Blake]." Pp. 186-228 of his *Ningen no iru e tonno taiwa -- Yoroppa no gakatachi* [*Dialogue to Pictures Painting Human: European Painters*] (Tokyo: Yuhikaku, 1981). In Japanese.

The essay consists of "Nijukyu go shitsu no Blake [Blake in Room 29]" (pp. 186-199), reprinted from "29 go shitsu no William Blake", *Mizue* (1972) (see his "Dohangashu Job ki ..."), and "Oinaru konton [Great Chaos]" (pp. 200-228).

**\*Sakaki.** "Oe to [and] Blake." *Asahi Shinbun*, Yukan [*Asahi* newspaper, evening edition], 21 Dec 1994. In Japanese.

The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.

**\*Sakazaki, Otsuro.** "Blake to Seikimatsu Geijutsu [Blake and Art at the End of the 19th Century]." *Yuriika: Eureka*, II (1970), 18-21. In Japanese <BSJ>

**Sakikawa, Nobuo.** "William Blake to Lafcadio Hearn – ‘Poison Tree’, ‘The Fly’, ‘A Cradle Song’, ‘The Human Abstract’ wo megutte [William Blake and Lafcadio Hearn – On “A Poison Tree”, ‘The Fly’, ‘A Cradle Song’, and ‘The Human Abstract’]." *Takushoku Daigaku Gogaku Kenkyu* [*Tokushoku Language Studies*], No. 109 (2005), 195-219. In Japanese

**\*Saklofski, Jon.** "The fly in the ointment: exploring the creative relationship between William Blake and Thomas Gray." *Word & Image*, XIX (2003), 166-179.

About Blake's watercolours for Gray.

**§Saklofske, Jon.** "Conscripting Imagination: The National

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‘Duty’ of William Blake’s Art.” *Romanticism on the Net*, No. 46 (May 2007)

§**Saklofske, J.** “Thoughtless Play: Using William Blake to Illuminate Authority and Agency Within Grand Theft Auto: San Andreas.” *Games and Culture*, II, 2 (2007), 134-148.

**Sala, George Augustus.** i Second Edition. (London: Richard Bentley, **1859**) <California (Berkeley)>

Sala found a very modest room which

looks a remarkably clean mausoleum, and does not by any means give me the impression that it is haunted even by the ghost of a flea, -- such as poor dear Blake, the supernaturalist painter, saw what time he witnessed a fairy’s funeral in a garden by moonlight—I accede to the terms [*p.* 256].

§**Salvadori, Francesca.** "L'Inferno reduto: William Blake interprete di Dante." *Lettere Italiana*, LI (1999), 567-592. In Italian

**Salyer, Gregory.** "Poetry Written with Blood: Creating Death in *Dead Man*." Pp. 17-36 of *Imag(in)ing Otherness: Filmic Visions of Living Together*. Ed. S. Brent Plate & David Jasper. (Atlanta, Georgia: Scholars Press, 1999) American Academy of Religion Cultural Criticism Series Number

The essay is about the film called *Dead Man* (Miramax Films, 1995), written and directed by Jim Jarmusch, the central

character in which is an accountant from Cleveland named William Blake in the Wild West of the Nineteenth Century, his fatal encounter with Thel, and a truculent Indian named Nobody who quotes the poetry of the poet previously unknown to accountant.

§**Samorodov, B.** "225 let so dnya rozhdeniya Vil'yama Bleika [The 225th Anniversary of Blake's Birthday]." *Pamyatnie Khizhnie Dati* [Commemoration of Literary Dates], 1982 (Moskva, 1982), 137-140 In Russian

For the 1989 edition, see Norina.

§**Samorodov, B.** "Sochinitel' i tipograf Vil'yam Bleik: k 225-letiyu so dnya rozhdeniya [William Blake, Poet and Printer: to the 225th Anniversary of his Birthday]." *Polygraphia*, VII (Moscow, 1982), 36-37. In Russian

§**Samoyault, Tiphaine.** "L'Oeuvre visible illisible: A propos de *Jerusalem* de William Blake." *Lecture Littéraire: Revue du Recherche sur la Lecture des Textes Littéraires*, V-VI (2002), 31-43. In French

**Sanchez Perez, Aquilino,** *Blake's Graphic Work and the Emblematic Tradition* (1982) <**BBS**>

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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**>

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Perhaps derived from his Oregon Ph.D., "The Desire of Man: A Reading of Blake's *The Four Zoas*", *DAI*, XXXV (1974), 3698A.

**Sanders, Jon Barry.** "Textual Problems, Poetic Solutions: The Two Nights VII in *The Four Zoas*." *Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai 1-bu: Bulletin of Fuji Women's College*, S I, No. 24 (1987), 1-35 <BSJ>

§\***Sanesi, Roberto.** *Blake & Newton: appunti per una lezione.* (Castel Maggiore: Book Editori, 1993) Collezione di Poetica, Critica, Estetica: Minute. 8°, 55 pp. In Italian

\***Sangharakshita, Ven.** *Buddhism and William Blake.* ([London: Ola Leaves, [1981]) <BBS> B. "Buddhism and William Blake." Pp. 185-197 of his *Alternative Traditions.* (Glasgow: Windhorse Publications, 1986)

A The earlier publication is a modest, well-presented 8-page flyer by the founder of the Friends of the Western Buddhist Order attempting to bring "Buddhism into contact" with the West; "A whole century before Buddhism was really known in the West Blake offers us ... something of the spirit of Buddhism in the language of Western culture".

B The 1986 essay silently reprints the earlier pamphlet, omitting the illustrations.

§**Sangharakshita, Ven.** "Buddhism and Will<sup>m</sup>: Blake." *FWBO [Friends of the Western Buddhist Order] Newsletter*, No. 36 (Winter 1977), 8-13.

See also Ven. Sangharakshita, *Buddhism and William Blake* ([London, ?1978]), 8 pp. <**BBS p. 631**>.

**Sangu, Makoto.** "Blake no E (Hyoshi Kaisetsu) [Blake's Painting (An Explanation of the Title-page)]." *Shinshicho* (Dai Sanji) [*Shinshicho Review*], I, 1 (1914), 150. In Japanese <**BSJ**>

**Sangu, Makoto.** "Blake no Yaku ni tsuite Umegaki Minoru Shi ni [To Mr Minoru Umegaki concerning Japanese translation of Blake's text]." *Eigo Seinen: The Rising Generation*, LVIII (1927), 383. In Japanese <**BSJ**>

\***Sangu, Makoto.** *Blake Ronko* [*Blake Studies*]. (Tokyo & Osaka: Sanseido, 1929) 257 pp., 45 reproductions In Japanese <**BB** but without the contents; **BSJ** with contents>

The book consists of:

\*"Blake no Shogai oyobi Shiso [Blake's Life and His Thought]." Pp. 1-66. (Reprinted from his *Select Poems of William Blake* [1925].) The essay consists of:

A "Blake no Shogai [Blake's Life]." Pp. 1-33.

B "Blake to sono Jidai [Blake and his Age]." Pp. 33-48. (Apparently reprinted in *Sabato* [1939], below.)

C "Blake no 'Sozo' [Blake's 'Imagination']." Pp. 48-59.

D "Nenpyo [Chronological Table]." Pp. 59-66.

\*"Blake no E ni tsuite [On Blake's Paintings]." Pp. 67-85. (Reprinted in his *Kyoan Bunshu* [1966], III, 13-25.)

\*"Blake no Henrin [Some Aspects of Blake]." Pp. 86-107.

\*"Blake no Eikyo [Blake's Influence]." Pp. 108-115. (Reprinted from *Eigo Seinen: The Rising Generation*, LVII (1927), 366-367.)

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"Blake Kenkyu Tosho Kaidai [Bibliographical Introduction to Blake Studies]." Pp. 116-132. (Reprinted from *Eigo Seinen: The Rising Generation*, LVII [1927], 411-413.)

\*"Eikoku de Aimita Blake Gakusha no Omoide [Reminiscence of Blake Scholars Whom I Met in England]." Pp. 133-159. (Reprinted from "Eikoku de atta Blakeans no omoide [Memoir of Blakeans Whom I Met in England]" [*Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature*, VII, 3 (1927), 372-389.]

"Berger Kyoju Homonki [A Visit to Professor (Pierre) Berger]." Pp. 160-168.

"Nihon Blake-gaku Kaiko [Memoirs of Blake Studies in Japan]." Pp. 169-210. (Reprinted from *Eigo Kenkyu: The Study of English*, XXII (1929), 630-637, 683-689.)

§**Sangu, Makoto.** "Blake to sono Jidai." *Sabato* (Taibunsha) (1939). In Japanese <**BSJ**>

Presumably reprinted from his *Blake Ronko* (1929), 33-48.

**Sangu, Makoto.** "Eikoku de atta Blakeans no Omoide [Memoir of Blakeans Whom I Met in England]." *Eibungaku Kenkyu, Teidai Eibungakkai: Studies in English Literature, A Quarterly Review Compiled & Issued by The English Seminar of The Tokyo Imperial University*, VII, 3 (1927), 372-389. In Japanese <**BB**> **B**. Reprinted in his *Blake Ronko* (1929), pp. 133-159.

**Sangu, Makoto.** *Kyoan Bunshu: Sangu Makoto Chosaku Senshu*, Dai 3-kan [*The Collected Works of Makoto Sangu* Vol. III]. (Tokyo: Sangu Makoto Chosaku Senshu Kankokai, 1966). In Japanese <BSJ>

The book includes:

"Blake no E ni tsuite [On Blake's Paintings]." Pp. 13-25. (Reprinted from his *Blake Ronko* [*Blake Studies*] [1929], 67-85.)

"Shijin to shite no Blake [Blake as a Poet]." Pp. 26-44. (A translation of Laurence Binyon, "Blake the Poet", in *William Blake: Illustrations of the Book of Job* (1906) reprinted from *Suzuran* [*Lily of the Valley*], II [1923], 2-16 and *Shigaku ni Noboru* [*Ascent of Poetic Mountain*] [1925], 291-322.)

"Blake no Hanga ni tsuite [On Blake's Engravings]." Pp. 45-53. (Reprinted in *Bokushuin: Faunus*, No. 6 (1976), 146-151, *q.v.*)

"Shoki Blake Gakusha no koto nado [Reminiscences of the Early Stage of Blake Study in Japan]." Pp. 53-56. (Reprinted from *Eigo Seinen: The Rising Generation*, [1957], *q.v.*)

"Toyofu no Gaka Shijin: William Blake seitan 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." Pp. 56-59. (Reprinted from *Shikai* [1958] and *Shinjin* [1958], below.)

§**Sangu, Makoto.** "Shochogaka William Blake [A Symbolic Painter William Blake]." *Mizue* [*Watercolour*], No. 116 (Oct 1914), 6-9. In Japanese

**Sangu, Makoto.** "Toyofu no Gaka Shijin: William Blake Seitan 200-nen ni atatte [Oriental Poet and Painter: Commemoration of William Blake's Bicentenary]." *Shikai: Nihon Shijin Kurabu: The Shikai: Bulletin of the Japan Poet's Club*, No. 52 (1958), 1-2. In Japanese <BB> B. Reprinted in

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*Shinjin* [*True Man*], XXXVI, 5 (1958), 7-8. C. Reprinted in his *Kyjoan Bunshu*, Vol. III (1966), pp. 56-59, above. In Japanese <BSJ>

§**Santos, Alcides Cardoso dos.** “*Milton: A Poem in 2 Books: Influência e Afluência in Linguagem Poético-Visual de William Blake.*” *Itinerarios*, XIV (1999), 135-142. In Spanish, with a summary in English

§\***Santos, Alcides Cardoso dos.** *Visões de William Blake: Imagens e palavras em JERUSALÉM A EMANAÇÃO DO GIGANTE ALBION.* (Campinas, Brasil: Editora Unicamp, 2009) 21 cm, 247 pp.; ISBN: 9788526808126 In Portuguese

§**Santós, Alcedes Cardoso dos.** "Why a Little Curtain of Flesh on the Bed of Our Desire?" *As Edições da Obra de William Blake, como Formas de Tradução e 'Correção de um Texto Literario.*" *Estudos Lingüísticos: Annais de Semminarios do GEL, 1978-1988*, XXVIII ([São Paulo, Brazil] 1999), 653-657. In Portuguese, with an English Summary.

§**Sanzo, Eileen.** “Blake’s Ancient Britons: Blake and Primitive Humankind.” *Nassau Review: The Journal of Nassau Community College*, VI (1991), 91-99.

§**Sarnov, B.** "Kazhdi raz W iskliuchenie [Every Time Is an Exception]." *Literaturnaia Gazeta*, LXI (26 May 1966) <BB here expanded>. In Russian

On the mastery of S.I. Marshak, the translator of Blake's poetry.

**Sato, Hikari.** "‘Beware of being misled by his Paradise Lost’: Blake, *Europe*, and ‘On the morning of Christ’s nativity’." *Nihon Eibungakka Dai 78kai Taikai Proceedings: Proceedings of the 78th Annual General Meeting of the English Literary Society of Japan*, LXXVIII (2006), 44-46. In Japanese

**Sato, Hikari.** "Creative Contradiction in Proverbs of Hell: On the Media and Contents of *The Marriage of Heaven and Hell*." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, English Literary Society of Japan*, English Number 2000 (2000), 17-35.

A learned, sophisticated, and perceptive argument that "the 'Proverbs of Hell' dissolve the authority of the 'sacred codes' and encourage us to understand the world through our own perception"; to take "'Proverbs of Hell' ... as alternative 'sacred codes' ... would be the worst nightmare in the sense that the discourse on anti-canonisation had canonised itself" (pp. 32, 30).

\***Sato, Hikari.** "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, [The English Literary Society of Japan]* LXXVIII (2002), 121-146.

"*The Pilgrim's Progress* is one of the satirical targets in *The Marriage*"; "The man called 'Christian' in *The Pilgrim's*

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*Progress* is, therefore, not a Christian in Blake's sense but 'the sneaking serpent' which drives 'The just man into barren climes' and walks 'In mild humility'" (pp. 123, 133-134); the essay is derived from his Kyoto Ph.D. dissertation.

**Sato, Hikari.** “Erasmus Darwin, *The Botanic Garden* (1791) kara William Blake he (Dai 34 kai zenkoku taikai symposium yoshi Erasmus Darwin no keifu to Igerisu Roman ha) [Influences from Erasmus Darwin, *The Botanic Garden* (1791) to William Blake (A summary of the symposium, Genealogy of Erasmus Darwin and English Romanticism, at the 34th Annual Conference [of the Japan Association of English Romanticism])]. *Igerisu Romanha Kenkyu* [*Essays in English Romanticism*], XXXIII (2009), 128-130. In Japanese

**Sato, Hikari.** “‘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.** “‘Mite Shri so, Shiri te na Miso’: Yanagi Muneyoshi to William Blake: ‘The Eye sees more than the Heart knows’: William Blake and YANAGI Muneyoshi.” *Tohoku-Gakuin Daigaku Eigo Eibungaku Kenkyujo Kiyō: Journal of Institute for Research in English Language and Literature, Tohoku-Gakuin University*, No. 28 (1999), 1-23. In Japanese, with English abstract

About “the relationship between his [Yanagi’s] study of William Blake and his folk craft movement”.

**Sato, Hikari.** "Oothoon no Koe to Kafuchosei Shakai -- Blake no Albion no Musumetachi no Genso no Ichikosatsu: The Voice of Oothoon and Patriarchy [On *Visions of the Daughters of Albion*]." *Igirisu Romanha Kenkyū, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 31-39. In Japanese

**Sato, Hikari.** “Prophets Interviewed in *The Marriage of Heaven and Hell*: Blake, Religion and Relativism.” Pp. 104-117 of *Voyages of Conception: Essays in English Romanticism*. [Ed. Eiji Hayashi et al, for the Japan Association of English Romanticism.] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005)

“Blake’s Isaiah and Ezekiel are akin to these rational theologians [Lowth, Geddes, and Unitarian thinkers] in their approach to the Bible” (p. 113).

**Sato, Hikari.** “‘Rintrah roars & shakes his fires in the burdend air’: *The Marriage of Heaven and Hell* to Ikareru Yogensha: ‘Rintrah roars & shakes his fires in the burdend

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air': *The Marriage of Heaven and Hell* and an angry prophet." *Kobe Daigaku Bungakubu Kiyo* [*Bulletin of the Faculty of Letters, Kobe University*], No. 29 (2002), 1-26. In Japanese

§**Sato, Hikari.** "The Voice of honest indignation is the voice of God': Freedom from Oppression in William Blake." Kyoto University Ph.D., 2001, 181 pp.

For an essay derived from it, see his "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*", *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature*, LXXVIII (2002), 121-146.

**Sato, Hikari.** "William Blake and Multiculturalism: Between Christianity and Heathen Myths." London Ph.D., 20 September 2008.

The thesis focuses particularly upon Blake and India.

Is there another Blake scholar who earned doctorates in two different languages and scripts?

**Sato, Kiyoshi.** "Eishijin ni tsuite no Kanso [My Thoughts on English Poets]." *Eibungaku Kenkyu, Teidai Eibungakkai: Studies in English Literature, A Quarterly Review Compiled & Issued by The English Seminar of The Tokyo Imperial University*, VII, 1 (1927), 145-153. In Japanese <BSJ>

The essay consists of (1) "Chatterton, Blake and Keats" (pp. 145-146); (2) "Oxymoron" (pp. 146-148); (3) "Cowper" (pp. 149-150); and (4) "Songs of Innocence" (pp. 150-153).

**\*Saunders, Chris.** “Eye of the Tyger: Largely ignored during his lifetime, William Blake produced poetry and art which, 250 years on, rank him among the all time most collectable. Chris Saunders celebrates the innocence and experience of Albion’s greatest artist.” *Rare Book Review*. August-September 2008, pp. 32-36.

A survey of Blake’s life and works with prices of books published 1783-1963 keyed to the Sotheran-Windle catalogue (June 2008).

**Saunders, J.** “The Tabard.” Vol. II, Chapter iv (pp. 57-72) of *London*, ed. Charles Knight (London: Charles Knight & Co., 1841) <Toronto>

A woodcut of “The Talbot [*formerly Tabard Inn*], 1841” (JWA-J. Jackson) shows, inter alia, a balcony and, in front of the railing, a sign almost as high as the balcony, with three standing figures in the foreground; “in the centre of the gallery, is a picture, said to be by ‘Blake,’ ... of the Canterbury Pilgrimage, though now so dirty or decayed that the subject itself is hardly discernible.” (P. 60)

**Saurat, Denis,** *Blake and Milton* (1920, 1924, 1935, 1947, 1965) <BB>

### REVIEW

§**Anon.**, *Times Literary Supplement*, 28 Dec 1935, p. 895  
Reply by **Saurat**, 11 Jan 1936, p. 35

**\*Saurat, Denis.** *Blake & Modern Thought*. (London, 1929) <BB> B. (N.Y.: The Dial Press, 1929). C. (N.Y., 1964) <BB>

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§**Anon.**, *New Statesman*, 3 Aug 1929, pp. 529-530  
§**Anon.**, *Saturday Review*, 3 Aug 1929, pp. 134-135

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- §**Anon.**, *Times* [London], 22 Aug 1929, p. 649
- §**Pierre Berger**, *Revue de l'enseignement des langues vivantes*, XLVII (1930), 61-63, in French
- §**G. Lafourcade**, *Litteris*, VII (1930), 30-37, in French
- §**Jean Wahl**, *Revue anglo-américaine*, VII (1930), 553-554, in French
- §**Bernhard Fehr**, *Beiblatt*, XLII (1931), 162-165, in German
- §**Gustav Hübner**, *Englische Studien*, LXV (1931), 405-407, in German
- §**Mario Praz**, *Review of English Studies*, VII (1931), 235-236

**Saurat, Denis**, *William Blake* (1954), in French <BB>

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- §**H. Lemaitre**, *Etudes anglaises*, IX (1956), 62-64, in French

§**Savaminathan, S.R.** "The Nature of Perception: John Locke v. William Blake." *Theosophist* [Madras], CXV, 11 (Aug 1994), 430-437.

§**Saxena, S.K.** "Susanna K. Langer and a Poem of Blake." *Journal of Comparative Literature and Aesthetics* [Orissa, India], VIII, 1-2 (1985), 65-77.

\***Sayers, Lesley-Ann.** "An enigma more than a landmark." *Dance Now*, II, 3 (Autumn 1993), 40-47, 49.

The Birmingham Royal Ballet revival of Ninette de Valois' *Job* ballet based on Blake's designs <BB> "is nothing less than a revelation".

§**Schellinger, Sharon Jones.** "The three faces of imagination." *DAI*, LIX (1998), 3085B. Dallas Ph.D., 1998.

About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").

**Schierenbeck, Daniel.** "'Sublime Labours': Aesthetic and Political Economy in Blake's *Jerusalem*." *Studies in Romanticism*, XLVI (2007), 21-42.

**Schindler, Dr. Heinr. Bruno.** *Das magische Geistesleben: Ein Beitrag zur Psychologie.* (Breslau: Wilh. Gottl. Korn, 1857) Pp. 227-228. In German <Bayerische Staatsbibliothek, Munchen>

About what Blake saw "in Ekstase".

**Schmidt, Michael.** "Killing Doctor Johnson." Pp. 331-340 of his *Lives of the Poets*. (London: Weidenfeld & Nicolson, 1998) B. \_"Killing Doctor Johnson: William Blake." Pp. 346-355 of *Lives of the Poets*. (N.Y.: Alfred A. Knopf, 1999) C. (N.Y.: Vintage Books, 2000)

A summary of his life, with glances at critics: "Blake is not often *judiciously* read" (p. 331). Not related to Samuel Johnson. 1999 and 2000 differ slightly from 1998.

§**Schmidt, Michael.** *William Blake. Smart. Gray.* ([Manchester:] Carcanet, 2008) The Independent: Great Poets Series Six 18 pp., no ISBN

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Pp. 3-12 are (p. 3) said to be “in part based on material taken from” the Blake chapter in Schmidt’s *Lives of the Poets* (1998, 1999, 2000), but the texts seem quite different.

§\***Schmutzler, Robert.** “William Blake und die Voraussetzungen des ‘Jugendstils’ in der Englischen Kunst des 19. Jahrhunderts.” (Tubingen [Germany], 1965) 89 leaves A Tubingen dissertation In German

**Schneider, Matthew.** “The Anxiety of Innocence in Blake and Kierkegaard.” *European Romantic Review*, XVI (2005), 351-359.

§**Schneider, Matthew.** *The Long and Winding Road from Blake to the Beatles.* (N.Y.: Palgrave-Macmillan, 2008) 22 cm, ix, 230 pp.

The blurb says it is about the roots of the musical Beatles in William Blake, but the Table of Contents does not name Blake.

**Schock, Peter A.** “Blake, the Son of Fire, and the God of this World.” Chapter 2 (pp. 41-77, 170-175) of his *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Burns.* (Basingstoke & N.Y.: palgrave macmillan, 2003)

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§**Simon Bainbridge,** *Romanticism*, X (2004), 258-260  
Paul M. Curtis, *Byron Journal*, XXXII (2004), 63-65

\***Schock, Peter A.** “*The Marriage of Heaven and Hell: Blake's Myth of Satan and its Cultural Matrix.*” *ELH*, LX (1993), 441-470.

As a humanized hero, "Satan is readily adapted to the ideological context Godwin, Wollstonecraft, and Blake seek to project" (p. 454).

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**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 70-71 ("the information he has assembled here on the political and intellectual milieu of the time is valuable in itself")

**David Worrall**, *Year's Work in English Studies* for 1993 (1996), 323 (admiring)

§**Scholze.** “Visionaire Dichters (2): William Blake.” [Http://meander.italics.net/artikelen/artikel.php?txt=1020](http://meander.italics.net/artikelen/artikel.php?txt=1020), 14 Sept 2006. In German

**Scholz, Joachim J.**, *Blake and Novalis: A Comparison of Romanticism's High Arguments* (1978) <BBS>

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**Detlef W. Dörrbecker**, *Blake*, XVII, 3 (Winter 1983-84), 111-114

§**A. Montandon**, *Romantisme*, XXV-XXVI (1979), 253, in French

**Schorer, Mark.** "Mythology (For the Study of Blake)." *Kenyon Review*, IV (1942), 366-380. <BB> B. Incorporated in his *William Blake* (1946) <BB> C. §"Mythology: For the Study of Blake." Pp. 268-282 of *Theories of Myth: Literary Criticism, and Myth*. Ed. Robert A. Segal. (N.Y.: Garland, 1996)

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**Schorer, Mark.** *William Blake: The Politics of Vision* (1946). B. (1959) <BB>

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§**Robert Gorham Davis**, *New York Times*, 22 Sept 1946, p. 5

§**Alfred Kazin**, *New Republic*, CXV (1946), 329-330

**D.V. E[rdman]**, *ELH*, XV (1947), 11

§**Alexander C. Kern**, *Iowa Law Review*, XXXII (1947), 618-620

§**Wylie Sypher**, *Nation*, CLXIII (1947), 382-383

§**William C. DeVane**, *Yale Review*, XXXVI (1947), 547-549

§**Henry W. Wells**, *Saturday Review of Literature*, 5 April 1948, p. 20

§**Merle M. Bevington**, *South Atlantic Quarterly*, LXVI (1948), 581-584

**Northrop Frye**, "Blake on Trial Again" *Poetry: A Magazine of Verse*, LXIX (1947), 223-228 (with another) B. Pp. 185-188, 446-447 of *Northrop Frye on Milton and Blake* (2005)

\***Schott, G.D.** "William Blake's *Milton*, John Birch's 'Electrical Magic', and the 'falling star'." *Lancet*, CCCLXII (20/27 Dec 2003), 2114-2116.

"The electric flame of Milton's awful [precipitate] descent" "as a falling star ... on my left foot" (*Milton* pl. 15, l. 50; pl. 20, ll. 25-26 [i.e., pl. 18, l. 26; pl. 14, ll. 47, 49]) may refer to Birch's electrical "director" "under the form of a star" used as a medical stimulant.

**Schriver, Janet Marie.** "On the spiritual in digital art." *DAI*, LVII (1997), 2717A. Texas (Dallas) Ph.D., 1996.

It is "a photographic artist's attempt to bring an eighteenth century Romantic tradition through the history of art into the art of computer technology", introducing "a Techno-Romantic style ... against a historical background ... from William Blake ... to the author's own photo-based computer images", in the context of Thomas Taylor.

**Schubert, Gotthilf Heinrich von.** *Die Geschichte der Seele*. Second Edition. (Stuttgart und Tübingen: J.G. Cotta'sche Buchhandlung, 1833) In German <New York Public Library> **B**. Fourth Edition. (1850) P. 390.

A brief account of the visions of Blake "welcher in Jahre 1812 starb" ["who died in 1812"], a confusion perhaps deriving from Crabb Robinson's anonymous essay in *Vaterländisches Museum* (1811) <**BB**>. "Die seltsamen Visionen des Malers Blake sind beschreiben von Allan Cunningham in seinen *British Painters*, London 1830." (P. 642)

#### **REVIEW Referring to Blake**

**Anon.**, "Von den schlafähnlichen Aständen der Seele", *Morgenblatt für gebildete Stände* [Stuttgart und Tübingen: J.G. Cotta'sche Buchhandlung], No. 242 (9 Oct 1833), 965-966, in German <California (Davis)> (Account of the "kupferstecher Blake" (p. 966).

**Schubert, Dr Gotthilf Heinrich von.** *Die Krankheiten und Störungen der menschlichen Seele*. (Stuttgart und Tübingen: J.G. Cotta'scher Verlag, 1845). In German <Bayerische

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Staatsbibliothek, Munchen>

In a section on “Hypochondrie und Hysterie” is a paragraph about the “hypochrondrische Stimmung” “den Kupferstecher Blake” (pp. 141-142).

**Schuchard, Marsha Keith.** "Blake's 'Mr. Femality': Freemasonry, Espionage, and the Double Sexed." *Studies in Eighteenth-Century Culture*, XXII (1992), 51-71.

The transvestite swordsman the Chevalier D'Éon may [or may not] figure in the *Island in the Moon* and *The Four Zoas*.

**Schuchard, Marsha Keith.** “Rediscovering William ‘Hurricane’ Gilbert: A Lost Voice of Revolution and Madness in the World of the Romantics of Blake, Southey, and Coleridge”, Romantic Revelations conference, Keele University (July 1999), on-line July 2005 at <[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°, xv, 448 pp., 54 poor reproductions, many related to Blake; ISBN: 0712620168 **B.** §(London: Pimlico Press, 2007) Paperback. **C.** *\*William Blake’s Sexual Path to Spiritual Vision.* (Rochester, Vermont: Inner Traditions, 2008) 8°, xvi, 398 pp., 54 reproductions (31 by or of Blake); ISBN: 9781594772115

A tendentious argument that “By recovering the previously lost Swedenborgian-Moravian [*Masonic*]-Jewish

[*Kabbalistic*]-Yogic [*sexual*] history, we can shed new light on William Blake” (p. 60).

The book was adumbrated in her “Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision”, *Esoterica*, II (2000), 45-93 <<http://www.esoteric.mus.edu/>>.

### REVIEWS

§**Gary Lachman**, *Independent on Sunday* [London], 12 March 2006

§**David V. Bennett**, *Independent* [London], 22 March 2006 (“the non-academic reader drifts from wonder, to bafflement, to dazed confusion”)

§**Niall Griffiths**, “The Doors of Conception”, *Telegraph* [London], 28 March 2006 (“invaluable”)

\***Jad Adams**, “Blake’s big toe: Marsha Keith Schuchard examines William Blake’s unorthodox sex life in *Why Mrs Blake Cried*, says Jad Adams.” *Guardian* [London], 1 April 2006 (“a chain of association rather than reasoning”)

§**Miranda Seymour**, “High on spiritualised sexuality”, *Sunday Times* [London], 2 April 2006

§**Elizabeth Scott-Baumann**, *Sunday Times* [London], 18 Nov 2007 (“a fascinating history”, “fast-paced and accessible”)

**G.E. Bentley, Jr**, *Blake*, XL, 4 (Spring 2007), 150-151 (“All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated”)

§**Ian Sinclair**, *Guardian*

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§**Anon.**, *Midwest Book Review*, Aug 2008<sup>577</sup>

**Schuchard, Marsha Keith.** "William Blake and the Jewish Swedenborgians." Chapter 3 (pp. 61-86) of *The Jews and British Romanticism: Politics, Religion, Culture*. Ed. Sheila A. Spector. (N.Y. & Basingstoke: palgrave macmillan, 2005)

"Blake's complex and ambivalent attitude toward the Jews was rooted in his early Moravian-Swedenborgian religious background and developed through his access to a Jewish-Christian subculture within Illuminist Freemasonry" (p. 62).

**Schuchard, Marsha Keith.** "William Blake and the Promiscuous Baboons: A Cagliostroan Séance Gone Awry." *British Journal for Eighteenth-Century Studies*, XVIII (1995), 185-200.

An attempt at "documenting Blake's Masonic experience and deciphering his Masonic allusions" (p. 185).

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 398-399 ("richly researched" and "extremely important")

§**Schvey, Henry I.** "Doppelbegabte Künstler als Seher: Oskar Kokoschka, D.H. Lawrence und William Blake." In *Literatur und bildende Kunst: Ein Handbuch zur Theorie und Praxes*

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<sup>577</sup> The reviews in the *Guardian* and *Midwest Book Review* derive from jacket ads reported on the internet.

*eines komparatistischen Grenzgebietes.* Ed. Ulrich Weisstein.  
(Berlin: Erich Schmidt, 1992) In German

§**Schwartz, John Henry.** *The Book of Job Translated in Rhyme with William Blake's Illustrations.* (Peoria [Illinois]: Schwartz, 1974) 32 pp.

\***Schwenger, Peter.** "Blake's Boxes, Coleridge's Circles, and the Frame of Romantic Vision." *Studies in Romanticism*, XXXV (1996), 99-117.

Focuses on Blake's drawing of "Elisha in the Chamber on the Wall" and "the power of the frame" (p. 116).

**Schwinning, Heiner,** *Dichtung und Radikalismus in der Epoche 1780-1806: Studien zu Blake, Wordsworth und Burns* (1979) <**BBS**>

#### REVIEW

§**Horst Höhne,** *Zeitschrift für Anglistik und Amerikanistik*, XXVIII (1980), 364-366

\***Scott, David.** "L'art verbal des poètes-peintres: the text/image problem in the context of Blake's 'Infant Sorrow' as analysed by Roman Jakobson in L'art verbal des poètes-peintres: Blake, Rousseau et Klee." *Words & Image*, XVII (2001), 208-218.

Why didn't Jakobson compare Blake's text with his design (p. 208)?

§**Scott, David.** *Of Man, Six Monograms.* (Edinburgh: Published for the Author by Constable; London: Moon, Boys, and Graves; Hamburg: Perthes und Besser; Leipzig: Ernest Fleischer, 1831) Folio, 14 pp., 7s 6d <Glasgow and Victoria &

Albert>

**REVIEW referring to Blake**

**Anon.**, *London Literary Gazette*, No. 736 (26 Feb 1831), 139 <Princeton> (The reviewer makes “a comparison not to his [*Scott's*] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo” [Scott was a passionate admirer of Blake’s *Grave* designs (*BR* (2) 257-258), and his own designs are indeed surprisingly Blake-like])

**\*Scott, Grant F.** "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts*: At once monumental and elastic, Blake's powerful images inhabit a world of their own." *Muhlenberg: The Magazine of Muhlenberg College*, V, 1 (Fall 1993), 10-16.

"Blake often turns Young's most characteristic features ... against him" (p. 14). The ten reproductions are from the Muhlenberg coloured copy (C) of *Night Thoughts*.

**Scott, Peter Dale.** "Alone on Ararat: Scott, Blake, Yeats, and Apocalyptic." *Essays on Canadian Writing*, No. 55 (1995), 288-302.

On F.R. Scott’s poem “Lakeshore”.

§**Scott, Suzanne Muir.** “The Prophetic Muse: The Didactic Imperative of Gerard Manley Hopkins, R.S. Thomas and William Blake.” Glasgow Ph.D., 2004.

**Scott, William Bell.** *Autobiographical Notes of the Life of William Bell Scott.* Ed. W. Minto. [2 vols.] (London, 1892) <**BB #2676**> B. § ... and *Notices of His Artistic and Poetic Circle of Friends 1830 to 1882.* (N.Y.: Harper & Brothers, 1892)

[**Scudder, Horace Elisha.**] "Looking at a Picture." Pp. 9-21 of *Stories from My Attic.* (Boston, 1869) <**BB #2681A**> B. §(N.Y.: Hurd and Houghton; Cambridge, Massachusetts: Riverside Press, 1869) C. (Boston, 1896) D. (N.Y., 1897) <**BB #2681B-C**>

§\***Secundus.** "Jób képek." *Múlt és 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.

**Sekimoto, Eiichi.** "Blake -- sono shochoteki Hyogen ni tsuite (1) [Blake -- On his Symbolic Expressions]." *Sylvan*, No. 5 (1959), 75-82. In Japanese <**BSJ**>

§**Selany, S.** "William Blake and Radical Tradition." In *Weapons of Criticism: Marxism in America and Literary Tradition.* (Palo Alto, California: Ramparts Press, 1976)

\***Selma, José Vicente.** *William Blake.* (Valencia, Dicembre 1982) Quervo: Cuadernos de Cultura, Monografía Num 3. In Spanish

It consists of

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\***José Selma.** "Prologo." Pp. 5-10.

\***Carmen Garcia.** "William Blake y su tiempo (1757-1827)." Pp. 11-14.

\***Pedro Jide la Pena.** "Acerca de William Blake." Pp. 15-21.

\***José Vicente Selma.** "Simbolismo e imaginacion en William Blake." Pp. 22-29.

\***Jenaro Talens.** "Romantismo y modernidad en Blake." Pp. 30-31.

\***Juan Antonio Gardia López.** "William Blake: De la visión al silencio." Pp. 33-39.

\*Gerardo Irlies. "William Blake o la invasion del bardo." Pp. 40-45.

**Uberto Stabie.** "William Blake en la renacimiento poetico de San Francisco." Pp. 46-51. (About Ginsburg, Kerouac, et al.)

**Fernando Gardin Romeu.** "El quebradizo cristal de la inocencia." Pp. 52-56.

\*"William Blake: Datos biograficas y biografeci." Pp. 55-59.

**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 Kiyō: 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.

The dissertation is clearly related to her 1996 book.

§**Senke, Motomaro.** "Gogh, Blake." In his *Sokai Shishu* [*Collected Poems of the Ocean*]. (Tokyo: Bungaku Annaisha, 1936). In Japanese. B. Pp. 436-437 of *Senke Motomaro Zenshu*, Jo-kan [*Complete Works of Senke Motomaro*], Vol. I (Tokyo: Senke Motomaro Zenshu Kankokai, 1964) <BSJ>

A poem on Van Gogh and Blake. Motomaro Senke (1888-1948), a member of the White Birch Society, also wrote a poem entitled "Me [Eyes]" (in his collected poems, *Jibun wa mita* [*I Looked*] [Tokyo, 1918]) which is reminiscent of "The Tyger".

§**Serra, Cristóbal.** *Pequeño Diccionario de Blake (Caracteres simbólicas)*. (Palma de Mallorca: J.J. de Oleñeta, 1992) 86 pp., 30 reproductions. In Spanish B. [Second edition] (Barcelona: Alejandria, 2000) 4º, 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

**Seymour, Miranda.** "High on spiritualised sexuality." *Sunday Times* [London], 2 April 2006.

Based on Ackroyd's *Blake* and Suchard's *Why Mrs Blake Cried*; in Schuchard's book "the non-academic reader drifts from wonder, to bafflement, to dazed confusion".

\***Sha, Richard C.** "Fiery Joys Perverted to Ten Commands: William Blake, the Perverse Turn, and Sexual Liberation." Chapter Five (pp. 183-240) of his *Perverse Romanticism: Aesthetics and Sexuality in Britain, 1750-1832*. (Baltimore: The Johns Hopkins University Press, 2009)

A highly theoretical account which concludes that "Blake was perverse to his very core" (p. 186).

**Shabetai, Karen.** "The Question of Blake's Hostility Toward the Jews." *ELH*, LXI (1996), 139-152.

"I remain puzzled and disturbed by the many examples of hostility that pepper his works", especially in the debate

about Deism, though "Blake appears at best uninterested in the 'Jewish question'" (pp. 139, 149).

§**Shaginyan, M.S.** "Vil'yam Bleik [William Blake]." Pp. 260-272 of Shaginyan's *Sem'ya Ul'yanovikh: Ocherki. Stat'i: Vospominaniya [Ulyanov's Family: Essays: Articles: Memoirs]*. (Moskva, 1959) In Russian

§**Sharma, Rupakahi.** "William Blake: A Mystic Poet." *Vedic Path* [India], LIV, 1-2 (June 1991-March 1992), 36-47.

§**Sharp, Iain.** "Blakes in Sheds." *Sunday Star-Times* [Auckland], 24 Feb 2002.

About Blake discoveries.

§**Shears, Jonathon.** "Blake." Pp. 59-82 of his *The Romantic Legacy of PARADISE LOST: Reading Against the Grain*. (Farnham [Surrey] and Burlington [Vermont]: Ashgate, 2009) The Nineteenth Century Series

**Sherry, Peggy Meyer.** "The 'Predicament' of the Autograph: 'William Blake'." *Glyph: Johns Hopkins Textual Studies*, IV (1978), 131-155. <**BBS, p. 637, gives her first name as Margaret**>

§**Shilinya, Brigita Karlovna.** [*William Blake and English Pre-Romanticism: Handbook for Optional Courses.*] (Riga: P. Stuhkas Latvijas Valsts univ. [Latvian State University], 1982) 56 pp. In Latvian and English. (The author's name is Jilina in Latvian.)

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**Shioe, Kozo.** “Blake to [*and* ] Gothic.” Pp. 37-46 of *Bi to Geijutsu no Shunposhion* [*Symposium of Beauty and Art*]. Ed. Osaka Daigaku Bigaku Kenkyukai [Society of Aesthetic Studies of Osaka University]. (Tokyo: Keiso Shobo, 2002) ISBN: 4326851775 In Japanese

**Shioe, Kozo.** "William Blake no 'Yaso Shuisai Sashie Shu' no Sogoteki Kenkyu I: William Blake's Water-colours of 'Night Thoughts' I." *Kenkyu Kiyo, Kyoto Shiritsu Geijutsu Daigaku Bijutsugakubu: Bulletin, Faculty of Fine Arts, Kyoto City University of Arts*, XLII (1998), 21-40. In Japanese

**Shipp, Horace.** “William Blake Makes a Minority Report.” Pp. 96-112 of his *The British Masters: A Survey and Guide*. (London: Sampson Low, Marston & Co. [1934]) <**BBS, 633, gives “Schipp”**>

**Shitaka, Michiaki.** “W. Blake no ‘kesshite koi wo uchiakeyoto shiteha naranu’ [On ‘Never seek to tell thy love’ by W. Blake].” *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [*Bulletin of the Fukuyama City Junior College for Women*], No. 33 (2007), 57-59. In Japanese

**§Shitaka, Michiaki.** “W. Blake no *Shohin Shishu* yori – Kurutta uta [From *Poetical Sketches* by W. Blake: ‘Mad Song’].” *Fukuyama Shiritsu Joshi Tanki Daigaku Kenkyu Kyoiku Kokai Center Nenpo: Annals of the Research and Extension Center of Fukuyama City Junior College for Women*, V (2008), 115-119. In Japanese

**Shitaka, Michiaki.** "William Blake's 'Tiger! Tiger! burning bright'." *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [*Bulletin of the Fukuyama City Junior College for Women*], No. 32 (2006), 113-116.

§**Signet, Charles J.** "The Role of Christ in Blake's *The Four Zoas*." *Essays in Literature*, III (1976), 167-180.

**Sillars, Stuart.** "'Shakespeare in Riper Years Gave Me His Hand': William Blake." Chapter 6 (pp. 159-185) of his *Painting Shakespeare: The Artist as Critic 1720-1820*. (Cambridge: Cambridge University Press, 2006)

**Simmons, Robert Edward.** "Blake's *Book of Urizen*: A Study of Text and Design." Toronto Phil.M. thesis, 1966. 144 leaves Published by 2009 as an E-book.

**Simmons, Robert.** "A Traveller thro' eternity": A Guide to the Allegory of William Blake. (1990) 158 leaves, typescript of an unpublished book Published by 2009 as an E-book.

**Simmons, Robert E.** "A Way of Teaching Job." Pp. 124-126 of *Approaches to Teaching the Hebrew Bible as Literature in Translation*. Ed. Barry N. Olshen & Yael S. Feldman. (N.Y.: Modern Language Association, 1989)

"My suggestion for teaching Job is to use William Blake as a guest instructor" with his *Job* engravings (p. 124) .

**Simpson, David.** "The Struggle with Albion's Angels: William Blake." Part (pp. 158-164, 209) of Chapter 7: "A Radical Literature?" in his *Romanticism, Nationalism, and the*

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*Revolt Against Theory.* (Chicago & London: University of Chicago Press, 1993).

"*The Book of Urizen* ... does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics" (p. 163).

§**Simpson, Louis.** "Poetry in the Sixties – Long Live Blake! Down with Donne!." *New York Times*, 28 Dec 1969, p. BR1.

Scarcely related to Blake.

**Simpson, Matt.** "Blake's *Songs of Innocence and [of] Experience*." *Critical Survey*, IV, 1 (1992), 20-27. B. Reprinted in *William Blake*, ed. John Lucas (1998), 189-200.

"Blake demands ... that we experience *Songs* ... as visionary" (p. 22).

**Simpson, Matt.** *Focus on William Blake's Songs of Innocence and [of] Experience.* ([United Kingdom:] Greenwich Exchange, 2008) 65 pp.; ISBN: 906075263

**Simpson, Michael.** "Who Didn't Kill Blake's Fly: Moral Law and the Rule of Grammar in 'Songs of Experience'." *Style*, XXX (1996), 224-246. B. Reprinted in *William Blake*, ed. John Lucas (1998), 167-188.

"Reader-response criticism" and "affective stylistics" suggest "a dual audience" coping with "the versatile grammar of the poem and the self-monitoring reading persona" (1996, pp. 220, 238).

\***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<sup>o</sup>, xxi, 272 pp.; ISBN: 0892540516 E. §*\*Blake, Jung e o Incosciente Coletivo: O Conflito entre a Razão e a Imaginação.* Tr. Milena Soares Carvalho. (São Paulo [Brazil]: Madras, 2004) 287 pp.; ISBN: 8573747757 In Portuguese F. (Lisboa [Portugal]: Editores Refractários, 2005[?]) In Portuguese

**M. Esther Harding**, "Introduction" is pp. xi-xvi in 1970, pp. xv-xx in 1986. The black-and-white reproductions include pl. 1-24 of *Marriage* (C) (lacking pl. 25-27). Singer's new "Preface" in 1986 (pp. ix-xiv) says that in writing her thesis on the *Marriage* (pp. 39-176 here) for her analyst's diploma at the C.G. Jung Institute in Zurich and revising it into *The Unholy Bible*, "I was not bound by the strictures of literary criticism, nor by adherence to historical fact" (p. xi).

The edition of 2000 is a photographic reprint of that of 1970 with minor adjustments such as running-heads and the addition of head-pieces to the chapters.

### REVIEWS

**Robert L. Corey**, *Blake Studies*, IV, 2 (Spring 1972), 167-168

**Margaret Shaefer**, *Blake Newsletter*, VI, 4 (Spring 1973), 100-104

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**Singh, Charu Sheel**, *The Chariot of Fire: A Study of William Blake in the Light of Hindu Thought* (1981) <BBS>

**REVIEWS**

**Mary V. Jackson**, *Blake*, XVIII, 2 (Fall 1984), 121-125

**Charu Sheel Singh**, "Reply to Mary V. Jackson", *Blake*, XXI, 1 (Summer 1987), 14-15

**Mary V. Jackson**, "Reply to Charu Sheel Singh", *Blake*, XXI, 1 (Summer 1987), 16

§**Pamela Dunbar**, *Modern Language Review*, LXXX (1985), 129

§**Singh, Charu Sheel**. "Empire Colonised: An Indian View of William Blake's Counter Poetics." *Journal of Literature and Aesthetics* [Kolam, Kerala, India], III, 1-2 (Jan-Dec 2003), 115-122; IV, 1-3 (Jan-Dec 2004), 143-150.

§**Singh, Charu Sheel**. "The Hindu Contexts for William Blake's *The Four Zoas* and Walt Whitman's *Song of Myself*: A Study in 'Primal-Man' Archetype." *Journal of Comparative Literature and Aesthetics* [Orissa, India], I, 4 (Sept 1981), "23-20". <BBS, 640, omits "Comparative" and the strange page-numbers>

§**Singh, Gurbhagat**. "Lacan, Levi-Strauss and William Blake: A Note on *The Four Zoas*." *Literary Criterion* [Mysore], XCVI, 2 (Feb 1981), 56-65.

§**Singh, Gurbhagat**. *Poetry as Metaconsciousness: Readings in William Blake*. (Delhi: Ajanta Books Inst., 1983) 170 pp.

## REVIEWS

§*Financial Express* [New Delhi], 17 July 1983, pp. 6-7

§*Times of India* [New Delhi], 4 Sept 1983, 6-8

§*Tribune* [Chandigarh, India], 8 Oct 1983, pp. 3-5

**George Gilpin**, *Eighteenth Century ... Bibliography for 1983*, IX (1988), 534-535

§**Singleton, Michael** [reflections by]. "William Blake's 'Songs of Innocence'." In Sam M. Intrator & Megan Scribner, *Leading from Within: Poetry that Sustains the Courage to Lead*. (San Francisco: Jossey-Bass, 2007)

\***Sitterson, Joseph C., Jr.** "Introduction to the *Songs of Experience: The Infection of Time*." Chapter 1 (pp. 12-33, 155-160) of his *Romantic Poems, Poets and Narrators*. (Kent & London: Kent State University Press, 2000)

An analysis, incorporating lots of criticism by others.

**Sklar, Susanne.** "How Beauty Will Save the World: William Blake's Prophetic Vision." *Spiritus: A Journal of Christian Spirituality*, VII (2007), 30-39.

§**Sklar, Susanne.** "The *Jerusalem* Marathon." <<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

**Ślaweck, Tadeusz.** *Człowiek Radosny: Blake, Nietzsche*. (Kielce: Wydawnictwo Szumachor, 1994) 12<sup>o</sup>, 46 pp.; no ISBN In Polish

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**Slawek, Tadeusz.** "From Rags (of Memory) to Riches (of Literature)." *REAL: The Yearbook of Research in English and American Literature*, XXI (2005), 239-258.

Blake is passim.

**Slawek, Tadeusz,** *The Outlined Shadow: Phenomenology, Grammatology, Blake* (1985) <**BBS**>

**REVIEW**

\***Nelson Hilton,** *Blake*, XXII, 4 (Spring 1989), 121-122

§**Slawek, Tadeusz.** *U-bywać: człowiek światr, przyjaźń w twórczości Williama Blakea.* (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 (Dec 1995), 219-227.

**Smiles, Samuel.** *Self-Help. With Illustrations of Character and Conduct.* A New Edition, Revised and Enlarged. Twentieth Thousand. (London: John Murray, **1860**) P. 107. <Bodley>

"William Blake, a hosier's son, employed himself in drawing designs on the backs of his father's shop-bills and making sketches on the counter." [The account is from Cunningham.]

**Smirnov, Dmitri** (Born 1948). "The Moonlight Story, Op 51 After the drawing *Malevolence* by William Blake." P. 58 of *Curtain Up!: Programme [of the] 7-17 October 1993 Norfolk and Norwich Festival*. [Norwich, 1993].

Description of his conception of the music: "Each character in the drawing corresponds to a specific musical instrument."

For a review of the performance, see Richard Morrison, "A brush with something nasty in church: Norwich Festival: A painter and composer collaborate", *Times* [London], 18 Oct 1993.

**Smith, A.W.** "And did those feet ...?" The 'legend' of Christ's visit to Britain." *Folklore*, C (1989), 63-83.

The section on "William Blake" concludes that "Blake's 'Jerusalem' [*lyric from MILTON*] does not refer to the alleged tradition of a visit by Jesus to Britain" (p.73), though folklorists and critics often cite it as if it does; Blake cannot be "either transmitter or formulator of the story of Jesus in Britain" (p. 79), for the legend does not seem to be older than the 19th Century.

**Smith, Charlotte.** *The Collected Letters of Charlotte Smith*. Ed. Judith Phillips Stanton. (Bloomington & Indianapolis: Indiana University Press, 2003). P. 503.

Letter about Hayley's *Designs to a Series of Ballads* (1802) to Cadell & Davies, **16 Dec 1802:**

M<sup>r</sup> Hayley informd my daughter some time since that he would order his last publication about animals (the title I forget) to be left at Y<sup>r</sup> Shop for her perusal to be returnd for the profit of the person who made the drawings. If it is there, be so good as

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to let me know.

The reference was pointed out by Angus Whitehead, “A Further Reference to William Blake in the Letters of Charlotte Smith”, *Blake*, XLIII, 2 (Fall, 2009), 78.

**Smith, Cyril.** “Marx and the Fourfold Vision of William Blake.” *New Interventions: A Journal of Socialist Discussion and Opinion*, XI, 3 (Spring 2004), 23-28. B. “Marx and the Fourfold Vision of Blake.” Chapter Eleven (pp. 213-224) of his *Karl Marx and the Future of the Human*. (Lanham [Maryland], Boulder, N.Y., Oxford: Lexington Books, 2005) Raya Dunayevskaya Series in Marxism and Humanism

“Whatever their huge differences, each of these men saw the entire world ... as centred on the activity of the human social individual” (2004, p. 23).

**Smith, Henry Justin,** “The Poetry of William Blake”, *Century Illustrated Magazine*, NS XXXVIII (1900), 284-291 <**BB** #2719> B. Reprinted in **Harold Bloom’s Critical Classics: William Blake** [ed. **Alexis Harley**] (2008)

**Smith, John Thomas.** “William Blake.” Vol. II, pp. 458-488 of his *Nollekens and His Times* (1828). B. Second Edition (1829) <**BB**> C. *Nollekens and His Times And Memoirs of Contemporary Artists from the Time of Roubilliac Hogarth and Reynolds to that of Fuseli Flaxman and Blake*. Edited and Annotated by Wilfred Whitten with Eight-Five Illustrations in

Two Volumes. (London & N.Y.: John Lane, 1917) **D.** Ed. Wilfred Whitten. (London & N.Y., 1920) <**BB**>

Smith's extra-illustrated copy of his book (1828), described in his letter of ?November 1828 (*BR* (2) 492), has not been traced.

### REVIEWS referring to Blake

**Anon.**, "Art III. *Nollekens and his Times*: ... by John Thomas Smith ...", *Eclectic Review*, III (**Dec 1828**), 536-537 ("amid much out-of-the-way rubbish [*in Blake's poetry*], there are gleams of high conception and vigorous expression") <**BB #824**>

**Anon.**, "Nollekens and his Times", *Athenaeum*, No. 56 (**19 Nov 1828**), 881-882 (a summary of Smith's account of Blake) <**BB #998**>

\***Smith, K[enneth] E[dward]**. *An Analysis of William Blake's Early Writings and Designs to 1790, including SONGS OF INNOCENCE*. (Lewiston [N.Y.], Queenston [Ontario], & Lampeter [Wales]: Edwin Mellen Press, 1999) Studies in British Literature Volume 42 xxi, 273 pp.; ISBN: 0773479228

**Stewart Crehan**, "Foreword" (pp. xv-xvii).

The author speaks of "our specific aims – of evaluating Blake's earliest works within their own terms and of seeing *Songs of Innocence* as culmination rather than prologue" (pp. 185-186).

### REVIEWS

**Andrew Lincoln**, *Blake Journal*, No. 5 (2000), 87-90 (an "informative and carefully argued study" [p. 87])

**Nelson Hilton**, *Blake*, XXXVII (2003), 36-38 ("some useful contextualization notwithstanding, this effort

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does not live up to its claim to offer ‘An Analysis’”  
[p. 38])

§**Smith, K.E.** "Blake, Wordsworth and the French Revolution." *Studies on Voltaire and the Eighteenth Century*, CCCV (1992), 1411-1412.

**Smith, L.E.W.** "The Sick Rose." Part 6 (pp. 61-68) of his *Twelve Poems Considered*. (London: Methuen & Co Ltd, 1963) B. (1964)

"It is the sounds rather than the meanings of the words in this poem that make us feel what it is about" (A, p. 68).

\***Smith, Mark Trevor.** *"All Nature Is But Art": The Coincidence of Opposites in English Romantic Literature*. (West Cornwall, CT: Locust Hill Press, 1993)

The last three chapters deal with Blake, the last two "re-worked from my dissertation, 'William Blake's Transfigurations of the Bible in *Jerusalem*'":

**Chapter**

- 6 "Ways of Escape: Blake's 'The Mental Traveller'." Pp. 151-181. ('The Mental Traveller ... shows the absolute failure of opposites to interpenetrate" [p. 151].)
- 7 "Blake's Internal Eternity: Self Becomes Other." Pp. 183-222. (On "coincidences of opposites in *Jerusalem*", especially in the Bible [p. 185].)
- 8 \*"Monos o Iesous: The Transfiguration of the Bible in *Jerusalem*." Pp. 223-251.

**Smith, Mark Trevor.** "William Blake's Transfigurations of the Bible in *Jerusalem*." State University of New York (Stonybrook) Ph.D. <BBS>

His essays on "Blake's Internal Eternity: Self Becomes Other" and "Monos o Iesous: The Transfiguration of the Bible in *Jerusalem*" in his *All Nature Is But Art* (1993) are "re-worked" from the dissertation.

**Snart, Jason.** "Blake's Awareness of 'Blake in a Newtonian World': William Blake, Isaac Newton, and Writing on Metal." *History of European Ideas*, XXXI (2005), 237-249.

**\*Snart, Jason.** "Blake's Milton: Did Blake Own and Annotate the 1732 Bentley Edition of Milton's *Paradise Lost*?" *European Romantic Review*, XVI (2005), 79-91.

"The annotations, while attributed to William Blake by Michael Phillips, in whose possession the volume currently resides, in fact neither sound nor look like other of Blake's annotations"; a careful examination of the hand-writing demonstrates that "the annotations to the Milton volume are not by William Blake the poet" (pp. 79, 80).

See the reply by Michael Phillips, "Blake's Annotations in Context", *European Romantic Review*, XVI (2005), 93-95.

**Snart, J.** "'Orison': A Possible Source for William Blake's 'Urizen'." *Notes and Queries*, CCXLVII [NS XLIX] (2002), 14-15.

The source "suggests ... Blake's ability to satirize prayer and speech through Urizen".

**\*Snart, Jason.** "Recentring Blake's Marginalia." *Huntington Library Quarterly*, LXVI (2003), 134-153.

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Especially about the authorship and handwriting in the marginalia to Lavater's *Aphorisms*: "What I have tried to show here is the degree to which textual and material issues pervade the marginalia" (p. 153).

§**Snart, Jason Allen.** "The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake's Marginalia." *DAI*, LXIII (2002), 2257A. Florida Ph.D.

It was published as *The Torn Book: UnReading William Blake's Marginalia* (2006).

**\*Snart, Jason Allen.** *The Torn Book: UnReading William Blake's Marginalia.* (Selinsgrove [Pennsylvania]: Susquehanna University Press, 2006) Small 4<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. 113-114). Only pp. 110-174 are about "Marginalia".

This is a revised version of his Florida dissertation: "The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake's Marginalia" (2002).

**REVIEW**

**Jennifer Davis Michael,** *Blake*, XLI (2007-8), 129-131

**\*Snart, Jason.** "UnReading William Blake's Marginalia." *Visible Language*, XXXIX, 2 (2005), 168-193.

He is concerned with "Blake engaging the problems and possibilities associated with representation" (p. 168).

§**So, Tat-Sang.** "Eternal death in Blake's *The Four Zoas*." *DAI*, LXIII (2002), 957-958A. Dallas Ph.D., 2002.

\***Solomon, Andrew.** *Blake's Job: A Message for our Time*. (London: Palamabron Press, 1993) 4<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.

Chapter 3 "reads Blake's *The Four Zoas* as an exploration of how specific cosmologies compete rhetorically for control of geometrically increasing population."

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**Sontag, Frederick.** *Truth and Imagination: The Universes Within.* (Lanham [Maryland], N.Y., Oxford: University Presses of America, 1998) 8°, xv, 92 pp.; ISBN: 076180921X

The "PREFACE: Blake on the Origin of Creativity and Understanding" (pp. ix-xiii) invites us to "see if they [Blake's key concepts] help us to reveal the Modern World's Achilles heel" (pp. ix-x), but Blake serves as little more than the source of quotations.

**\*Sørensen, Hans, & Carl Stieff.** "Blake -- Romantikerne, Mystikerne, Profeten." Pp. 125-132 of *Følsomhedens Tid 1750-1800.* (København: Politikens Forlag, 1972), which is Bind 6 of *Verdens Litteratur Historie.* Ed. F.J. Billeskov Jansen, Hakon Stangerup, & P.H. Transtedt. In Danish

§**Sorensen, Peter J.** "Blake's Gnostic 'Eternals'." *Journal of Religious Studies*, XVII, 1-2 (1991), 67-81. B. A "version" of it was printed as "Blake's Eternals: The Hypostasis of the Archons." Chapter Two (pp. 19-36) of his *William Blake's Recreation of Gnostic Myth* (1995).

On characteristics of the hypostatic generation of gods.

**Sorensen, Peter J.** "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriël*." *Classical and Modern Literature*, XV (1995), 163-176.

"Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is ... *Tiriël*", "a full-fledged Greek tragedy" which substitutes "a freemasonic rite for the ancient mysteries" (pp. 165, 167, 169).

**Sorensen, Peter J.** "Gnostic Myth and Ritual in the Poetry of William Blake." Washington State Ph.D., 1988. <BBS>

It is presumably related to his *William Blake's Recreation of Gnostic Myth* (1995).

**Sorensen, Peter J.** *William Blake's Recreation of Gnostic Myth: Resolving the Apparent Incongruities.* (Lewiston [N.Y.] & Salzburg: The Edwin Mellen Press, 1995) Salzburg Studies in English Literature: Romantic Reassessment 118 8°, pp. ix, 155; ISBN: 07734 41883

Using as a "touchstone" "the Nag Hammadi codices, discovered and published long after Blake's death", Sorensen persuades himself that "Blake was a Christian gnostic first and foremost" (not "merely a student of gnosticism"), as demonstrated particularly in the connection of Urizen to the Gnostic demiurge, "a term Blake himself never uses, interestingly enough" (pp. 14, 13, 3, 14, 75).

A "version" of Chapter Two (pp. 19-36): "Blake's Eternals: The Hypostasis of the Archons" was printed as "Blake's Gnostic Eternals", *Journal of Religious Studies*, XVII (1991), 67-81, and presumably the book is related to his "Gnostic Myth and Ritual in the Poetry of William Blake", Washington State Ph.D., 1988. <BBS>

#### REVIEW

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 400 ("a book about which it is difficult to be positive", "all fairly ramshackle")

§**Souders, Bruce C.** "The Reappearance of Jacob Boehme in the Work of William Law, William Blake and William Butler Yeats." Columbia Ph.D., 1953.

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**Sousa, Alcinda Pinheiro de.** "Alguns Blakes Portugueses." *Revista Portuguesa de Estudos Germanisticos*, No. 13-14 (1990), 171-179. In Portuguese  
Partly about Portuguese translations of Blake's poetry.

**Sousa, Alcinda Pinheiro de.** "[T.S.] Eliot's Anxiety about Blake's Influence." Pp. 125-134 of *A Palavra E O Canto: Miscelânea de Homenagem a Rita Iriarte. Organização do Departamento de Estudos Germanisticos de Faculdade de Letras da Universidade de Lisboa.* (Lisbon: Edições Colibri, 2000)

**\*Sousa, Alcinda Pinheiro de.** "Is There a 'New Woman' in Mary Wollstonecraft's *Original Stories* as Illustrated by William Blake?" Pp. 7-20 of *The Crossroads of Gender and Century Endings.* Ed. Alcinda Pinheiro de Sousa, Luisa Maria Flora, & Teresa de Ataíde Malafaia. (Lisbon: Edições Colibri, 2000) University of Lisbon Centre for English Studies, Cadernos de Anglistica [No.] 2

**Sousa, Alcinda Pinheiro de.** "William Blake on Art and Science." *Revista Portuguesa de Estudos Anglo Americanos*, III (1992), 5-12.

**Southey, Robert.** *The Doctor, &c.* (1834-47) **B.** (1848) **C.** (1849) <**BB**>

**REVIEWS Referring to Blake**

**A.**, *Dublin University Magazine*, XXIXa, 173 (May 1847), 608-623 ("Blake wrote in the assumed

character of a madman, and was himself quite insane”; he quotes “Mad Song” [p, 627])

A., “Curiosities of Literature – The Doctor”, *Dublin University Magazine*, XXXI, 181 (Jan 1848), 111-121 “Another volume of the ‘Doctor’ – the seventh”:

“Dr. Dove did not live in the days of Blake, the great painter, who drew pictures of the dead from their actual apparitions, who seems to have lived in some strange disease of the imagination, which presented to his bodily eye prophets, and martyrs, and apostles.

“O Dove, ’my guide, philosopher, and friend,’ that thou hadst lived to see what I have seen, the portrait of the ghost of a flea, engraved by Varley, from the original by Blake! ...” [p. 120]

§Spector, Sheila A. "Blake's Milton as Kabbalistic Vision." *Religion and Literature*, XXV (Spring 1993), 19-33.

\*Spector, Sheila A. "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language*. (Lewisburg: Bucknell University Press; London: Associated University Presses, 2001) 4<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

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uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("*Wonders Divine*" [2001], p. 12).

As companion volumes, "*Glorious incomprehensible*" ... and "*Wonders Divine*" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [*p. 171*]

The "Preface: Blake as a Kabbalist" (pp. 11-13 in "*Glorious incomprehensible*"), "Acknowledgments" (pp. 15-16), and "A Note on the Texts" (p. 17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (pp. 21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (pp. 35-56), "much of the discussion is abstracted" (p. 177) from her "Blake as an Eighteenth-Century Hebraist", pp. 179-229 of *Blake and His Bibles*, ed. D.V. Erdman (1990).

**REVIEWS**

**Judith Mueller**, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI (2003), 294-299, esp. 297-298 (with 4 others)

**Jeremy Tamblin**, *Modern Language Review*, XCVIII (2003), 573-574 (with "*Wonders Divine*") (Tamblin is "unconvinced")

- Sibylle Erle & Mei-Ying Sung**, *Studies in Romanticism*, XLII (2003), 579-584 (with "Wonders Divine") ("notwithstanding Spector's superbly illustrated volumes, Blake's kabbalism must still remain an enigma" [p. 584])
- Mark Lussier**, *Romantic Circles Review*, VIII, 11 (Winter 2005) <<http://www.uc.umd.edu/reviews/current/gourlay.htm>> (with "Wonders Divine")
- Stephen C. Behrendt**, *European Romantic Review*, XVI (2005), 384-388 (with "Wonders Divine") (Spector's two volumes "add immeasurably to our understanding of Blake" [p. 388])

**Spector, Sheila.** "Tiriél as Spenserian *Allegory Manqué*." *Philological Quarterly*, LXXI (1992), 313-336.

Hebrew etymologies are used to bolster the claim that "Tiriél exists as a negative response to Spenser's *Legende of the Knight of the Red Crosse, or of Holinesse*" (p. 315).

**\*Spector, Sheila A.** *"Wonders Divine": The Development of Blake's Kabbalistic Myth*. (Lewisburg, Pennsylvania: Bucknell University Press; London: Associated University Presses, 2001) 4°, 213 pp., 55 reproductions; ISBN: 0838754686

A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscus Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (pp. 12, 19) -- she provides a Kabbalistic

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analysis of each Blake poem. The book is particularly useful on the nature of myth.

**REVIEWS**

**Judith Mueller**, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI (2003), 294-299, esp. 297-298 (with 4 others)

**Jeremy Tamblin**, *Modern Language Review*, XCVIII (1003), 573-574 (with "Wonders Divine") (Tamblin is "unconvinced")

**Sibylle Erle, & Mei-Ying Sung**, *Studies in Romanticism*, XLII (2003), 579-584 ("notwithstanding Spector's superbly illustrated volumes, Blake's kabbalism must still remain an enigma" [p. 584])

**Dena Bain Taylor**, *Blake*, XXXVIII (2004), 79-85 ("'Wonders Divine' offers a brilliant explication of the kabbalistic pattern of Blake's development ... the next step is to link Blake's Kabbalah more firmly with the Christian esoteric tradition" [p. 85])

§**Mark S. Lussier**, *Romantic Circles*, VIII, 11 (Winter 2005), on-line (with "Wonders Divine")

**Stephen C. Behrendt**, *European Romantic Review*, XVI (2005), 384-388 (with "Wonders Divine") (the two volumes "add immeasurably to our understanding of Blake" [p. 388])

§**Spencer, Sidney**. "William Blake and Indian Religious Thought." *Aryan Path* [Bombay], XLVI, 2 (Feb 1975), 66-69.

§**Spooner, David.** “William Blake: Rhapsodist of the Fourfold.” In his *The Insect-Populated Mind: How Insects Have Influenced the Evolution of Consciousness*. (Lanham, Maryland: Hamilton Books, 2005)

**Spooner, J.** [i.e., **Shearjashub**]. *Anecdotes of Painters, Engravers, Sculptors, and Architects, and Curiosities of Art*. In Three Volumes. (N.Y.: J.W. Booton, 1865)

“Extract from Text and Plate of the American Edition of Boydell’s Illustrations of Shakspeare” (I, 1-10), about the “melancholy” life of William Blake in Cunningham (p. 3).

§**Spriggs, Laura Maureen Leinialoha.** "The Presence of the Character Ahania in the Works of William Blake." Oxford M. Phil., 1991.

**Stabler, Jane.** “William Blake, *The French Revolution* and *The Marriage of Heaven and Hell* (1790).” Pp. 30-45 of her *Burke to Byron, Barbauld to Baillie, 1790-1830*. (Basingstoke & N.Y.: palgrave, 2002) Transitions [series]

§\***Stähler, Axel.** “Writ(h)ing Images: Imagination, the Human Form, and the Divine in William Blake, Salman Rushdie, and Simon Louvish.” *English Studies* [Amsterdam], LXXXIX (2008), 94-117.

§**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".

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**Stanger, James Aaron.** "The true faculty of knowing: William Blake's anatomy of the romantic body." *DAI*, LVIII (1997), 1727A. California (Riverside) Ph.D., 1997.

"I examine Blake's deployment of the body and the book".

**Stanger, James Aaron**, Reviser. "William Blake." Vol. I, pp. 211-222 of *Cyclopedia of World Authors* Revised Third Edition. (Pasadena, California, & Englewood Cliffs, N.Y.: Salem Press, 1997) <There were earlier editions in 1958, 1974, 1989>

§**Stanley, Lana.** *William Blake: A Bibliography*. ([San Jose, California:] San Jose State College Library [c. 1969])

**Stauffer, Andrew M.** *Anger, Revolution, and Romanticism*. (Cambridge: Cambridge University Press, 2005) Pp. 75-86.

**Stauffer, Andrew M.** "Elizabeth Barrett Browning Reads William Blake?" *Victorian Poetry*, XXXIV (1996), 114-117.

A number of quotations from her letters in *The Brownings' Correspondence*, ed. Philip Kelley & Ronald Hudson (1984- ) are implausibly identified there as being from Blake.

**Stauffer, Andrew M.** "The First Known Publication of Blake's Poetry in America." *Notes and Queries*, , CCXLI [NS XLIII] (1996), 42-43.

The eleven printings of poems by Blake published in the *National Anti-Slavery Standard* (N.Y., 1842-1849) were probably selected by the editor, Lydia Maria Child.

**Stauffer, Andrew Marky.** "Fits of rage: Anger and romantic poetry." *DAI*, LVIII (1998), 498. Virginia Ph.D., 1998.

The thesis focuses on Blake, Shelley, and Byron.

**\*Stavis, Henrietta B.** "Songs of Innocence and of Experience: Collection of poetry by William Blake, 1794." Vol. II, 1071-1072 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. & London: Fitzroy Dearborn, 2004)

**Steinbeck, Dr Alb[recht], and Dr Gotthilf Heinrich von Schubert.** *Der Dichter ein Sehere: oder über die innige Verbindung der Poesie und der Sprache mit dem Hellsehn*. (Leipzig: Georg Joachim Göschen, 1836) Pp. 443-444. In German <Columbia>

About Blake and Milton, apparently derived from Cunningham ¶23.

**Steiner, Annie Delores.** "Reading Blake, reading Morrison: A Blakean reading of Toni Morrison." *DAI*, LVI (1995), 195A. Miami Ph.D., 1994.

"A phenomenological reading ... from Blake's perspective" shows that he and Toni Morrison share "a continuum of thought".

**Steinkjer, Mode.** "William Blake på cd." *Arbeiderbladet*, 10 april 1997, p. 24. In Norwegian

About Finn Coren's CD of Blake.

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**\*Stemmler, Joan K.** "The Physiognomical Portraits of John Caspar Lavater." *Art Bulletin*, LXXV (1993), 151-168.

An attempt to clarify Lavater's "point of view in regard to the human physiognomy and the processes involved in its graphic representation" (p. 151), with a section on the source of Blake's portrait of Lavater (pp. 160-166).

§**Stephens, James.** "William Blake." Pp. 195-201 of his *James, Seumas, and Jacques: Unpublished Writings of James Stephens*. Ed. Lloyd Frankenberg. (N.Y.: Macmillan, 1964)

§**Stevens, Bethan.** *William Blake*. (London: British Museum Press, 2006) 95 pp.

§**Stevens, Clint.** "William Blake's Golgonooza and Jerusalem: A Conversation in Visionary Forms Dramatic." *English Romantic Review*, XX, 3 (July 2009), 289-307.

It offers "a strategy for reading Blake's *Jerusalem* by attending to dialogic or relational qualities of meaning."

**Stevenson, Mary.** "Martin Heidigger and William Blake: Toward an ontological aesthetics." *DAI*, LXII (2001), 1007A. Texas (Arlington) Ph.D., 2001.

"Practices central to Blake's poetry such as 'eternal' and 'Albion' are compared to Heidigger's concepts of Dasein."

**Stevenson, Warren.** "Blake." Pp. 5-21 of his *The Myth of the Golden Age in English Romantic Poetry*. (Salzburg, 1981)

Salzburg Studies in English Literature, Romantic Reassessment 109 <BBS> B. §(Lewiston: Edwin Mellen Press [1999]) Mellen Studies in Literature/Romantic Reassessment

\***Stevenson, Warren.** "Blake's Myth of Divine Analogy." Chapter I (pp. 23-48) of his *Romanticism and the Androgynous Sublime*. (Madison & Teaneck: Fairleigh Dickinson University Press; London: Associated University Press, 1996)

### REVIEW

**Christopher Rubinstein**, *Journal of the Blake Society at St James*, No. 3 (1998), 82-83 ("this book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [p. 83])

**Stevenson, W.H.** "Blake's Progress." *Essays in Criticism*, XLIX (1999), 195-218.

*Jerusalem* is a resolution of the conflict between *Songs of Innocence* and *Songs of Experience*; though Blake "may sing of brotherhood and forgiveness ... he was a pugnacious, quarrelsome man" (p. 213).

**Stevenson, Warren**, *Divine Analogy: A Study of the Creation Motif in Blake and Coleridge* (1972) <BB #A2756>

### REVIEWS

**G.E. Bentley, Jr.**, *English Studies in Canada*, I (1975), 245-246

**Stuart Curran**, *Blake Studies*, VII, 1 (1975), 180-182

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**\*Stevenson, Warren.** "Interpreting Blake's *Canterbury Pilgrims*." *Colby Library Quarterly*, XIII (1977), 115-126. <**BBS**> B. Revised and updated as \*"From Canterbury to Jerusalem: Interpreting Blake's *Canterbury Pilgrims*." Pp. 191-209 of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley & Joseph Rosenblum. (New Castle [Delaware]: Oak Knoll Press, & London: The British Library, 2003)

A figure-by-figure summary. Appendix 1 in 2003 (pp. 369-378) gives the section on Chaucer from Blake's *Descriptive Catalogue*.

**Stewart, D.** "Blake, Boehme and the human or prophetic character." *Index to [British] Theses*, XLI (1992), 1436-1437 (#41-6780). Oxford D.Phil., 1990.

"The purpose of this thesis is to demonstrate the relevance of Boehme's theosophy to Blake's poetry up to and including *The Four Zoas*."

**Stewart, David.** "The Context of Blakean Contraries in *The Marriage of Heaven and Hell*." *Essays in Literature*, XXI (1994), 43-53.

For the "Marriage" in the title, "Blake seems to be employing the ... Behmenist model" that "evil is a necessary part of the Godhead but does not exist independently" (p. 52).

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 393 (Boehme is behind Blake's attack on Swedenborg)

§**Stieg, Elizabeth.** “Reinterpreting the Old Testament: Blake’s Tiriél as Prophet.” *Studies in Romanticism*, XXIX, 2 (Summer 1990).

**Stock, R.D.**, *The Holy and the Daemonic from Sir Thomas Browne to William Blake* (1982) <BBS>

### REVIEWS

§**Robin Robbins**, *Times Literary Supplement*, 24 Sept 1982, p. 1046

§**John M. Aden**, *Sewanee Review*, XCI (1983), liv-lviii

§**J.M. Armistead**, *Durham University Journal*, NS XLV, 1 (1983), 131-134

§**Anon.**, *Eighteenth Century: Theory and Interpretation*, XXIV (1983), 85

§**Kent Ljungquist**, *University of Mississippi Studies in English*, NS IV (1983), 195-196

§**L.J. Swingle**, *Modern Language Quarterly*, XLIV (1983), 80-91

§**Anya Taylor**, *Criticism*, XXV (1983), 75-79

§**Lionel Basney**, *Christianity and Literature*, XXXIII (1984), 53-55

§**Jacques Blondel**, *Etudes anglaises*, XXXVII (1984), 327, in French

§**Pat Rogers**, *Review of English Studies*, XXXV (1984), 377-378

§**Patricia Meyer Spacks**, *Modern Philology*, LXXXII (1984), 206-209

**Christopher Fox**, *Blake*, XVIII, 3 (Winter 1984-85), 144-146

§**D.R.M. Wilkinson**, *Yearbook of English Studies*, XVI (1986), 286-288 (with another)

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§**Stoddard, Richard Henry.** "William Blake." *Under the Evening Lamp*. (N.Y.: Charles Scribner's Sons, 1892) B. Pp. 164-181. (London, 1893) <BB for 1893>

A general appreciation.

**Stone, Reynolds; and Our Reviewer.** "'Master of Argument'." *Times Literary Supplement*, 6 March 1948, p. 1325.

Asks for evidence for what Our Reviewer calls "the sheer incompetence" of Blake; Stone sees rather "a marvellous matching of means and ends."

Our Reviewer cites what "Most people" think and "general agreement".

**Storch, Margaret.** *Sons and Adversaries: Women in William Blake and D.H. Lawrence* (1990). <BBS>

**REVIEWS**

§**Brenda Maddox**, *Times Literary Supplement*, 7 June 1991, p. 10

§**Leslie Tannenbaum**, *Wordsworth Circle*, XXII, 4 (Autumn 1991), 216-217

**J[ohn] P[eter] L[undman]**, *Romantic Movement ... Bibliography for 1990* (1991), 90

**Nelson Hilton**, *Blake*, XXV, 4 (Spring 1992), 171-173

§**Rose Mary Burwell**, *English Literature in Transition 1880-1920*, XXXV (1992), 259-263

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1991* (1992), 91-92

§**M. Spilker**, *Novel*, XXV (1992), 387+

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
107-108

§**Adela Pinch**, *Signs*, IX (1993) (264-268)

**Anne K. Mellor**, *Eighteenth Century ... Bibliography*,  
NS XVI for 1990 (1998), 351

**Story, A.T.**, *William Blake* (1893) <BB>

**REVIEW**

**Anon.**, *New York Times*, 10 Dec 1893

**Story, A.T.**, “William Blake”, *Temple Bar*, CVI (1895), 525-537. <BB> **B.** §**Anon.** “William Blake’s Marriage.” *New York Times*, 29 Dec 1895, “From Temple Bar”. Goodwin, Gordon, Khew, and Morrison.

§**Stout, K.** “William Blake.” *Tate Etc*, No. 11 (2007), 76-77.

Southwark Cathedral has purged Blake’s hymn from *Milton* as “too nationalistic and 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.

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This is presumably his thesis at Humboldt State University (Arcadia, California) with the same title.

**\*Stuart, Simon.** "'Embodied semblances'." Chapter 3 (pp. 53-98) of his *New Phoenix Wings: Reparation in Literature*. (London, Boston & Henley: Routledge & Kegan Paul, 1979) Also pp. 29-36 and *passim*. B. (1980) <BBS>

A psychoanalytical treatment of "the creative experience" in *Vala* Night VIIA (p. 53) based on the theories of Melanie Klein.

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**W.J.T. Mitchell**, "Dangerous Blake", pp. 410-416. Reprinted in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 536-541.

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**"The Once and Future Blake"<sup>578</sup>**

**Karl Kraus.** "'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi." Pp. 143-199. (The essay is also accessible electronically <<http://www.rc.umd.edu/>> and repeated in §Karl Kraus, "Once Only Imagined", *Romanticism & Complexity*, ed. Hugh

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<sup>578</sup> This is a sequel to the *Studies in Romanticism* "special issue on Blake" (1982). <BB>

Roberts [College Park, Maryland: University of Maryland Press, 2001] Romantic Circles Praxis Series An electronic text, no pagination.) B. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v. (In the "interview" "*conducted via email*", Viscomi says: "the Archives' full impact on scholarship has yet to emerge" (pp. 144, 172).

**\*Paley, Morton D.** "\_\_\_ & his two Sons Satan & Adam." Pp. 201-235. (Excellent background and foreground of Blake's print previously known as "Laocoön"; "In \_\_\_ & his two Sons Satan & Adam Blake attacks Empire by subverting one of its own artistic icons" in his marginal aphorisms and apothegms attacking "money, empire, and tax" [pp. 235, 227]. The essay is reprinted with minor corrections in Chapter 2 of his *Traveller in the Evening* [2003].)

**Steven Vine.** "Blake's Material Sublime." Pp. 237-257. ("Blake's sublime enacts an aesthetics of incompleteness" [p. 256].)

**R. Paul Yoder.** "What Happens When: Narrative and the Changing Sequence of Plates in Blake's *Jerusalem*, Chapter 2." Pp. 259-278. ("Blake's changes are governed by issues of tone and storyline" [p. 261].)

**Paul Miner.** "Blake's London: Times and Spaces." Pp. 279-316. (Very miscellaneous and fascinating.)

**\*David Wagenknecht.** "Mimicry against Mimesis in 'Infant Sorrow': Seeing Things Through Blake's Image with Adorno and Lacan." Pp. 317-348.

## REVIEW

**Morton D. Paley,** review of Tate exhibition catalogue (2000). Pp. 349-351. (The catalogue has "A lavish profusion of illustrations", but "there is an absence of unity" [p. 349].)

The rest of the reviews do not deal with Blake.

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§**Sturrock, June.** "Blake and the Women of the Bible." *Journal of Literature and Theology*, VI, 1 (March 1992), 23-32.

§**Sturrock, June.** "Eve, Eden, and the Flowers of Experience: Milton, Blake, and Botany." In *Renaissance Ecology: Imagining Eden in Milton's England*. Ed. Ken Hiltner. (Pittsburgh: Duquesne University Press, 2008)

§**Sturrock, June.** "Lark, Wild Thyme, Crowing Cock, and Waterfall: The Natural, the Moral, and the Political in Blake, Milton and Vaughan's *Silex Scintillans*." Pp. 329-350 in *Of Paradise and Light: Essays on Henry Vaughan and John Milton in honor of Alan Rudrum*. Ed. Donald R. Dickson & Holly Faith. (Newark: Delaware University Press, 2004)

**Sturrock, June.** "Protective Pastoral: Innocence and Female Experience in William Blake's *Songs* and Christina Rossetti's *Goblin Market*." *Colby Quarterly*, XXX (1994), 98-108.

"Both *Songs of Innocence and of Experience* and *Goblin Market* present versions of pastoral [*in the sense of an idyllic, rural setting*] ... to suggest the state of youthful innocence" (p. 105).

**Sturrock, June.** "Urizen as Ceres in Blake's *The Four Zoas*, Night the Ninth." *ELN*, XXXVIII, 1 (Sept 2000), 150-157.

There are a great many classical sources.

§Sucharev (Murishkin), S. "Dva Tigra [Two Tigers]." *Masterstvo Perevoda [Mastery of Translation]*, II (Moskva, 1977), 296-217. In Russian

§Suh, Kang Mok. "William Eui Yeoksa Dasi Sseugi: *Ne Zoa Deul Ggajieui Han Ilgi [William Blake's Re-Writing of History: A Reading Up to *The Four Zoas*].*" Seoul National University Ph.D., 1995. In Korean

Suied, Alain. *Blake et Dante: un Malentendu Poétique: Conférence à la Maison de la poésie, Paris, 20 février 2001: Suivi de Penser avec l'autre.* (Julian: Editions de l'improbable, 2001) 8°, 48 pp.; ISBN: 2847390030 In French  
 "De Dante (1265-1321) à Blake (1757-1827)" (pp. 7-21) and "De Blake à Baudelaire" (pp. 23-30).

\*Summerfield, Henry. *A Guide to the Books of William Blake for Innocent and Experienced Readers with notes on interpretive criticism 1910-1984.* (Gerrards Cross: Colin Smythe, 1998) 8°, 874 pp.; ISBN: 0861404084

"The primary purpose of this book is to provide [guidance] for the serious reader of poetry, for the student, and for the scholar who is not a Blake specialist" (p. 11).

Part I, "The Books of William Blake: An Introduction" (pp. 27-320) gives "an account of Blake's beliefs, concepts and development and an exposition of those of his productions that can reasonably be classified as books" (p. 11).

Part II, "Notes on Criticism" (pp. 321-836) poem-by-poem and sometimes line-by-line, a kind of variorum edition without the texts of the poems.

## REVIEWS

Bill Goldman, *Journal of the Blake Society at St James*, No. 4 (1999), 78-82 ("the most helpful overview of

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Blake's works and of Blake criticism I have ever come across" [p. 78])

**Andrew Lincoln**, *Review of English Studies*, NS LI (2000), 143-146 (with 2 others) (Summerfield gives "admirably concise summaries" [p. 145])

**R. Paul Yoder**, *Blake*, XXXV (2002), 130-132 (the book is "generally sound and informative")

**G.E. Bentley, Jr.**, *English Studies in Canada*, XXVIII (2002), 124-127 (this digest of several hundred critical works on Blake published in English in 1910-1984 is "an immense labour responsibly carried out")

**Sung, Chan-Kyung.** "William Blake-Ko: Turkihi Guh-eui Imagination-eul Choongsim-euro [A Study of William Blake: Especially on His Imagination]." *Yonguhyongmoonhak [Journal of English Language and Literature]* [Seoul, South Korea], XXVIII (1982), 23-46. In Korean

**\*Sung, Mei-Ying.** "Technical and Material Studies of William Blake's Engraved *Illustrations of The Book of Job* (1826)." Nottingham Trent University Ph.D., April 2005, 255 pp., 99 reproductions.

"The aim of this thesis is to lay out the overlooked importance of Blake's overlooked original copper plates" (Abstract). The reproductions include the rectos and versos of each of Blake's 22 Job engravings plus prints from the rectos.

\***Sung, Mei-Ying.** *William Blake and the Art of Engraving.* (London: Pickering & Chatto, 2009) *The History of the Book* 8°, ix, 220 pp., 8 figures; ISBN: 9781851969586

An original, industrious, and worthwhile examination of the copperplates and wood-blocks of Blake and some contemporaries, particularly their unengraved versos with 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.

### REVIEW

**Shirley Dent**, *Times Literary Supplement*, 7 Aug 2009, p. 31 ("a painstaking study that enlightens both the technical and literary understanding of Blake's works")

**Sussman, Cornelia Jessey, & Irving Sussman.** "Catherine and William Blake." Chapter 1 (pp. 7-19) of their *Spiritual Partners: Profiles in Creative Marriage.* (N.Y.: Crossroad Publishing Co., 1982)

Catherine and William Blake were like Romeo and Juliet but "not star-crossed or death-marked" (p. 8). It seems to be reprinted from a journal called *Way* (n.d.).

§**Suter, David.** "Of the Devil's Party: The Marriage of Heaven and Hell in [Salman Rushdie's] *Satanic Verses.*" *South Asian Review*, XVI (1992), 63-77.

**Sutherland, John H.** "Blake's 'Mental Traveller'." *ELH*, XXII (1955), 136-147. <BB> B. Reprinted in *Discussions of William Blake.* Ed. John E. Grant. (Boston, 1961) *Discussions of Literature* [series] <BB> C. Reprinted on pp.

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69-78 of *Critics on Blake: Readings in Literary Criticism*.  
Ed. Judith O'Neill. (London: George Allen and Unwin Ltd,  
1970) Readings in Literary Criticism 7 <BB>

Pp. 74-77 are reprinted as "Irony and Oppression" on pp.  
68-72 of *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. 115-144) of his  
*Metamorphoses of Science Fiction: On the Poetics and  
History of a Literary Genre*. (New Haven & London: Yale  
University Press, 1979)

Blake and Shelley are often glanced at.

**\*Suzuki, Masashi.** "'Architecture', 'Foot' and 'Beulah':  
Visionary Gate in Milton." *Eigo to Eibungaku, Yamaguchi  
Daigaku: English and English-American Literature,  
Yamaguchi University*, No. 24 (1989), 105-133. <BSJ> B. Tr.  
by the author and printed on pp. 201-234 of his *Genso no  
Shigaku: William Blake Kenkyu: Visionary Poetics: A Study  
of William Blake* (1994). In Japanese

**\*Suzuki, Masashi.** "Blake to sono shuhen [Blake and his  
surrounding Poets]." Pp. 253-364 of *Koza Eibei Bungakushi  
(2) [Course, A History of English American Literature]*.  
(Tokyo: Taishukan, 2001) ISBN: 4469140724. In Japanese

It consists of

"Hajimeni [Introduction]." Pp. 253-259.

"Dohangashi, Shijin – Blake [Blake the Engraver/Poet." Pp. 253-255.

"Dohangashi Shugyo Jidai no Blake [Blake in his apprenticeship]." Pp. 255-256.

"Shisaku o hajimeta Koro no Blake [Blake in his turning to writing poems]." Pp. 256-258.

"Blake ni eikyo o ataeta Shinjintachi [Poets who influenced Blake]." Pp. 259.

### I

**"Shijin Blake to Shuhen no <Shijin tachi> [Blake the poet and his surrounding 'Poets']" (pp. 260-284),**

William Collins (pp. 260-268) and "Blake to [and] Collins." Pp. 267-268.

Christopher Smart (pp. 268-276) and "Blake to [and] Smart." Pp. 275-276

William Cowper (pp. 276-284) and "Blake to [and] Cowper." Pp. 282-284.

### II

**"William Blake" (pp. 285-299)**

"Shoki no Shi --Bok, Fushi, Kodomo muke no Uta [Early Poems – Pastoral, Satire and Songs for Children]." Pp. 285-299.

"Minor Prophecies – Lambeth Yogensho [Lambeth Books]." Pp. 299-319.

"Prophetic Books – Koki Yogensho [Later Prophetic Books]." Pp. 319-339.

"Sashie Gaka Blake [Blake the Illustrator]" of Milton, Job, and Dante. Pp. 339-349.

### III

**"Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (pp. 350-364)**

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Edward Young (pp. 350-257) and Thomas Gray (pp. 357-364) with "Blake ni yoru Sashie [Blake's Illustrations]" for each. Pp. 354-357, 360-364.

**Suzuki, Masashi.** "Fujikomareta Chikara to Undo -- *The First Book of Urizen* to dorikigakuteki Sekai: Confined Force and Motion -- *The First Book of Urizen* and Newtonian Dynamics." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LIX, 1 (1982), 29-42. <BBS> B. \*Reprinted on pp. 154-176 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994). In Japanese

**\*Suzuki, Masashi.** *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake.* (Kyoto: Aporonsha, 1994) xlv, 316 pp. In Japanese

The work consists largely of reprinted essays:

"Kodomo no Imaji no Henbo -- *Muku to Keiken no Uta* [Transformations of the Image of Child -- *Songs of Innocence and of Experience*]." Pp. 9-56. (Reprinted from *Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 12 [1977], 33-59.)

\*"Kigen to shite no 'Shi no Rei/Shiteki Tensai' ['The Poetic Genius' as an Origin]." Pp. 59-72. (Reprinted from *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 8-15.)

\*"Kigen to Maiso -- *America* [Origin and Burial in *America*]." Pp. 73-100.

\*"Yugamerareta Me -- Shikaku no Mondai to Newton Rikigaku [Distorted Eyes -- The Optical Problem and Newtonian Dynamics]." Pp. 103-118. (Reprinted from *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 4-5 (1981), 1-9.)

\*"'Mugen', 'Mugentei', 'Sen' to Ryuritsuho ['Infinite', 'Indefinite', 'Line', and Fluxions]." Pp. 119-140. (Reprinted from *Shiron* [Essays], 'Shiron' Dojinkai, Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20.)

"Shizen Shukyo to Chikara [Natural Religion and Energy]." Pp. 143-153. (Reprinted from pp. 55-64 of *Igirisu Romanha Kenkyu: Shiso/Hito/Sakuhin* [Studies of English Romanticism: Thoughts/Men/Works] (Tokyo: Kirihara Shoten, 1985.)

\*"Fujikomareta Chikara to Undo -- *Urizen no Sho* [Confined Force and Motion -- *The Book of Urizen*]." Pp. 154-176. (Reprinted from *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LIX, 1 (1982), 29-42.)

\*"Senso to Uzumaki -- *Yottsuo no Zoas* [War and Vortex -- *The Four Zoas*]." Pp. 177-197. (Reprinted from *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, LXIV, 1 (1987), 3-18.)

\*"Genso no Mon -- 'Kenchiku', 'Ashi' shoshite 'Beulah' Visionary Gate -- 'Architecture', 'Foot', and 'Beulah'." Pp. 201-234. (Translated by Suzuki from *Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 24 (1989), 105-133.)

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\*"Sakasa Junrei -- *Milton to Tenro Rekitei* [An Inverted Pilgrimage: *Milton and The Pilgrim's Progress*]." Pp. 235-267. (Translated by the author from *Eibungaku Hyoron: Kyoto Daigaku Kyoyobu 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), 129-133, in Japanese

**Shoichi Matsushima**, *Eigo Seinen: The Rising Generation*, CXL (1995), 538-539, in Japanese

**Shigeru Taniguchi**, *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 149-152, in Japanese

§**Suzuki, Masashi**. "18 Seiki Igirisu ni okeru Geijutsu ni Ikai to sono Shometsu: William Blake to ut pictura poesis [The Status of Art in Eighteenth-Century Britain and its Decline: William Blake and ut pictura poesis]." *Seiyo Bijutsu Kenkyu [Studies in Western Art]*, VII (2002), 76-89. In Japanese

\***Suzuki, Masashi**. "Hesper/Phosphor and the Sublime Moment." *Eibungaku Hyoron, Kyoto Daigaku Sogoninengakubu Eigobukai: Review of English Literature: English Department, Faculty of Integrated Human Studies, Kyoto University*, LXV (1993) 21-38. <BSJ>

**Suzuki, Masashi.** "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. 235-267 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994) In Japanese

**Suzuki, Masashi.** "Kigen to shite no 'Shi no Rei' ['The Poetic Genius' as an Origin]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 15 (1991), 8-15. In Japanese <BSJ> B. \*Reprinted on pp. 59-72 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

**Suzuki, Masashi.** "Kodomo no 'Imaji' no Henbo -- Songs of Innocence and [of] Experience no ichikosatsu: Transformations of the Image of Child -- An Essay on Songs of Innocence and of Experience." *Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University*, No. 12 (1977), 33-59. In Japanese <BBS> B. Reprinted as Chapter 1 (pp. 9-56) of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

\***Suzuki, Masashi.** "Origins and Burial in America." *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan*, English Number (1995), 15-32.

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Blake "offers .. an origin/rise and no progress as an alternative to the origin/rise and progress" (p. 29).

**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. 177-197 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

**\*Suzuki, Masashi.** "'Signal of Solemn mourning': Blake's Sandals and Ancient Israelite Custom." *Journal of English and Germanic Philology*, C (2001), 40-56.

A learned demonstration that Jews mourned barefoot, and that, especially in the biblical book of Ruth, taking off shoes indicates renunciation of the right to property.

**\*Suzuki, Masashi.** "'We censure Nature for a Span too short': William Blake and *Night Thoughts* II, 115-20." Pp. 305-326 of *Enlightened Groves: Essays in Honour of Professor Zenzo Suzuki*. Ed. Eiichi Hara, Hiroshi Ozawa, & 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 (Oct 2000), 73-89. In Japanese

\***Suzuki, Masashi.** "William Blake to Gunoshisushugi [William Blake and Gnosticism]." P. 174 ff. of *Gunoshisu Itan to Kindai [Gnosis: Heresy and Modern]*. Ed. Takashi Onuki, Sussumu Shimazono, Yoshito Takahashi, and Yoichiro Murakami. (Tokyo: Iwanami Shoten, 2001) In Japanese

**Suzuki, Masashi.** "William Blake to 'Ryuritsuho' -- 'Infinite,' 'Indefinite,' 'Line': William Blake and 'Fluxions' -- 'Infinite,' 'Indefinite,' 'Line'." *Shiron [Essays], 'Shiron' Dojinkai, Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu [Society of English Literature, Faculty of Letters, Tohoku University]*, XXI (1982), 1-20. In Japanese <BSJ> B. Reprinted on pp. 119-140 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

**Suzuki, Masashi.** "Yugamerareta Me -- Blake ni okeru Shikaku no Mondai to Newton Rikigaku [Distorted Eyes -- The Optical Problem in Blake and Newtonian Dynamics]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 4-5 (1981), 1-9. In Japanese <BBS>. B. \*Reprinted on pp. 103-118 of his *Genso no Shigaku: William Blake Kenkyu: Visionary Poetics: A Study of William Blake* (1994).

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§**Suzuki, Masayoki.** "William Blake, 'A Poison Tree': Hanshinwa no monogatari." *Eigo Seinen: The Rising Generation*, CXLVIII (2003), 702-703. 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 Kiyō: Bulletin of the Faculty of Liberal Arts, Hosei University*, No. 37 (1981), 1-27. In Japanese <**BSJ**>

**Svatik, Stephen.** "An Interpretation of William Blake's *The Gates of Paradise*." *Shokugyo Kunren Daigakko Kiyō, Jinbun Kyoiku Hen: Bulletin of the Institute of Vocational Training, Humanities and Education*, No. 17 (1988), 1-4. <**BSJ**>

**Swan, Michael.** "Blake v. Reynolds." No periodical, 1957.

On "Professor Wind's Third Programme talk on Blake and Reynolds".

**Swann, Joseph.** "The Breaking of Language: Blake and the Development of Yeats's Imagery." Pp. 217-231, 344-345 of *The Internationalism of Irish Literature and Drama*. Ed. Joseph McMinn, with Anne McMaster, & Angela Welch. (Gerrards Cross: Colin Smythe, 1992) *Irish Literary Studies*, 41

"Blake's whole poetic drift [*sic*] was to attack and break" "the aesthetic unity of the poem", and "This was the way Yeats was to think and write" (pp. 220, 223).

**Swearingen, James E.** "The Enigma of Identity in Blake's *Visions of the Daughters of Albion*", *Journal of English and Germanic Philology*, XCI (1992), 203-215 <BBS>

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**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),  
108

**Swearingen, James E.** "William Blake's Figural Politics." *ELH*, LIX [1992], 125-144. <BBS> **B.** Reprinted in pp. 80-94 of *Blake, Politics, and History*, ed. Jackie DiSalvo, G.A. Rosso, & Christopher Z. Hobson (N.Y. & London: Garland Publishing, 1998).

\***Swinburne, Algernon Charles.** *William Blake: A Critical Essay*. (London, 1868) **B.** \*Second Edition. (London, 1868) **C.** \*(London, 1906) **D.** \*(N.Y., 1906) **E.** (London, 1925) **F.** "William Blake." Vol. XVI, pp. 49-350 of *The Complete Works of Algernon Charles Swinburne*. Ed. Sir Edmund Gosse & Thomas James Wise. Prose Works Vol. VI. (London & N.Y., 1926) **G.** §*William Blake*. (N.Y., 1967) **H.** Ed. Hugh J. Luke. (Lincoln, Nebraska, 1970) <BB>

Excerpts from the 1868 essay were reprinted as "William Blake", pp. 101-124 of *Swinburne as Critic*, ed. Clyde K. Hyder (1971), pp. 146-147 were reprinted as "The 'Marriage of Heaven and Hell'" on pp. 21-22 of *Critics on Blake: Readings in Literary Criticism*, ed. Judith O'Neill (1970); and the same pages were reprinted from O'Neill as "Music and Meaning" in *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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**1868**

§**Anon.**, *Athenaeum*, No. 2097 (4 Jan 1868), 12-13

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- §**J.R. Green**, *Saturday Review*, 1 Feb 1868, pp. 148-149
- §**John Camden Hotten**, *Bookseller*, 2 Feb 1868 (“the New Book by Mr. Swinburne, ‘William Blake, Artist and Poet [*sic*]’ is ready this day ...”)
- §**Anon.**, *Examiner*, 8 Feb 1868, pp. 84-86
- §**Anon.**, *Imperial Review*, reprinted in *Round Table*, No. 161, 22 Feb 1868, pp. 124-125
- §**Moncure D. Conway**, *Fortnightly Review*, Feb 1868, pp. 216-220
- §**Anon.**, *Spectator*, 1 March 1868
- §**Anon.**, *Westminster Review*, April 1868, pp. 587-588
- Anon.**, “Review. Mr. Swinburne on William Blake”, *Argus* [Melbourne], 2 June 1868, pp. 5-6 (“a great deal of what he [*Blake*] wrote and drew was poor stuff; but in its very poverty there are gleams of a godlike fire” [p. 5]; this is the earliest printed account of Blake which has been traced in Australia) <*BBS*, 348>

**1906**

- Robert Ross**, “Swinblake: A Prophetic Book, with Home Zarathrusts”, *Academy*, LXXI (1906), 307-309 (an amusing review) <*BB* #2568>
- Morton D. Paley**, “The Critical Reception of A Critical Essay”, *Blake Newsletter*, VIII, 1-2 (Summer-Fall 1974), 32-37

**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>

### REVIEWS

§Anon., *New York Herald*, 25 Aug 1907

§W.L. Courtney, *Daily Telegraph*, 2 Oct 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 Dec 1907 (with another)

§Szenczi, Miklós. "Blake tanítása képzeletről [Blake on Imagination]." Pp. 333-347 of his *Tanulmányok [Essays]*. (Budapest: Akadémia, 1989) In Hungarian

**Szerb, Antal.** *William Blake*. (Szeged [Hungary], 1928) Széphalom-Könyvtár, No. 10. 21 pp. In Hungarian <BB> **B.** §"William Blake." *Gondolatok a könyvtárban*. 3rd edition. (Budapest: Magvető, 1981).

An essay celebrating the centenary of Blake's death.

§Szumlewicz, Katarzyna. "Technika I Wizja [Technique and Vision]." *Odra*, No. 7-8 (2002) In Polish

About factors which could have influenced Blake's visions and his attitudes to art and poetry.

## T

\***Taira, Zensuke.** "Jushichi, Juhasseiki Igrisu 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 (Sept 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

is commissioning contemporary Artists to decorate Blake's original lodgings in a way which best expresses Blake's curious spirit today. The exhibition [1-14 August 1994] will include the work of those working in the fields of furniture design, poetry, kitchen ware, textiles, bathrooms, book binding, printing, engraving and cake-making amongst others. A Catalogue to accompany the exhibition will be available from late July. Most exhibits will be for sale and some may be eaten. ... We will also be putting on some Children's Summer Holiday Workshops during the Exhibition Period.

**Takahara, Koji.** "France Kakumei Jidai no Blake [Blake in the Age of the French Revolution]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [*English-American Literature, Toita Women's Junior College*], No. 34 (1979), 18-21. In Japanese <**BSJ**>

**Takahara, Koji.** "William Blake no 'Shirei' to Vision [William Blake's 'Muses' and Vision]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [*English-*

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*American Literature, Toita Women's Junior College*], No. 32 (1978), 17-20. In Japanese <**BSJ**>

**Takahara, Koji.** "William Blake no Shoki Yogensho to sono Shiso [William Blake's Earlier Prophetic Books and Their Thoughts (1[-3])]." *Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai* [*English-American Literature, Toita Women's Junior College*], No. 40 (1983), 89-105; No. 41 (1983), 39-59; No. 42 (1985), 75-92. In Japanese <**BSJ**>

**Takahashi, Masami.** "William Blake: sono mokushiroku teki bijon: William Blake: On His Apocalyptic Vision." *Teikyo Daigaku Bungakubu Kiyo: Eigo Eibungaku/Gaikokugo Gaikoku Bungaku: Bulletin of English Literature Department: Teikyo University*, XXIII (1993), 311-332. In Japanese

§**Takemura, Masayuki.** "Views of the Human Imagination - - Blake, Poe [and] Swedenborg." *Eibeibunka* [*English and American Literature*], No. 26 (1996), 41-51.

**Takeshima, Yasushi.** "Proverbs of Hell no shochoteki Imi [Symbolical Meanings of 'The Proverbs of Hell']." *Kanazawa English Studies, Kanazawa Daigaku Eibungakkai: The Society of English Literature, Kanazawa University*, No. 18 (1988), 1-10. In Japanese <**BSJ**>

§**Takeshima, Yasushi.** "William Blake no 'Songs of Innocence and of Experience [William Blake's *Songs of*

*Innocence and of Experience*]." Hiroshima Daigaku Bungaku Hakase Ronbun [Hiroshima University Ph.D.], 6 May 1963. In Japanese <**BSJ**>

**Takeshima, Yasushi.** "William Blake 'Songs of Experience' no Kenkyu [A Study of William Blake's *Songs of Experience*]." *Fukui Daigaku Gakugeigakubu 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. 222-240 of "*Shintai*" no *Imeji -- Igirisu Bungaku kara no Kokoromi* [*Imagery of "Body": In English Literature*]. Ed. Toru Egawa. (Kyoto: Mineruva Shobo, 1991) In Japanese <**BSJ**>

The essay is in three parts: (1) "Tamago no Imeji [Imagery of Egg]", (2) "Sekairan to Shinboru to shite no Tamago [World Egg and Egg as a Symbol]", and (3) "Blake ni okeru Sekairan [World Egg in Blake]."

\***Takiguchi, Shuzo.** "Blake." Pp. 63-65 of *Sekai Bijutsu Zenshu*, Dai 19-kan [*Fine Arts of the World*, Vol. XIX]. (Tokyo: Heibonsha, 1954) In Japanese <**BSJ**>

\***Takubo, Hiroshi.** "'A Little BOY Lost': Shiron [An Essay on 'A Little Boy Lost']." *Teoria* [*Theory: Journal of the Graduate School of Hosei University, Society of English Literature*], No. 19 (1987), 15-34. In Japanese <**BSJ**>

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\***Takubo, Hiroshi.** "'Mimamori michibiku mono' to 'Mimamorare michibikareru mono': Songs of Innocence Shoron ['The Protector' and 'The Protected': An Essay on *Songs of Innocence*]." *Teoria* [*Theory: Journal of the Graduate School of Hosei University, Society of English Literature*], No. 18 (1986), 1-29. In Japanese <**BSJ**>

§**Talman, John.** "Col. Hosmer and William Blake." *New York Times*, 21 June 1902.

About William H.C. Hosmer, "Blake's Visitants", *Graham's Magazine*, XXIX (Sept 1846), 151, a poem about Blake based on Cunningham. <**BB #1890**>

**Tambling, Jeremy.** *Blake's Night Thoughts*. (Basingstoke & N.Y.: Palgrave Macmillan, 2005) 8°, x, 202 pp.; ISBN: 1403942846

A wayward, self-indulgent book with sporadic "reason[s] for linking Blake and night" (p. 11). He writes of the poet's mother as "Catherine Harmitage" (i.e., "Armitage"), of his friends "Thomas Stodhard" (i.e., "Stothard") and John Flaxman "engraver" (i.e., sculptor), he refers to "plate [*i.e.*, page] 53" of "The manuscript of *The Four Zoas* [*which*] is of 70 pages [*i.e.*, leaves]" (pp. 118, 119, 56, 184).

"Part of the material on Dante and Blake, now dispersed in the book, comes from my essay 'Dante and Blake: Allegorizing the Event' edited by Nick Haveley (London: Macmillan, 1998), pp. 33-48 <no book indicated,>, and a draft of Chapter 7 ['Dante's "Deep and Woody Way"'] called

'Illustrating Accusation: Blake on Dante's *Commedia*' in *Studies in Romanticism* 37 (1998), 395-420" (p. viii).

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§*Choice*, XLIII (Jan 2006), 857

**Wayne C. Ripley**, *Blake*, XLI (2007-8), 127-129  
("Tambling moves stylistically in rhapsodic prose from one association to another")

**Tambling, Jeremy**. "Dante and Blake: Allegorizing the Event." Chapter 2 (pp. 33-48) of *Dante's Modern Afterlife: Reception and Response from Blake to Heaney*. Ed. Nicholas Havely. (Basingstoke: Macmillan; N.Y.: St Martin's Press, 1998)

About representations of Count Ugolino. Part of the essay was "dispersed" in his *Blake's Night Thoughts* (2005).

\***Tambling, Jeremy**. "Illustrating Accusation: Blake on Dante's *Commedia*." *Studies in Romanticism*, XXXVII (1998), 395-420.

Examines Blake's Dante illustrations in the context of Byron and Dickens.

This is "a draft" of Chapter 7 (pp. 149-173), "Dante's 'Deep and Woody Way'", in his *Blake's Night Thoughts* (2005).

**Tamego, Takako**. "Blake no *Yaso* Kaishaku -- Jikohesoku to Kaiho no Hyogen: Blake's Interpretation of *Night Thoughts*: The Expression of Self-Blockade and Liberation." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 17 (March 1993), 42-50. In Japanese <BSJ>

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**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 & Viscomi vs Phillips*'] controversy" (pp. 33-34).

**Tanaka, Sachihō.** "W. Blake no Shiten: On the Standpoint of William Blake." *Katahira, Eigo Eibungaku Ronso, Chubu Katahira Kai: The Katahira, Studies in English Language & Literature*, No. 18 (1983), 85-91. In Japanese <**BSJ**>

§**Tanaka, Takao.** "Blake no London to Felpham [Blake's London and Felpham]." *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], II (2004), 69-88. In Japanese

**Tanaka, Takao.** "Blake no 'muku' to 'keiken' [Innocence and Experience of Blake]." *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], No. 4 (2006), 21-26. In Japanese

**Tanaka, Takao.** "Preston Blake Korekushon: The Preston Blake Collection." *Shikoku Daigaku Kiyo, Ser. A, Jinbun Shakaikagaku Hen, Shikoku Daigaku: Bulletin of Shikoku University, Ser. A* [*Humanities and Social Sciences*], *Shikoku University*, No. 13 (2000), 137-141. In Japanese, with an English abstract on p. 137

**Tanaka, Takao.** “Sei James Kyokai to Jerusalem [St James Church and Jerusalem].” *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], No. 3 (2005), 13-17. In Japanese

A discussion of St James Church, Blake, and Jerusalem as a Blakean city.

§**Tanaka, Takao.** “William Blake no Keiken no Uta [*Songs of Experience of William Blake*].” *Shikoku Daigaku Kiyo* [*Bulletin of Shikoku University*], XIX (2003), 27-41. In Japanese

§**Tanaka, Takao.** “William Blake’s Zen, Centering on the Illustrations of the Book of Job.” *Gengo Bunka* [*Shikoku University, Bulletin of the Research Institute of Linguistic Culture*], I (2004), 75-82.

**Tanaka, Takao.** “William Blake no shiso to zen [William Blake’s Thought and Zen].” *Indo gaku Bukkyo gaku Kenkyu* [*Studies in India and Buddhism*], LVI, 2 (2008), 1025-1029. In Japanese

**Tanaka, Tsutomu.** “Lyca no yukue [(Blake’s) Vision and Lyca Poems].” *Daito Bunka Daigaku Eibei Bungaku Ronso* [*Daito Bunka Review*], No. 38 (2007), 11-32. In Japanese

**Tanaka, Tsutomu.** "W. Blake no 'The Little Black Boy' ichi kosatsu: On Blake's 'The Little Black Boy'." *Daito Bunka Daigaku Eibeibungaku Ronso: Daito Bunka Review, Society of English and American Literature, Daito Bunka University*, No. 24 (1993), 49-62. In Japanese <**BSJ**>

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\***Tandecki, Daniela.** *Tigerbrand: Das unbequeme Genie William Blake.* (Frankfurt am Main: Otto Lembeck, 1997) 8°, 310 pp., 38 reproductions; ISBN: 3874763242 In German

**Taniguchi, Shigeru.** "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in *The Four Zoas* and *Milton: The Problem of 'Counterpart' and 'Negation'*]." *Reitaku Daigaku Kiyo: Bulletin of Reitaku University*, XII (1971), 140-158. In Japanese <**BBS**> **B**. Translated and revised by Taniguchi as "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95 of *Centre and Circumference*, ed. Kenkichi Kamajima (1995).

**Tanikuni, Akihiko.** "Thel no Taikyaku ga imisurumono – Blake no *Thel no Sho* ni 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), 153-158. In Japanese

**Tannenbaum, Leslie.** "Hirelings and Laborers: Biblical Parable in Blake's *Milton*." *La Revue LISA/LISA* e-journal, V, 4 (2007), 122-132 (with a résumé in French) <**Blake [2008]§**>

Blake's context is John x, 1-21 (contrasting the "good shepherd [*who*] who giveth his life for the sheep" and the "hireling [*who*] fleeth") and Milton's *Considerations Touching the Likeliest Means to Remove Hirelings out of the*

*Church* (about clergy supported by tithes).

**Tannenbaum, Leslie W.** *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art.* (1982) <**BBS**>

A "revised version" of pp. 25-54 is reprinted as "Prophetic Form: The 'Still Better Order' of Blake's Rhetoric." Pp. 185-198 of *Rhetorical Tradition and British Romantic Literature*. Ed. Don H. Bialostosky & Lawrence D. Needham. (Bloomington & Indianapolis: Indiana University Press, 1995)

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§**Andrew Lincoln**, *Times Literary Supplement*, 30 July 1982, p. 829

§**Anon.**, *Choice*, XIX (1982), 1562

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1982* (1983), 90-91

§**Joseph Wittreich**, *Christianity and Literature*, XXXII, 2 (1983), 459-62

§**Stephen C. Behrendt**, *Wordsworth Circle*, XV, 3 (Summer 1984), 106-108

**Jerome J. McGann**, *Blake*, XVIII, 2 (Fall 1984), 120-121

§**George P. Landow**, *Review*, VI (1984), 21-34

§**Michael J. Tolley**, *Studies in Romanticism*, XXIV, 2 (Summer 1985), 300-307

§**François Mouret**, *Revue de Littérature Comparée*, LIX (1985), 351-353, in French

§**D.R.M. Wilkinson**, *Yearbook of English Studies*, XVI (1986), 286-288 (with another)

**Tannenbaum, Leslie.** "Hirelings and Laborers: Biblical Parable in Blake's *Milton*." *La Revue LISA/LISA e-journal*, V, 4 (2007), 122-132 (with a résumé in French)

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Blake's context is John x, 1-21 (contrasting the "good shepherd [*who*] who giveth his life for the sheep" and the "hireling [*who*] fleeth") and Milton's *Considerations Touching the Likeliest Means to Remove Hirelings out of the Church* (about clergy supported by tithes).

**Tannenbaum, Leslie.** "What are Those Golden Builders Doing': Mendelssohn, Blake, and the (Un)Building of *Jerusalem*." Chapter 4 (pp. 79-90) of *British Romanticism and the Jews: History, Culture, Literature*. Ed. **Sheila A. Spector**. (N.Y. & Basingstoke: palgrave macmillan, 2002)

Comparisons between the *Jerusalem* of Blake (1804[-20]) and of Moses Mendelssohn (1783).

**Taylor, Irene,** *Blake's Illustrations to the Poems of Gray* (1971) <**BB**>

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**Thomas H. Helmstadter,** *Blake Newsletter*, IV, 4 (Spring 1971), 140-142

§**William Vaughan,** *Studies on Voltaire and the Eighteenth Century*, CLXXXII, 938 (Nov 1971) (with 2 others)

§**William Vaughan** [bis], "The Third Blake", *Studio International*, CLXXXI (Nov 1971), 210-212 (with 2 others)

§**Anon.,** "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXI (Jan 1972), 142-146
- W.J.T. Mitchell**, *Blake Studies*, IV, 2 (Spring 1972), 159-160
- I.H. C[hayes]**, *English Language Notes*, X (Sept 1972), 37
- §**Daniel Hughes**, "The Luck of William Blake", *Massachusetts Review*, XIII (Autumn 1972), 717-725 (with 2 others)
- §**Anthony Blunt**, "Bibliomania", *Yale Review*, LXI (Winter 1972), 301-306 (with another)
- §**Wallace Jackson**, *South Atlantic Quarterly*, LXXI (Winter 1972), 131-132
- §**Morton D. Paley**, *Criticism*, XIV, 1 (Winter 1972), 93-96
- §**James Rieger**, *Philological Quarterly*, LI (1972), 646-647
- §**Gilbert Thomas**, *English*, XXI (1972), 114
- §**Hugh Honour**, *New York Review of Books*, 25 Jan 1973, pp. 34-35
- §**Désirée Hirst**, *Review of English Studies*, XXIV (Feb 1973), 95-99 (with 2 others)
- §**Luther S. Luedtke**, *Eighteenth-Century Studies*, VI, 3 (Spring 1973), 389-395
- §**Alan Watson**, *Art Bulletin*, LV (1973), 465-466
- G.E. Bentley, Jr.**, *Apollo*, XCIX, 143 (Jan 1974), 481-482 (with another)
- §**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974) 155-164 (with 5 others)

\***Taylor, Charles H., & Patricia Finley.** *Images of the Journey in Dante's DIVINE COMEDY: An illustrated and interpretive guide to the poet's social vision, with 257*

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*annotated illustrations selected from six centuries of artistic response to the poem.* (New Haven & London: Yale University Press, 1997)

There are 36 reproductions by Blake, 12 by Flaxman, and 3 by Fuseli.

§**Taylor, J.B.** "The Case of William Blake: Creation, Regression and Pathology." *Psychoanalytic Review*, L (1963), 489-504.

§**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 (Feb 1964), 63-67.

§**Tearl, Oliver.** "Blake's 'London' in *A Tale of Two Cities*." *Notes and Queries*, LIII (2006), 335-336.

\***Tengberg, Violet.** *William Blake's "The Tyger": En konstvelenskaplig analys och tolkning. C-uppsats vid Konstvelenskapliga Institutionen Göteborgs Universitet.* (Handledare: Lars Stockel, Hötterminen, 1994) 66 leaves printed on one-side-only from typescript, plus 23 reproductions In Swedish

Ff. 20-44 are about the *Songs*, including a translation of "The Tyger" (f. 60).

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**\*Terrien, Samuel.** "Blake: Le mal du Siècle." Chapter 14 (pp. 194-228, 289-291) of his *The Iconography of Job Through the Centuries: Artists as Biblical Interpreters*. (University Park: Pennsylvania State University Press, 1996)

A standard print-by-print explication, with reproductions of all the Job designs save the title page.

**§Thistle, Louise.** "William Blake." In her *Dramatizing Classic Poetry*. (Lyme, New Hampshire: Smith & Kraus, 1999) Young Actors Series Published by 2009 as an E-book.

Poems scripted to dramatize in the classroom and on stage.

**§Thomas, Helen Sarah.** "The Gender of Revolution: The Female and the Feminine in [the] Art and Poetry of William Blake." Oxford M. Phil., 1991.

**\*Thomas, Dr Helen.** "William Blake: Spiritualism and Abolitionism." Pp. 114-124 of "Romanticism and abolitionism: Mary Wollstonecraft, William Blake, Samuel Taylor Coleridge and William Wordsworth." Chapter Three (pp. 82-124) in her *Romanticism and Slave Narratives: Transatlantic Testimonies*. (Cambridge & N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

The Blake section has very little to do with slavery.

**Thomas, Sean; Anon.** "And did those feet in ancient times?" *Times* [London], 10 April 2004.

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About the hymn from *Milton*. For other essays on the subject, see Evans, Goodwin, Gordon, Khew, Morrison, and Strange.

**Thompson, E.P.** "Anti-Hegemony: the Legacy of William Blake." *New Left Review*, No. 201 (1993), 26-33.

An extract from *The Mark of the Beast* (which had not yet changed its name to *Witness Against the Beast* [1993]): Blake "was writing within a known tradition" of antinomianism (p. 26).

**\*Thompson, E.P.** "The Blake tradition." *Guardian* [London], 4 Sept 1993.

An extract from the introduction to his book called *Witness Against the Beast*, an examination of Blake as "the founder of the obscure sect to which I myself belong, the Muggletonian Marxists".

**Thompson, E.P.** "'Milton the Radical'." *Times Literary Supplement*, 7 March 1975, p. 253.

"I have been working intermittently over the past ten years on the problem of a possible relation between Muggletonian thought and the imagery and concepts of William Blake."

**\*Thompson, E.P.** *Witness Against the Beast: William Blake and the Moral Law*. (Cambridge: Cambridge University Press, 1993) 20 reproductions **B.** (N.Y.: The New Press, 1993) **C.** (1994) **D.** (1994) [paperback].

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An admirably deft and just argument about Blake's connection with the traditions of the antinomians, who opposed the authority of "The Beast" of reason in established church and state; Blake's "writings contain the purest, most lucid and most persuasive statements that issued from that tradition in any voice and at any time"; in particular, "the Muggletonian Church preserved a vocabulary of symbolism, a whole cluster of signs and images, which recur -- but in a new form and organisation, and in association with others -- in Blake's poetry and painting. ... of all the traditions touched upon, I 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. 106-114) was published as "Anti-Hegemony: the Legacy of William Blake", *New Left Review*, No. 201 (1993), 26-33, silently reprinted as "Anti-Hegemony: The Legacy of William Blake" in *William Blake: A Critical Study*, ed. T. Joseph & S. Francis (2005).

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**REVIEWS**

- Michael Ferber**, "The Making of William Blake", *Nation*, 15 Nov 1993, 594, 596-600 ("Most valuable" are "the rescue of the Muggletonians from oblivion" and "his setting forth the immediate political or social resonance of the theological esoterica that interested Blake" [p. 599])
- Michael Foot**, "Visions of Albion: The revolutionary Englishness of William Blake and E.P. Thomson", *Times Literary Supplement*, 19 Nov 1993, p. 16 (admiring)
- § **Peter Ackroyd**, *Times* [London], 29 Nov 1993
- Peter Bradshaw**, "Return to dissenter", *Evening Standard*, 16 Dec 1993, p. 40 (it shows the "vigour and distinctive Englishness" of Blake and of E.P. Thompson)
- § **Colin Welch**, *Spectator*, 18-25 Dec 1993, pp. 70-71
- § **Terry Eagleton**, *NSS*, XXVI (1993), pp. 39-40 (cautious praise)
- § **Alfred Kazin**, "The Vision Thing", *New Republic*, 21 March 1994, pp. 38-40
- \* **Aileen Ward**, "William Blake, Who Made Thee? According to E.P. Thompson, one strong influence was a sect known as the Muggletonians", *New York Times*, 8 May 1994, p. 19 ("a splendid conclusion to a life of great scholarship")
- \* **Richard Holmes**, "Lord of Unreason", *New York Review*, 12 May 1994, 15-17 (a charming, brilliant, "powerful and subtle sermon", which shows

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- "Thompson, the imaginative historian and passionate researcher, at his best")
- 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 Muggle-tonian? Was he a Ranter? Or did he have nothing to do with both sects? In any case, it is certain that Blake as an artisan was deeply related to the tradition of British popular culture")
- §**Nigel Smith**, *Eighteenth Century*, XLIV (1994), 147-155
- Anne Janowitz**, *Studies in Romanticism*, XXXIII (1994), 313-317 ("an important contribution")
- J[ohn] P[eter] L[undman]**, *Romantic Movement* for 1993 (1994), 70-71 ("an essential corrective to Blake studies which are, far too often, as fantastical as Blake's own works")
- Miyamachi, Seiichi**. "E.P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo [Bulletin of the Society of Humanities, Sapporo Gakuin University]*, No. 56 (1994), 89-99. (For contents, see Miyamachi)
- Jason Whitaker**, *BARS Bulletin & Review*, No. 8 (March 1995), 11-12 ("the over all feeling is that Blake's work eludes him" [p. 12])

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- Dharmachari Vishvapani**, "A Way of Breaking Free", *Urthona*, No. 3 (Spring 1995), 12-14 ("Thompson's achievement is to ground Blake in a cultural milieu ... because this Blake is more credible, he is also more accessible" [p. 14])
- Peter Cadogan**, *Journal of the Blake Society at St James*, I (1995), 43-44 ("*Witness Against the Beast*, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf")
- Dan Latimer**, *Philosophy and Literature*, XIX, 2 (1995), 412-413 (a summary of the argument of Muggletonian antinomianism)
- David Fuller**, *British Journal for Eighteenth-Century Studies*, XVIII (1995), 217-218 ("The book is full of interesting material and ideas, and is beautifully written")
- François Piquet**, *Etudes anglaises*, XLVIII (1995), 195-198, in French (this "étude captivante" demonstrates that "Thompson est un admirable connaisseur du monde complexe des sectes" [p. 498])
- § *Christianity and Literature*, XLIV (1995), 232-234
- Doug Thorpe**, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129-134 (with another) (a summary)
- David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328-329 ("at a stroke, *Witness Against the Beast* makes Blake understandable")

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**Ralph Pite**, "Some Versions of Blake", *English*, XLV (1996), 175-181 (with another) (Thompson's book is "decisive and meticulous" [p. 176])

**Mark Houlahan**, *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Ed. Kevin L. Cope, V (N.Y.: AMS Press, 1997), 416-419 ("a passionate contribution to Blake scholarship and ... a lucid summation of Thompson's own 'good old cause'" [p. 419])

§**Thompson, J.W.M.** "Blake Power." *Spectator*, 22 Nov 1968, p. 737.

Advice to Enoch Powell on quotations from Blake.

**Thompson, Marc Alan**. "Romantic representation and the rhetoric of unfinished design." *DAI*, LVIII (1998), 4285A. Cincinnati Ph.D., 1997. 225 pp.

Examines, inter alia, *The French Revolution* and *The Four Zoas*.

**Thomson, James**, "The Poems of W. Blake", *National Reformer*, NS VII (866), 22-23, 42-43, 52-54, 70-71 ... <**BB #2837**> E. Reprinted as "The Poems of William Blake" in **Harold Bloom's Critical Classics: William Blake** [ed. **Alexis Harley**] (2008) <**BBS**>

**T[hornbury], W[alter]**. "Blake, William ...." Vol. I, pp. 611-612 of *The Imperial Dictionary of Universal Biography: A Series of Original Memoirs of Distinguished Men, of All Ages and All Nations*. Conducted by John Eadie, J.P. Nichol, John Francis Waller, Edwin Lankester, Francis Bowen, P.E.

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Dove (General Editor), & J. Brown. (London, Glasgow, Edinburgh, Liverpool, Leeds, Aberdeen, Newcastle, Bristol, "Boston, U.S.", N.Y.: William Mackenzie, [?1863])

Blake was "a genius, if ever one lived"; though the Job illustrations are "tame, insipid, and quaint" and "His visions grew more and more incoherent; his verse (a bad sign) rhymeless", "A selection of his poems would certainly become classical, so burning are his words, and so tender is sometimes their harmony", as exemplified by "The Tyger" which is quoted, with some curious adjustments.

**Thorpe, Douglas Joseph**, *A New Earth: The Labor of Language in PEARL, Herbert's TEMPLE, and Blake's JERUSALEM* (1990) <**BBS**>

**REVIEWS**

§*Parabola*, XVI (1991), 124

§*Theological Studies*, LIII (1992), 185+

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 108-109

\***Tiller, Terence**. "Blake and Hayley." *Listener*, 21 Sept 1967, p. 2.

A summary of the relationship in connection with a BBC programme.

**Timbs, John**. *Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J.M.W. Turner*. (London, 1860) <**BBS**> **B.** §(London: Richard Bentley, 1872) **C.** (London, 1887) P. 211.

**William Blake and His Circle**  
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**Timoner, Jennifer Alla.** "Romanticizing Bataille: Subject-object relations and the 'extreme limit' of knowledge in Blake, Coleridge, and Shelley." *DAI*, LXII (2001), 588A. New Mexico Ph.D., 2001.

Chapter Two gives "interpretations ... based on Bataille's ideas concerning the violent annihilation of the subject and object" in *The Book of Thel* and *Visions of the Daughters of Albion*.

**Tinkler-Villani, V.,** *Visions of Dante in English Poetry: Translations of the COMMEDIA from Jonathan Richardson to William Blake* (1989) <**BBS**>

**REVIEWS**

§**R. Wells**, *Times Literary Supplement*, 1-7 Dec 1989, p. 1339

§**Frederick M. Keener**, *Eighteenth-Century Studies*, XXIII (1989-90), 216-217

§**Anon.**, *Forum for Modern Language Studies*, XXVI (1990), 300

§**Anon.**, *Modern Language Studies*, XXVI (1990), 300

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 31

§**M.T. S[mith]**, *Romantic Movement ... Bibliography for 1990* (1991), 91

§**Piero Boitani**, *Modern Language Review*, LXXXVI (1991), 979-980

**Titlestad, P.J.H.** "John Milton: Revolutionary Beloved of Romantics." Pp. 209-214 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S.

**William Blake and His Circle**  
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Walters, R. van der Vlies, T. van Niekerk, & C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001)

Chiefly about "Blake's treatment of Milton" (p. 210), especially in *Milton*.

§**Titleslad, P.J.H.** "The 'pretty young man Civility': Bunyan, Milton, and Blake and patterns of Puritan thought." *Bunyan Studies*, No. 6 (1995-1996), 35-43.

\***Todd, Ruthven.** "The Techniques of William Blake's Illuminated Painting." *Print*, VI (1948), 53-65. B. *Print Collector's Quarterly*, XXIX (Nov 1948), 35-36 <**BB #2583** gives "**Illuminated Printing**" for both>

**Todd, Ruthven**, *William Blake The Artist* (1971) <**BB**>

**REVIEWS**

§**William Vaughan**, *Studies on Voltaire and the Eighteenth Century*, CLXXXII, 938 (Nov 1971) (with 2 others)

§**William Vaughan** [bis], "The Third Blake", *Studio International*, CLXXXI (Nov 1971), 210-212 (with 2 others)

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

**David Bindman**, *Blake Newsletter*, V, 3 (Winter 1971-72), 210-211

§**M.F.**, *Arts Review*, 1 Jan 1972

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- §**K. Bazarov**, *Art & Artists*, VII (May 1972), 56-57  
§**H.R. Wackrill**, *Blake Studies*, IV, 2 (Spring 1972), 168-169  
§**Anon.**, *Philological Quarterly*, XLI (July 1972)  
§**G.E. Bentley, Jr.**, *Apollo*, XCIX, 143 (Jan 1974), 481-482 (with another)  
§**Anon.**, *Burlington Magazine*, CXVI (April 1974), 233  
§**Anon.**, *Philological Quarterly*, LI (1971) (with 2 others)

§**Tokarev, G.N.** "Stichotverenie Bleika 'London' v. perevodach Marshaka: O vliyanii konteksta na perevod stichotvornich proizvedenii [Blake's Poem 'London' in S. Marshak's Translations: About the Influence of the Context on the Translation of Poetic Works]." Pp. 128-140 of *Voprosi Poetiki Hudozhestvennogo Proizvedeniya [Problems of the Literary Work: Poetics]*. (Alma Alta, 1980) <BBS incomplete> In Russian

§**Tokareva, G.** "Zhestokaia starost' i prokliataia ivnost' v monofimife Uil'iama Bleika [Cruel Old Age and Damned Youth in William Blake's Personal Mythology]." *Voprosy Literaturny*, III (2005), 245-262. In Russian

\***Toki, Koji.** "Blake no Hikyo Shinwa [Blake's Esoteric Mythology]." *Yuriika: Eureka*, VI, 9 (1974), 192-199. In Japanese <BSJ>

**Toki, Koji.** "'Seishin no Tabibito' no Jikan Kozo [Time Structure in 'The Mental Traveller']." *Yuriika: Eureka*, V, 9 (1973), 160-165. In Japanese <BSJ>

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**Toner, M.N.** "William Blake and the veil of writing: an examination of symbol and representation." *Index to [British] Theses*, XLIII (1993), 853 (#43-5263). Manchester Ph.D., 1991.

Concerns "the symbol of the veil".

§**Tordi, Rosita.** Chapter on Blake in *Ungaretti e I suoi Maîtres à Penser*. (Rome: Bolzoni, 1997) In Italian

**Toriumi, Hisayoshi.** "Hebe to Romanha no Sonen (2) -- Blake no Baai [Serpent and Romantic Concepts (2) -- In the Case of Blake]." *Wayo Joshi Daigaku Eibungakkaishi: Language and Literature, Wayo Women's University*, No. 32 (1998), 31-46. In Japanese

§**Torre, Vincent.** "William Blake." In his *Painter/Poets, Poet/Painters*. (Port Jefferson, N.Y.: Inkwell Press, 2009) 40 copies.

\***Townsend, Joyce.** "William Blake (1757-1827), *Moses Indignant at the Golden Calf* c. 1799-1800." Chapter 8 (pp. 66-69) of *Paint and Purpose: A study of technique in British Art*. Ed. Stephen Hackney, Rica Jones, & Joyce Townsend. (London: Tate Gallery Publishing, 1999)

An "analysis of Blake's tempera medium" , with useful photographs of tiny details, which "confirmed the accuracy of recall of the artists who described Blake's technique to Gilchrist" (pp. 66, 69).

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**\*Townsend, Joyce H.**, ed., Consultant Editor Robin Hamlyn. *William Blake: The Painter at Work*. (London: Tate Publishing, 2003) 4<sup>o</sup>, 192 pp., 158 reproductions; ISBN: 0691119104 (U.S.)

A remarkably fine and original book dealing particularly with the constitution, use, and deterioration of Blake's pigments, the materials of the supports, and the framing of his pictures (no frame survives from Blake's time), with telling reproductions. An exhibition at the Tate gallery in 2004 used captions from this work. The book consists of

**Joyce Townsend**. "Preface." Pp. 7-8.

**Anon.** "Acknowledgements." Pp. 8-9.

**Part One**

**Introduction**

**\*Robin Hamlyn**. "William Blake at Work: 'Every thing which is in Harmony'." Pp. 12-39, 175-177. (Deals particularly with the rooms in which Blake painted, including previously unreproduced diagrams of the Blakes' rooms at 17 South Molton Street [p. 18, "drawn by Robin Hamlyn, 2003"] and of their house at 13 Hercules Buildings [p. 29, "Done Feb<sup>y</sup> 1853"].)

**Bronwyn Ormsby & Joyce H. Townsend with Brian Singer & John Dean**. "The State of Knowledge on William Blake the Painter." Pp. 40-44, 177-178. (Heretofore "Blake's paint medium for temperas and colour prints has not been investigated with great success" [p. 44].)

**\*Joyce H. Townsend**. "Analytical Methods." Pp. 45-51, 178. (She reproduces "Almost the complete range of

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watercolour pigments available within Blake's lifetime" [p. 47].)

**Part Two**

**Watercolours**

**\*Peter Bower.** "The Vivid Surface: Blake's Use of Paper and Board." Pp. 54-60, 178. (A learned and persuasive demonstration that "Understanding the nature and type of papers that Blake used is fundamental to an accurate understanding of his working practices" [p. 56].)

**\*Noa Cahaner McManus & Joyce H. Townsend.** "Watercolour Methods, and Material Use in Context." Pp. 61-79, 178-179. (They deal with "Blake's pigments ... with a focus on their appearance in Blake's works, their properties, permanence and the likelihood of their use in his time" [p. 68].)

**Part Three**

**Large Colour Prints**

**\*Noa Cahaner McManus & Joyce H. Townsend.** "The Large Colour Prints: Methods and Materials." Pp. 82-99, 179. (In "God Judging Adam", the only "relief etched copper plate" among the Large Colour Prints, "the colour printing was done in more than one pull", but in "Naomi Entreating ...", "the colour printing was done in one pull" [pp. 84, 92].)

**\*Piers Townshend & Joyce H. Townsend.** "The Conservation of a Large Colour Print: Satan Exulting over Eve." Pp. 100-107, 179.

**Part Four**

**Temperas**

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**\*Bronwyn Ormsby with Brian Singer & John Dean.** "The Painting of the Temperas." Pp. 110-133, 179-180. ("The structure of temperas such as *Camoens* and *Chaucer* [from the 'Heads of the Poets'] has been made more complex by the presence of what is possibly an abandoned image underneath the final design" [p. 122].)

**Bronwyn Ormsby with Joyce H. Townsend, Brian Singer & John Dean.** "Blake's Use of Tempera in Context." Pp. 134-149, 180-181. ("Contrary to the historical accounts ... that Blake rejected gum as a binder ... the analysis of Blake's tempera paints also revealed the consistent presence of a mixture of gum Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum" [p. 138].)

**\*Bronwyn Ormsby with Brian Singer & John Dean.** "The Appearance of the Temperas Today." Pp. 150-159, 181. ("Thirty percent of Blake's temperas have been lost through neglect and poor condition", including the "almost complete repainting prior to 1885 of each of the eighteen 'Heads of Poets'", but "There appears to be little evidence of the wholesale fading of pigments on Blake's temperas, and no remaining evidence of the blackening of the lead-based pigments reported by D.G. Rossetti" [Gilchrist, 157, 159].)

**Part Five**

**Epilogue**

**\*Joyce H. Townsend, Robin Hamlyn & John Anderson.** "The Presentation of Blake's Paintings." Pp. 162-174, 181-182. (An account of the framing and display of Blake's pictures in the past and the present, particularly at the Tate.)

**Anon.** "Appendix 1: Watercolours Discussed in the Text." P. 183. (Includes a column on "Colour Change".)

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**Anon.** "Appendix 2: Watercolours – Analytical Results." P. 184. (In particular, "Lead White" was not used in the pictures examined.)

**Anon.** "Appendix 3: Large Colour Prints Discussed in the Text." P. 185. (Includes a useful column on "Signature" on pictures.)

**Anon.** "Appendix 4: Large Colour Prints -- Analytical Results." P. 186. (It indicates that, inter alia, "Indigo in Green" was never used here.)

**Anon.** "Appendix 5: Temperas Discussed in the Text." P. 187.

**Anon.** "Appendix 6: Temperas – Analytical Results." P. 188.

**REVIEWS**

**Nadine Dalton Speidel**, *Library Journal* (1 April 2004), 92 ("for Blake experts, painters, and conservationists this will be just enough" technical detail about Blake)

\***Alexander Gourlay**, *Blake*, XXXIX (2005), 49-54 ("The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake's art" [p. 49])

§**Townsend, Joyce H., Bronwyn Ormsby, Julia Johnson, & Mark Evans.** "William Blake's Only Surviving Palette." *V&A Conservation Journal*, XLIX (2005), 20-21.

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A longer version appears in *Blake*, XXXIX (2005), 100-103.

§**Traeger, Jörg.** "Luzifers Revolte um 1800: Blake, Runge, Goya." Pp. 57-62 of *Köpfüber: Kunst am Ende des 20. Jahrhunderts.* (Munich: C.H. Beck, 2004) ISBN: 340651538X In German

**Traylen, M.** "'Sol' and 'Luna', 'Burn in water and wash in fire'; some instances of contraries at work in Blake's 'Four Zoas', 'Milton' and 'Jerusalem' in the light of Jung's thought and his alchemical understanding in 'Mysterious Conjunctions'." *Index to [British] Theses*, XLI (1992), 460 (#41-2261). Swansea Ph.D., 1991.

"William Blake and C.G. Jung are linked ... by Contraries".

\***Treadwell, James.** "Blake, John Martin, and the illustration of *Paradise Lost*." *Word & Image*, IX (1993), 363-382.

He aims "to use these two sets of illustrations to question and complicate some commonplace assumptions about the translation of text into image" (p. 363).

**REVIEW**

**I[rene] H. C[hayes]**, *Romantic Movement* for 1993 (1994), 72 (a summary)

**Trigilo, Tony.** "A poetics of prophecy: Continuities of visionary history in Blake, H.D. and Ginsberg." *DAI*, LVIII (1997), 1703A. Northeastern Ph.D., 1997.

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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.

**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".

§**Trophimova, J.M.** "Slovesnii i obraznii perevod metafor (Opit lingvostilisticheskogo analiza Bleika v perevode Marshaka) [Literal and Semantic Translation of Metaphor (The Experiment of the Linguo-Stylistic Analysis of Blake's Works in Marshak's Translations)]." Dissertation (Sartansk, 1982), 24 pp. I.N.I.O.N. [Academy of Sciences Library] N 11246. In Russian

**Trowbridge, Katelin E.** "Blake's A LITTLE GIRL LOST." *Explicator*, LIV (1996), 139-142.

"Socially instilled guilt and self-denial, rather than sexual expression, destroy a maiden's virtue" (p. 139).

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**Tsai, Yüan-huang.** “Romanticism.” *Youth wenyi* [*Youth Literary Arts*], LXIV, 5 (Nov 1986), 52-59. In Chinese

A study in general of English Romanticism and in particular of Blake's *Marriage, Innocence*, etc.

§**Tseng, Ming-yu.** “Iconicity in the interplay of the literal and the metaphorical: An example from William Blake's Jerusalem.” *Journal of Literary Semantics* [Heidelberg], XXXV, 1 (2006), 31-57.

**Tsuchiya, Kanako.** “William Blake ga mitsumeta tokai no kodomo tachi [Urban Children in the Eyes of William Blake].” *Oliva* [i], XV (2008), 55-65. In Japanese

**Tsuchiya, Shigeko,** *Blake no sekai-genshika no yogensho* [*Blake's World – Prophetic Books of a Visionary*] (1978), in Japanese <**BBS**>

**REVIEW**

§**Hisayoshi Toriumi,** *Eigo Seinen: The Rising Generation*, CXXV, 5 (1979), 225, in Japanese (with another)

§**Tsuchiya, Shigeko.** “‘Keiken no uta’ saiko [On *Songs of Experience*].” *Eigo Seinen: The Rising Generation*, CXLV (1999), 32-34. In Japanese

**Tsukasa, Erisa.** “Blake no ‘A Little Black Boy’ to romanha josei sakka tachi no egaku han doreisei [William Blake's ‘A Little Black Boy’ and Romantic Women Poets' Idea of Anti-Slavery].” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiyō* [*Journal of the Graduate School of*

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*Humanities, Japan Women's University*], XIV (2007), 29-38.  
In Japanese

**Tsukasa, Erisa.** “Muku to Kikan no Uta ni okeru kodomo tachi – shudan to ko [Children in a Group and in Solitude: A Study of William Blake's *Songs of Innocence and of Experience*].” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiho* [*Journal of the Graduate School of Humanities, Japan Women's University*], XV (2008), 45-53.  
In Japanese

**Tsukasa, Erisa.** “William Blake ‘London’ no ichikosatsu – Anna Barbauld no ‘Eighteen Hundred and Eleven’ tono hikaku: A Study of William Blake's ‘London’ in Comparison with Anna Laetitia Barbauld's Description of London in ‘Eighteen Hundred and Eleven.’” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiho* [*Journal of the Graduate School of Humanities, Japan Women's University*], No. 12 (2005), 15-27. In Japanese

**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

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**Tung, Tsung-hsüan.** "Blake's Dialectical Vision." *Wenshi xuebao* [*Journal of the College of Liberal Arts (National Chung-hsing University, Taiwan)*], XXVII (June 1997), 193-211.

"Blake's ever-changing binary opposition ... has so mastered him that in his works all concepts involving the numbers three or four can be reduced to two basal dialectical concepts."

§**Turano, Jane Van N.** "Edgar Allan Poe and William Blake Bring Excitement to the Wendy Armory Show." *Maine Antique Digest*, Aug 1990.

§**Turner, K.C.** *Possible Worlds: A Discussion of Blake with Thirteen Year Olds* ([Warwick:] Institute of Education, University of Warwick, 1979) Monographs, Institute of Education, University of Warwick 2 27 pp.

§**Tveiten, Hallvard.** *Engelsk Harpe: Klassisk Engelsk Lyrikk frå William Blake til Kipling i Nynorsk gjendikting*. (Oslo: Saabye, 1967) 102 pp. In Norwegian

U

**Uemura, Tadami.** "Blake no Job ki kaishaku (1) [Blake's Interpretation of the Book of Job (1)]." *Fukukoka Jogakuin Daigaku Kiyō* [*Fukuoka Jogakuin University Bulletin*], XVI (2006), 47-67. In Japanese

\***Umetsu, Narumi.** [*A Study of William Blake: Songs of Innocence and of Experience: Blake Kenkyū* [Studies] (Tokyo, 1963) 383 pp. <**BB #2884**> **B.** Kyoiku Daigaku

1958

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[Tokyo University of Education] Ph.D., 11 January 1967.  
<**BSJ**>

In Japan, a doctorate can be earned either by the pedestrian method of courses, thesis, &c., or by submission from an experienced scholar to his university of an already-published book. Dr Umetsu followed the latter method.

\***Underwood, Eric.** "Blake and His Circle." Chapter XIII (pp. 141-149) of his *A Short History of English Painting*. (London: Faber and Faber Limited, 1933)

Blake's circle includes Fuseli, Stothard, George Richmond, Samuel Palmer, and Edward Calvert.

**Upham, Thomas C[ogswell].** *Outlines of Imperfect and Disordered Mental Action*. (N.Y.: Harper & Brothers, 1840) <Princeton> **B.** (N.Y.: Harper and Brothers, 1855) Pp. 105-106. <Wisconsin>

Under the section "Disordered Action may exist in connexion with more than one Sense at the same time", Upham quotes Macnish, *Philosophy of Sleep* [1834] about Blake and the fairy funeral and concludes: "this remarkable person was the subject of disordered auditory as well as visual sensations".

\***Upstone, Robert.** "Fantasy and Imagination." Pp. 152-156 of his *Sketchbooks of the Romantics*. (Secaucus, N.J.: The Wellfleet Press, 1991) 27 Blake reproductions.

A book about Romantic artists generally, not much related to their sketchbooks.

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\***Ura, Kazuaki.** "Osoro beki symmetry: Dante no dokusha, sashie gaka toshite no Blake: Un'agghiacciante simmetria: William Blake, illustratore-lettore di Dante [William Blake, illustrator-poet of Dante]." *Shisei Gaku Kenkyu* [*Studies in Life and Death, COE Programme of Development and Systematization of Death and Life, University of Tokyo*], II (2003), 354-378. In Japanese

*Urthona*

**Number 2 (Spring 1994)**

**"William Blake" (pp. 40-55)**

**Steve Leckie.** "Heaven and Hell in a Proverb." P. 40. (On "Sooner murder an infant in its cradle than nurse unacted desires"; "As an introduction to Blake's whole work, we could do worse than to turn this proverb over in our minds until we think we understand it, and then start again.")

\***Dharmachari Prakasha.** "A Memorable Fancy." P. 41. (After reading the *Songs* on retreat, "Whilst I was reciting the Puja before the shrine I saw a vision of William Blake", which he describes.)

\***Dharmachari Ananda.** "William Blake: the revolutionary spirit." Pp. 42-55. (About the nature of poetry and of *The Four Zoas*.)

"Blake is, as it were, the guiding spirit of Urthona", which in turn "is associated with The Friends of The Western Buddhist Order" (pp. 5, 3).

**Usui, Gunta.** "W. Blake no Shingaku -- *Tiri-el* no Baai: W. Blake's Mythology in *Tiri-el*." *Gifu Kogyo Koto*

1960

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*Senmongakko Kiyo: Memoir of Gifu Technical College*, No. 4 (1969), 139-146. In Japanese <**BSJ**>

\***Uthaug, Geir.** *Den Kosmiske Smie: William Blake: liv-diktning-verdensbilde.* (Oslo: Aschehoug, 2000) 4<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 & Co, Roskilde Bogcafé, 2001) ISBN: 9788790524326 In Danish

Since my Norwegian is somewhat frayed, I will repeat what my friend Mr Uthaug tells me; his book, the first biography of Blake in Norwegian, places Blake in his historical context, dealing in some detail with the *Songs*, *Milton*, and *Jerusalem*, situating Blake among esoteric traditions such as Gnosticism, Boehme, and the Kabbala, and accepting Blake's visions as living realities rather than as literary or artistic metaphors.

V

§**Van Kleeck, Justin.** “The Veils of Vala: A Critical Survey of Full Editions of William Blake’s *Four Zoas* Manuscript.” Virginia Ph.D., 2006.

**Van Lieshout, Julius Adrianus Theodorus.** “Within and without eternity: The dynamics of interaction in William Blake’s myth and poetry.” *DAI*, LII (1992), 165A. Iowa Ph.D., 1991.

The basis of his book of the same title.

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**van Lieshout, Jules.** *Within and Without Eternity: The Dynamics of Interaction in William Blake's Myth and Poetry.* (Amsterdam-Atlanta, Georgia: Rodopi, 1994) Costerus New Series 92 8°, [vi], 207 pp.; ISBN: 9051836813

In the *Marriage, Urizen, Vala, Milton, and Jerusalem*, "Such a finely tuned complex system hovers in a state of criticality" (p. 187).

The book is clearly derived from his dissertation of the same title (1991). <**BBS**>

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 394-395 (a "novel and refreshing way of thinking about Blake's text")

**Van Sinderen, Adrian**, *Blake: The Mystic Genius* (1949)  
<**BB**>

**REVIEW**

**D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 111

\***Van Wingen, Peter.** "Into the Mystic: Rare Books Division Acquires Important Addition to Blake Collection." *Library of Congress Information Bulletin*, LIII (1994), 443-444.

The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, *Original Stories* ([1791]), with Blake's prints coloured "contemporary with the time of publication" in keeping with Blake's "concept of the completed book" [though the "vibrant colors" described are not at all characteristic of Blake's works in Illuminated Printing in 1791].

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**Vardy, Alan Douglas.** "Romantic ethics." *DAI*, LVII (1997), 3953A. Washington Ph.D., 1996.

It includes "new readings" of Blake (*Visions, Milton*), Wordsworth, Coleridge, and Shelley.

§**Vasilieva, T.N.** "[Blake and English Poetry of the XVIIIth Century, Literary Process and Creative Individuality]." *Kishinev* (1990), 115-125. In Russian

§**Vasil'yeva, T.N.** "Bleik i angliiskaya poesiya XVIII veka [Blake and English Poetry of the XVIIIth Century]." Pp. 128-140 of *Literaturnii prozess i tvorcheskaya individual'nost'* [*Literary Process and Creative Individuality*]. (Kishinev, 1990) In Russian

§**Vasil'yeva, T.N.** "Bleik v perepiske s druziyami i sovremennikami [Blake in Correspondence with Friends and Contemporaries]." Pp. 3-51 of [*Problems of Romanticism in Foreign Literatures of the XVII-XIX Centuries*]. (Kishinev, 1972) In Russian <**BB expanded**>

§**Vasil'yeva, T.N.** "Epigrammi Vil'yama Bleika [William Blake's Epigrams]." *Uchionie Zapiski* [*Philological Studies*], LXXXVIII (Kishinev: Kishinev University, 1967), 103-114. In Russian <**BB recording the journal as *Literaturovedch* [*Literary Studies*]**>

§**Vasil'yeva, T.N.** "Lirika Vil'yama Bleika [The Lyrics of William Blake]." *Uchionie Zapiski* [*Philological Studies*],

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XXXVI [Kishinev: Kishinev University Press, 1957), 97-117.  
In Russian <**BB expanded**>

§**Vasil'yeva, T.N.** "Poema Bleika 'Milton' [Blake's Poem *Milton*]." *Uchionie Zapiski [Philological Studies]*, LX (1962), 137-161. In Russian <**BB expanded**>

§**Vasil'yeva, T.N.** "Poemi V. Bleika (Prorocheskie knigi: XVIII-XIX v.v.) [Blake's Poems (Prophetic Books: XVIII-XIX Centuries)]." *Uchionie Zapiski [Philological Studies]*, CVIII (Kishinev: Kishinev University, 1969), 26-316. In Russian <**BB giving the journal-title as *Scholarly Annals of Kishinev State University***>

§**Vasil'yeva, T.N.** "Poeticheskoe tvorchedstvo Vil'yam Bleika [Poetic Works of William Blake]." [*Abstract Journal*] (Leningrad, 1977), 40. In Russian

§**Vasil'yeva, T.N.** "Pozdnie poemi Bleika: 'Vrata Raya' i 'Vechnosushee Evangelie' [The Late Poems of William Blake; 'The Gates of Paradise' and 'The Everlasting Gospel'.]" Pp. 298-300 of Theses of the Paper for the Conference on Blake. (Kishinev: Kishinev University, 1965) In Russian <**BB expanded**>

§**Vasil'yeva, T.N.** "Satira Bleika 'Ostrov na Lune' [Blake's Satire 'An Island in the Moon']." *Uchionie Zapiski [Philological Studies]*, LXXVI (Kishinev: Kishinev University, 1964), 95-109. In Russian <**BB records this as published in *Literaturovedch [Literary Studies]*, pp. 95-190**>

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§**Vasil'yeva, T.N.** "V. Bleik: Prorocheskie knigi 90-kh g.g. [W. Blake: Prophetic Books of the '90s]." *Uchionie Zapiski [Philological Studies]*, XLVII, 1 (Kishinev: Kishinev University, 1962), 167-190. In Russian <**BB expanded**>

§**Vasil'yeva, T.N.** "Wil'yam Bleik i franzuzskaya revolutsia 1789-93 goda [William Blake and the French Revolution of 1789-93]." *Uchionie Zapiski [Philological Studies]*, LI ([Kishinev: Kishinev University Press, 1960), 101-112. In Russian <**BB incomplete**>

\***Vaughan, Frank A.** *Again to the Life of Eternity: William Blake's Illustrations to the Poems of Thomas Gray.* (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 1996) Folio, 139 pp., 116 reproductions; ISBN: 0945636741

"Blake was not much interested in illustrating" Gray; instead, "he fought to free the mind-forged manacles", "To educate one to rebel", to implant "not knowledge but a radical burning doubt" (pp. 7, 116, 18). Blake's watercolours for Gray are reproduced in reduced size and monochrome.

**REVIEW**

**Christopher Heppner**, *Blake*, XXXI, 1 (Summer 1997), 24-29 (the book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24])

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**\*Vaughan, William.** "Blake the rebel" (pp. 131-133) and "Prophecy" (pp. 134-139) in his *British Painting: The Golden Age from Hogarth to Turner*. (N.Y.: Thames & Hudson, 1998) World of Art

A standard summary; Blake was "a great enough visual artist to know that he must strike by effect, by design and colour" (p. 136).

**Vaughan, William.** "The Prophet." Pp. 72-83 of Chapter 3 (The heroic era) of his *Romantic Art*. (N.Y. & Toronto: Thames & Hudson, 1978). Also *passim* <**BBS**> **B**. "Le Prophète." Pp. 73-82 of Chapitre Trois in his *L'Art Romantique*. Tr. Florence Lèvy-Paolini. (Paris: Thames & Hudson, 1994) In French

§**\*Vaughan, William.** *William Blake*. (London: Tate Gallery Publishing Ltd, 1999) British Artists **B**. (Princeton: Princeton University Press, 1999) Small 4°, 80 pp., 62 pl.; ISBN: 0691029423

A standard summary of Blake's art, with glances at his poetry. Note that the 1999 work is distinct in text from William Vaughan, *William Blake* (1977), though 27 of the former's designs are also given here in smaller and generally inferior reproductions.

**Vengerova, Z.A.** "Vil'yam Bleik: Rhodonachal'nik Angliiskogo Simvolizma [William Blake: Forefather of English Symbolism]." *Sievernii Vestnik*, IX (1896), 81-99. In Russian <**BB**> **B**. §*Literaturnie Kharakteristiki* [*Literary Essays*]. (Sankt-Petersburg, 1897). **C**. §Reprinted in

1966

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Vengerova's *Angliiskie Pisateli XIX Veka* [*English Writers of the Nineteenth Century*] (St Petersburg, 1913), unpagged.  
<BB>

The 1897 publication is newly recorded here.

§**Verhoest, Eric, & Jean-Luc Cambier.** *Blake et Mortimer*. (1996) 120 pp.; ISBN: 28709704551 In French

It contains "Blake et Mortimer, histoire d'un retour". *Blake et Mortimer* is a comic-strip series which has nothing to do with the artist-poet William Blake and the artist John Hamilton Mortimer (1741-79).

**Veseley, Susanne Araas.** "The Daughters of Eighteenth-Century Science: A Rationalist and Materialist Context for William Blake's Female Figures." *Colby Library Quarterly*, XXXIV (1998), 15-24.

"Blake's female antivisionaries in his later poems ... are grounded in the realities of the age" (p. 8).

**Vicary, J.D.** "A study of the development of Blake's Christianity in terms of the relationship between art and religion in his poetry." *Index to [British] Theses*, XXX (1982), 9 (#267). Oxford D.Phil., 1980.

\***Viebrock, Helmut.** *Die Geburt des Mythes aus dem Geiste der Rebellion: William Blakes Visionäre Dichtung "Europe. A Prophecy" (1794)*. (Stuttgart: Franz Steiner Verlag, 1994) Sitzungsberichte der Wissenschaftlichen Gesellschaft an der

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Johann Wolfgang Goethe-Universität Frankfurt am Main  
Band XXXII, Nr.5. Pp. 5-38.

**Vine, Steven.** "Blake's Material Sublime." *Studies in Romanticism*, XLI (2000), 237-258.

Reprinted silently in *William Blake: A Critical Study*, ed. T. Joseph & S. Francis (2005).

\***Vine, Steven.** *Blake's Poetry: Spectral Visions*. (London: Macmillan; N.Y.: St. Martin's Press, 1993) ISBN: 0333531361

"It is the purpose of this study to examine the shadowy ironies which gather round ... [the 'Reasoning Spectre'], and to consider how they relate to the divided energies of Blake's poetics" (p. xii). "An earlier version of this book" may be found in his Southampton doctoral thesis (1988) (p. x).

A later version of the thesis may be found in his *Blake's Poetry: Spectral Visions* (1993).

**REVIEWS**

**Peter J. Kitsch, John Whale, & Susan Matthews.**  
*Year's Work in English Studies*, LXXIII for 1992 (1995), 363-364

**Janet Warner,** *Blake*, XXIX, 3 (Winter 1995-96), 96 ("often the critic is undermined by the energy and mystery of his poet", but "the approach that seemed confusing in *The Four Zoas* works brilliantly in Vine's concise discussions of *Milton and Jerusalem*")

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**Vine, Steven.** "The spectre in Blake's poetry." *Index to [British] Theses*, XXXIX (1990), 31-32. Southampton Ph.D., 1989. <**BBS**>

**\*Vine, Stephen.** "'That Mild Beam': Enlightenment and enslavement in William Blake's *Visions of the Daughters of Albion*." Pp. 40-63 of *The Discourse of Slavery: Aphra Behn to Toni Morrison*. Ed. Carl Plasa & Betty J. Ring. (London & N.Y.: Routledge, 1994)

Vine "examines the critical energies in *Visions'* account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of visionary enlightenment" (p. 41).

§**Vine, Steve.** *William Blake*. (Horndon: Northcote House Publishers for the British Council, 2007) Writers and Their Work series 8<sup>o</sup>, xiv, 130 pp. ISBN: 9780746309803

**Viscomi, Joseph,** *The Art of William Blake's Illuminated Prints* (1983). <**BBS**>

"Condensed and adapted" as "Blake's Relief Etching Process: A Simplified Account" in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 541-546.

**REVIEW**

**David G. Reide,** *Eighteenth Century ... Bibliography*, NS IX 1988), 535-536

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**Viscomi, Joseph.** "Blake after Blake: A Nation Discovers Genius. On-line: <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, 383-389), "Part II: Execution. Making Illuminated Plates" (pp. 45-88, 389-392); "Part III: Production: Printing Illuminated Books" (pp. 89-149, 392-398); "Part IV: Editing Illuminated Books" (pp. 151-183, 398-402), and "Part V: Dating Illuminated Books" [i.e., a record of printing sessions, book by book] (pp. 185-374, 402-420).

Chapters 4 and 18 (pp. 32-44, 163-176) are printed as "William Blake, Illuminated Books, and the Concept of Difference" in *Romantic Poetry*, ed. Karl Kroeber & Gene W. Ruoff (1993). The book matured from his dissertation on "The Workshop of William Blake" (1982).

**REVIEWS**

**J.K. Bracken**, *Choice*, XXXI (1994), 1566-1567 (a "perceptive" work which will prove "a bench-mark in Blake scholarship")

**George Mackie**, *Book Collector*, XLIII (1994), 590-592 ("Few scholarly books can have had such an immediate endorsement of their authority" [p. 590])

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- Morton D. Paley**, *Wordsworth Circle*, XXV (1994), 198-199 (a "brilliant, fascinating" "revolutionary book" which "provides indispensable materials for any future study of Blake's aesthetics")
- Richard Wendorf**, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("one of the most important studies published this year" [p. 667])
- §**Jeffrey D. Parker**, *South Atlantic Review*, Jan 1995, 174-176
- Martin Butlin**, *Burlington Magazine*, CXXXVII (Feb 1995), 123 ("Viscomi's radical new ideas ... supported by the most thorough scholarship" "completely revolutionise ... the way in which one must look at Blake's illuminated books")
- §**Sarah Symmons**, *British Journal of Aesthetics*, XXXV, 3 (July 1995), 308-309
- Alexander S. Gourlay**, *Blake*, XXIX, 1 (Summer 1995), 31-35 ("indispensable for everyone who writes about Blake" [p. 31])
- David Fuller**, "Blake and the Illuminated Book", *Print Quarterly*, XII (1995), 197-198 (it "overturn[s] basic understandings of its subjects")
- C.S. Matheson**, *Library*, 6 S., XVII (1995), 370-372 ("Viscomi's work has enormous implications for the direction of Blake studies and the reproduction of Blake materials in the near future")

**William Blake and His Circle**  
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- M.L. Twyman**, *Notes and Queries*, CCXL [NS XLII] (1995), 503 ("a major work", "essential for the Blake specialist")
- Thomas G. Tanselle**, *Nineteenth-Century Literature*, XLIX (1995), 534-537 (a "magnificent achievement" which "will profoundly influence future studies", but "there could ... be greater clarity in Viscomi's use of bibliographical terminology" such as "edition" for "print-run")
- §**Anon.**, *Dix-Huitième Siècle*, No. 27 (1995 – Revue Annuelle), in French
- §**Hazard Adams**, *Journal of Aesthetics and Art Criticism*, LIII, 4 (Fall 1995)
- §**Colin Steel**, *Australian Book Collector* (April 1996) (with another)
- Barthélémy Jobert**, *Revue de l'Art*, No. 112 (1996), 78, in French (with another) ("magistrale")
- §**Margaret Storch**, *Modern Language Review*, XCI, 2 (1996), 458-459 (with another)
- S.L.M.**, *Gazette des Beaux-Arts*, 138<sup>e</sup> Année (1996), 20, in French (a summary)
- David Worrall**, *Year's Work in English Studies* for 1993 (1996), 521-522 (it displays "staggering logic")
- §*Times Literary Supplement*, 26 Sept 1997, p. 18
- Theresa M. Kelley**, *European Romantic Review*, VII (1997), 197-200 (a "monumental study" dealing masterfully with "a daunting array of evidence" [p. 197])
- G. E. Bentley, Jr.**, "The Foundations Move", *A&B: Analytical & Enumerative Bibliography*, NS IX, 1-2 (1995 [i.e., March 1997]), 68-79 ("Joseph

**William Blake and His Circle**  
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Viscomi's *Blake and the Idea of the Book* is one of the epoch-marking books of Blake scholarship. He has created a salutary earthquake. ... All successive writers on Blake will be indebted to Joseph Viscomi or will be condemned to irrelevance" [pp. 68, 76])

**John V. Fleming**, *Sewanee Review*, CV (1997), xxxviii, xl-xli (with another) ("entirely convincing" [p. xl])

**Paul Cantor**, *Huntington Library Quarterly*, LIX (1998), 557-570 (with 2 others) ("On the whole I am convinced by the case Viscomi makes" [p. 559])

**\*Viscomi, Joseph.** "Blake's Virtual Designs and Reconstruction of *The Song of Los*." *Romanticism on the Net*, No. 41-42 (2006).

*Song of Los* pl. 1 and 8 are printed from recto and verso of one sheet of copper, as are pl. 2 and 5, while pl. 3-4 (with the text of "Africa") and pl. 6-7 (with the text of "Asia") were etched side-by-side on two sheets of copper and printed by masking one half at a time. The reproductions of the combined pl. 3-4 and pl. 6-7 are brilliantly persuasive. The 36 reproductions include all of *Song of Los* (B and E).

The sequel is his "Blake's 'Annus Mirabilis'" The Productions of 1795", *Blake*, XLI (2007), 52-83.

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§**Viscomi, Joseph.** "Collected Essays on William Blake and his Times" on-line 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. 214-250 of *Blake, Empire, and Nation*, ed. Steven Clarke & David Worrall (London: Palgrave, 2004).

"Blake in the Marketplace 1852: Thoms Butts, Jr. and Other Unknown Nineteenth-century Blake Collectors", *Blake*, XXXIX (1995), 40-69.

With Dr **Lane Robson**, M.D., "Blake's Death", *Blake*, XXX (1996), 36-49.

With **Robert Essick**, "Blake's Method of Color Printing: Some Responses and Further Observations." *Blake*, XXXV (Fall 2002), 49-64.

"Blake's Workshop", *Studies in Romanticism*, XXI (1982), 404-409.

"A Breach in a City, the Morning After the Battle: Lost or Found?" *Blake*, XXVIII (1994), 44-59.

"Digital Facsimiles: Reading the William Blake Archive", *Computers and Humanities*, XXXVI, 1 (2002), 27-48.

"The Evolution of William Blake's *The Marriage of Heaven and Hell* [Part I]", *Huntington Library Quarterly*, LVIII (1997), 281-344.

"Lessons of Swedenborg: or, the Origin of Blake's *The Marriage of Heaven and Hell* [Part II]", pp. 173-212 of *Lessons of Romanticism*, ed. Robert Gleckner & Thomas Pfau (Durham, North Carolina: Duke University Press, 1998).

"In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage* [Part III]", pp. 27-60 of *Blake in the Nineties.*, ed. Steven Clark & David Worrall (London: Macmillan, 1999).

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“Forgery of Facsimile? An Examination of *America* copy B, plates 4 and 9”, *Blake*, XVI (1983), 217-223.

“A ‘Green House’ for Butts? New Information about Thomas Butts, His Residences, and Family”, *Blake*, XXX (1996), 4-21.

“Illuminated Printing”, pp. 37-62 in *Cambridge Companion to William Blake*, ed. Morris Eaves (Cambridge: Cambridge University Press, 2002) Electronic version, William Blake Archive, with 95 illustrations.

With **Robert Essick**, “An Inquiry into William Blake’s Method of Color Printing”, *Blake*, XXXVI (2001/02), 72-102. B. . Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.

“The Myth of Commissioned Illuminated Books: George Romney, Isaac D’Israeli, and ‘ONE HUNDRED AND SIXTY designs ... of Blake’s’”, *Blake*, XXIII (1989), 48-74.

“‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi on the Past, Present, and Future of Blake Studies”, conducted by Kari Kraus, *Romantic Circles*

With **Morris Eaves, Robert Essick, & Matthew Kirschenbaum**, “The Persistence of Vision: Images and Imaging at the William Blake Archive”, *RLG DigiNews* 4. 1 (Feb 2000) <<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 & M. Greenberg (N.Y.: MLA, 1989).

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“Recreating Blake: the Manchester Etching Workshop Blake Facsimiles”, *Blake*, XIX (1985), 4-11.

With **Morris Eaves, Robert Essick, & Matthew Kirschenbaum**, “Standards, Methods, Objectives of the William Blake Archive: A Response to Mary Lynn Johnson, Andrew Cooper, and Michael Simpson”, *Wordsworth Circle*, XXX (1999), 135-144.

With **Morris Eaves & Robert N. Essick**, “The William Blake Archive: The Medium when the Millenium is the Message”, pp. 219-233 of *Romanticism and Millenarianism* ed. Tim Fulford (N.Y.: Palgrave, 2002).

“William Blake, Illuminated Books, and the Concept of Difference”, pp. 63-87 of *Essays on Romanticism*, ed. Karl Kroeber & Gene Ruoff (New Brunswick: Rutgers University Press, 1993)

“William Blake's ‘The Phoenix / to Mrs. Butts’ Redux”, *Blake*, XXIX (1995), 12-15.

**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), 539-540.

Morris Eaves, *The Counter-Arts Conspiracy: Art and Industry in the Age of Blake* (1992), *Wordsworth Circle*, XXIV, 4 (Fall, 1993), 205-210.

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Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (1983), *Wordsworth Circle*, XIV, 4 (Fall, 1988), 212-218

Raymond Lister, *Samuel Palmer: His Life and Art* (), *Studies in Romanticism*, XXX (1991), 298-305

**\*Viscomi, Joseph.** "The Lessons of Swedenborg; or, The Origin of William Blake's *The Marriage of Heaven and Hell*." Pp. 173-212 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau & Robert F. Gleckner. (Durham & London: Duke University Press, 1998). Also accessible in his "Collected Essays on Blake and His Times", q.v.

An examination of "the primary Swedenborgian texts and themes that Blake" deals with in *Marriage* pl. 21-24, "an autonomous text preceding the composition of ... the *Marriage*" (p. 174). The essay is part of an extended discussion of *The Marriage* which includes "The Evolution of *The Marriage of Heaven and Hell*", *Huntington Library Quarterly* (1997) and "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*" in *Blake in the Nineties*, ed. Steve Clark & David Worrall (1999).

**Viscomi, Joseph.** "The Workshop." *Studies in Romanticism*, XXI (1982), 406-509. <BBS> B. . Also accessible in his "Collected Essays on Blake and His Times", q.v.

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**Viscomi, Joseph Steven.** "The Workshop of William Blake: The Making of an Illuminated Book." *DAI*, XLIII (1982), 1558A. Columbia Ph.D., 1982.

The work matured into his *Blake and the Idea of the Book* (1993).

**Viscomi, Joseph, Morris Eaves, Robert Essick, & Matthew Kirschenbaum.** "The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG DigiNews*, IV, 1 (Feb 2000) <<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.

"Blake's sensitivity to women's dilemmas is rare in his time", but he has "disturbingly misogynist passages".

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\***Simonne Claey**s. "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 Claey's. 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*.)

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- \***Yves Senden.** "Are You Experienced?" Pp. 14-18.  
 \***Christophe Madelein.** "Stralend subliem: William Blake tegenover Edmund Burke." Pp. 19-23.  
 \***Michael Ferber.** "Blakes hymne Jerusalem." Tr. Fleur De Mayer. Pp. 24-32. (A translation of Ferber's "Blake's 'Jerusalem' as a Hymn", *Blake*, XXXIV [2000-2001], 82-94.)  
 All, including Senden's, are in Flemish.

**Vogler, Thomas A.** "The Allegory of Allegory: Unlockeing Blake's 'Crystal Cabinet'." Pp. 75-129 of *Enlightenment Allegory: Theory, Practice, and Context of Allegory in the Late Seventeenth and Eighteenth Centuries*. Ed. Kevin L. Cope. (N.Y.: AMS, 1993)

On the use of John Locke's ideas.

**Vogler, Thomas A.**, *Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats, and Hart Crane* (1971) <BB>

**REVIEWS**

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXI (April 1972), 255-260

**Jenijoy La Belle**, *Blake Studies*, IV, 2 (Spring 1972), 163-164

**Andy P. Antippas**, *Blake Newsletter*, VI, 1 (Summer 1972), 34-36

**VOTING**

**1749**

Peter Leigh, Esq; High-Bailiff. *A Copy of the Poll for a Citizen for the City and Liberty of Westminster; Begun to be*

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*Taken at Covent-Garden, Upon Wednesday the Twenty-second Day of November; and Ending on Friday the Eighth Day of December 1749. Candidates, The Right Hon. Granville Levison Gower, Esq; commonly called Lord Trentham: and Sir George Vandeput, Bart. (London: Printed for J. Osborn, at the Golden Ball in Paternoster Row; And Sold by the Booksellers of London and Westminster M.DCC.XLIX [1749])*

On 25 November 1749 the poet's father "James Blake *Glasshouse-str.* [St James] Hosier" voted for Vandeput [a Tory (d. 1784)] and not for Gower [(1721-1803), son of Earl Gower, Whig Lord of the Admiralty, brother-in-law of the Duke of Bedford; Leveson-Gower won by 170 votes.

**1774 Poll Book**

On 12 October 1774 the poet's father "James Blake Broad St Carnaby Markt Hosier & Haberdasher" voted for Earl Percy [Col. Hugh Percy (1742-1818), son of the Duke of Northumberland, friend of the King's party] and Lord Clinton (not for Lord Montmorency, Lord Mahon, or Humph Coles). Percy won.

**1780**

Thomas Corbett, Esq. High Bailiff. *Copy of the Poll for the Election of Two Citizens to serve in the Present Parliament for the City and Liberty of Westminster: Begun on Thursday the 7th, and ended On Saturday the 23d September 1780. Candidates, The Hon. Charles James Fox, Sir George Brydges Rodney, Bart. The Right Hon. Thomas Pelham Clinton (commonly called Earl of Lincoln). ... (London: Printed and Sold by W. Richardson, opposite Salisbury Street, in the Strand, 1780)*

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The poet's father "James Blake Broad Street Hosier" voted for Fox and wasted his second vote. Fox, famous as an opponent of Royal privilege, and Admiral Rodney, hero of the battle of Cape St Vincent (Jan 1780), won by a large majority.

**1784 April 1-May 17**

The poet's father and brother

Jas Blake Broad Street Hosier  
John Blake Marshall Street Baker

voted for Fox and wasted their second vote, which could have been given for Sir Cecil Wray, Bart. (1734-1805) supported by the Tories, or Admiral Samuel Lord Hood (1724-1816). The result was Hood 6,694, Fox 6, 233, and Wray 5,998.

**1788**

The poet's brother John Blake, of Marshall Street, Baker, and his sometime print-shop partner "James Parker N<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.

Though the poet as a rate-payer was eligible to vote, apparently he never did so.<sup>579</sup>

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<sup>579</sup> These voting records are recorded in *BR* (2) 736-737 (1774, 1780, 1784, 1788), 741fn (1788, 1790), 742 (1784, 1788), 840 (1749, 1774), 841 (1774, 1784, 1788, 1790), and 842 (1784, 1788). The manuscript records are in Middlesex County

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**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

**Wackrill, H.R.**, *The Inscription over the Gate* (1937) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, 25 Dec 1938, p. 976 (with 2 others)

§**R.A.Scott-James**, *London Mercury*, XXXVII (1938), 357

**Wada, Ayako.** "Blake's *Vala/The Four Zoas*: The Genesis of Night I as a Preludium." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 19-20 (1996), 5-14. The Preludium (Night I, pp. 3-7) "reversed this archetypal vision of the Fall ... in the *America Preludium*", and in its further revision "The poem suffered the fatal structural wounds when it had hardly been given shape" (pp. 11, 12).

**Wada, Ayako.** "Encountering One's Own Spectre: Tharmas as Urthona: Blake's Alter Ego in *Vala/The Four Zoas*." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 23 (1999), 19-31.

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**Wada, Ayako.** "The Evolution of 'Vala/The Four Zoas': its formation, collapse and regeneration." Durham Ph.D., 1995. Pp. vii, 314.

The "crystallization of the manuscript" is understood by Mrs Wada "as the gradual regenerative process of a poem which collapsed as a result of a fatal structural failure." A chapter of the dissertation is the basis of her essay on "The Fluctuating Myth of the Fall ...", *Igirisu Romanha Kenkyun* (1997).

**Wada, Ayako.** "The Fluctuating Myth of the Fall: Four Zoas versus Spectre and Emanation in Night III of Blake's *Vala/The Four Zoas*: An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism*, No. 21 (1997), 5-18.

"Rather than remaining Man's psychic members, the Zoas are turned into Man's fellow beings" (p. 15). The "paper is based on a chapter" of her 1995 dissertation.

**Wada, Ayako.** "Revisions of Blake's *America* and Their Meaning." Pp. 86-103 of *Voyages of Conception: Essays in English Romanticism*. [Ed. Eiji Hayashi et al, for the Japan Association of English Romanticism.] (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, Ltd, 2005)

A discussion of "the dating of *America*, ... the post-1793 development of the work, and ... the latent implications of the revisions" (p. 86).

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**Wada, Ayako.** “The Rise and Fall of the Myth of Orc (1) Orc's Origin Traced to Blake's Poems Composed Between 1789 and 1792 [(2) Mythogenesis in Blake's *America* and in *Visions of the Daughters of Albion*] [(3) Realization of the central myth in Blake's ‘The Tyger’, *Europe*, and *The Book of Urizen*].” *Tottori Daigaku Kyoiku Gakubu Kenkyu Kiyo: Journal of the Faculty of Education Tottori University Cultural and Social Science*, XLVIII (1997), 277-287; XLIX (1998), 113-121; 123-133.

“The process by which *America* was perfected reflects the gradual crystallization of the myth of Orc” (Part 2, p. 113).

**\*Wada, Ayako.** “Victoria cho ni okeru Blake revival – D.G. Rossetti no hatashita yakuwari [Blake revival in the Victorian Era – the role played by D.G. Rossetti].” *Igirisu Roman-ha Kenkyu: Essays in English Romanticism* (2008), 125-137, 18 plates; in Japanese

§**Wada, Ayako.** “Yanagi Muneyoshi, William Blake (1914) no sono zenshu-ban (1981) tono chigai kara ukibori ni naru sono tokusei [The ‘Academic Exactitude’ of Muneyoshi Yanagi's 1914 William Blake as exhibited by comparison to the inadequate 1981 reprinted edition].” *Tottori Daigaku Eigo Kenkyu*, IV (2004), 17-36. In Japanese

**\*Wagenknecht, David.** *Blake's Night: William Blake and the Idea of Pastoral*. (Cambridge, Massachusetts, 1973) <BB>

Part is reprinted in *Modern Critical Views: William Blake*, ed. Harold Bloom (1985) and pp. 169-171 as “Blake's

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History” on pp. 72-74 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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- §**Anon.**, *Library Journal*, XCVIII (15 Oct 1973), 3005
- §**Anon.**, *Choice*, X (Jan 1974), 1723
- §**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (with 6 others)
- David Wagenknecht and Our Reviewer**, ““Blake’s Night””, *Times Literary Supplement*, 15 March 1974, p. 265 (Wagenknecht protests, and Our Reviewer unrepentantly exhibits “exasperation” and “disappointment”) <BBS #C2908>
- §**Thomas Weiskel**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 172-177
- §**Anon.**, *Virginia Quarterly Review*, L (Summer 1974), lxxvi
- §**Dewey R. Faulkner**, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
- I[rene] H. C[hayes]**, *English Language Notes*, XII (Sept 1974), 37-38
- §**Suzanne R. Hoover**, *Modern Language Quarterly*, XXXV (1974), 430-432 (with others)
- §**Donald K. Moore**, *Journal of English and Germanic Philology*, LXXIII (1974), 444-445
- \***Karl Kroeber**, *Blake Newsletter*, VIII, 4 (Spring 1975), 116

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- § **Hazard Adams**, *Modern Philology*, LXXIII, 2 (Nov 1975), 200-203 (with others)
- § **R.B. Kennedy**, *Notes and Queries*, NS XXII (1975), 79-82 (with 3 others)
- § **P. Malekin**, *Review of English Studies*, NS, XXVI (1975), 339-343 (with 3 others)
- § **Spencer Hall**, "Some Recent Directions in Blake Studies", *Southern Humanities Review*, X (1976), 172-177 (with 2 others)
- § **Mary Lynn Johnson**, "Recent Reconsiderations of Blake's Milton and *Milton: A Poem*", *Milton and the Romantics*, II (1976), 1-10 (with another)
- § **William Walling**, "Our Contemporary", *Partizan Review*, XLIII (1976), 640-644 (with 3 others)
- § **Donald T. Torchiana**, *Philological Quarterly*, LIII (1975)

**Wagner, Anthony R.** "Blake's Tunes." *Sunday Times* [London], 9 Sept 1928.

Do "any of Blake's tunes survive?" [No.]

§ **Wagner, Peter.** "How to (Mis)Read Blake: 'The Tyger' Once More." Pp. 269-288 of *Proceedings of the Conference of the German Association of the University Teachers of English*, XXX. Ed. Fritz-Wilhelm Neumann & Sabine Sheulting. (Trier: WVT Wissenschaftlicher Verlag Trier, 1999)

**Wagner, Rachel Leah.** "'Words of eternity in human forms': William Blake's transformation of styles, forms, and genres of the Hebrew Bible in 'Jerusalem'." *DAI*, LXIV (2003), 1294-1295A. Iowa Ph.D., 2003.

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“Blake was aware of biblical structures long before the insights of formal critics became commonplace in the twentieth century”.

**Wainwright, John R.** "A Creeping Jesus'." *Times Literary Supplement*, 3 Sept 1926, p. 569.

He cites M.J. Manchon, *Le Slang* (Paris, 1923): "a creepin' Jesus, un hypocrite, un Tartuffe".

See J.J. Robinson, "A Creeping Jesus", *Times Literary Supplement*, 27 Aug 1925, p. 557, who said it was a Sussex proverb.

**\*Wainwright, Martin.** “Blake district: Connection revealed between erotic writers and artists.” *Guardian* [London], 3 March 2004, p. 90.

The writers and artists are William Blake and D.H. Lawrence; the “Blake district” is in Nottinghamshire (Blake’s mother in Walkeringham and Lawrence in Eastwood nearby), and the Connection is the discovery that Blake’s mother was born in Walkeringham (pop. 419 in 1801) and composed [*i.e., transcribed*] a hymn, still extant, when applying to join the Moravian Church.

**Waley, Arthur.** "Blake the Taoist." Pp. 169-175 of his *The Secret History of the Mongols and Other Pieces*. (London, 1963) **<BBS> B.** "William Blake wa Rosoha datta [William Blake was a Taoist]." Tr. Shozo Kashima. *Misuzu* [*A Monthly*

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*Magazine*], XXVII, 4 (April 1985), 32-39. In Japanese  
<BSJ>

On reading the Blake passage "There is a place where contrarities are equally true ...", "the Chinese poet Hsü-mo ... exclaimed, 'This man is a Taoist'" (A, p. 169).

**\*Walker, Kathrine Sorley.** "Job." *The Birmingham Royal Ballet & The Stuttgart Ballet Summer '93* (Birmingham: Birmingham City Council, 1993) 6 unnumbered pages.

Programme for the performance of the ballet based on Blake's *Job* designs.

**Wall, William Garfield.** "'now my lot in heaven is this': A study of William Blake's own acknowledged sources: Shakespeare, Milton, Isaiah, Ezra, Boehme, and Paracelsus." *DAI*, LVIII (1997), 466A. Massachusetts Ph.D., 1996.

The abstract of this 135-page effort scarcely mentions the sources of his title; it claims to validate "to a large extent Northrup Frye's, and to a lesser extent, Harold Bloom's reading of Blake", though even they ignore the fact that "Blake is not an intellectual, but a preacher ... the end is theology".

**§Wallace, Christina.** "Intersecting Blake: Rereading *The Marriage of Heaven and Hell*." Pp. 225-238 of *Images and Imagery: Frames, Borders, Limits: Interdisciplinary Perspectives*. Ed. Leslie Boldt-Irons, Corrado Federici, & Ernesto Virgili. (N.Y., Frankfurt: Lang, 2005) *Studies in Themes and Motives in Literature*, 74

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§**Wallace, Jan.** "Humanizing the Abyss: The Use of Christian and Non-Christian Symbolism in the Work of William Blake." Ulster Ph.D., 2006.

**Wallis, J.P.R.** "Blake Drawings." *Times Literary Supplement*, 27 May 1926.

About the "exceptional readings on plates 16 and 42 of the Ellis and Yeats facsimile [*sic*] of *Milton*", a sequel to Plowman's note with the same title.

**Wallis, Nevile.** "Blake's Vision." *Spectator*, 14 Aug 1964.

Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery.

§**Walsh, Jill Paton.** "William Blake (1757-1827)." In *Great Spirits 1000-2000: The Fifty-Two Christians Who Most Influenced their Millennium*. Ed. Selina O'Grady & John Wilkins. (N.Y.: Paulist Press, 2002)

**Walsh, John.** "Bring no spears to 'Jerusalem'." *Independent* [London], 18 May 1996, p. 17.

"The priests have done for William Blake again"; the Church of Scotland hymnary will drop Blake's "Jerusalem" lyric from *Milton* because "Most people who sing it don't know what the words mean". For replies, see Beynon and Barton.

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**Wang, Chung-lin.** "A Special Frame of Mind to Approach William Blake." *Studies in English Literature & Linguistics* [Taipei], XI (May 1985), 1-5.

Comment on the *Songs* and a list of books Blake read.

§**Waniek, Henryk.** *Martwa Natura z Niczym: Szkice z Lat 1990-2004.* (Krakow: Wydawn "Znak", 2004) ISBN: 9788324004683 In Polish

Apparently about iconoclasm in Caspar David Friedrich and William Blake.

**Ward, Aileen.** "The Forging of Orc: Blake and the Idea of Revolution." *Tri-Quarterly*, XXIII-XXIV (1972), 204-207. <BB> B. §Pp. 204-227 of *Literature in Revolution*. Ed. George Abbott & Charles Hamilton Newman. (N.Y.: Holt, 1972)

**Ward, Aileen.** "Romantic Castles and Real Prisons: Wordsworth, Blake, and Revolution." *Wordsworth Circle*, XXX (1999), 3-15.

Because of Blake's experience with the Gordon riots, "which he joined ... of his own free will", "the prison is a significant vehicle" of his faith in "the ideals of revolution" (p. 9).

**Ward, Aileen.** "William Blake and the Hagiographers." Pp. 1-24 of *Biography and Source Studies*. Ed. Frederick R. Karl. (N.Y.: AMS Press, 1994)

"Blake's early biographers", and presumably all biographers of all individuals, wrote on the basis of distorting

1990

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"biographical formulae"; "we must see Blake's biography as a castle built on sand" (pp. 12, 14).

\***Ward, Theodore.** *Men & Angels.* (N.Y.: Viking, 1969)  
Pp. 165-175 and passim.

**Wardi, Eynel.** "Space, the Body, and the Text in *The Marriage of Heaven and Hell.*" *Orbis Litterarum*, LVIII (2003), 253-270.

"The notion, projected by *The Marriage of Heaven and Hell*, that the textual space spatializes to the embodied movement of the imagination saves that space from such self-referential closure as worried Blake in *The Book of Urizen*" (p. 268, all sic).

**Ware, G.** "A vision of the last judgement: Marxist aesthetics and Blake's minor prophecies." *Index to [British] Theses*, XLI (1992), #41-6671. Oxford D.Phil, 1991.

**Ware, Tracy.** "Bring 'Gladness out of Sorrow': *By the Aurelian Wall.*" Pp. 111-127 of *Bliss Carman: A Reappraisal.* Ed. Gerald Lynch. (Ottawa, London, Paris: University of Ottawa Press, 1990) *Reappraisals: Canadian Writers.*

"Carman's indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake's *Songs of Innocence*", *Athenaeum* (1890), reprinted in

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*By the Aurelian Wall* (1898), "Har is the ideal of England" (pp. 119, 118).

**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), 108-109  
§**John Dixon Hunt**, *Word and Image*, I (1985), 409-420  
§**L.R. Matteson**, *Choice*, XXII (1985), 1486  
§**Peter A. Taylor**, *Queen's Quarterly*, XCII (1985), 859-860  
§**Karen Mulhallen**, *Wordsworth Circle*, XVII, 4 (Autumn 1986), 202-204  
§**Bo Ossian Lindberg**, *Studies in Romanticism*, XXVII, 1 (Spring 1988), 159-167  
**Janice Lyle**, *Eighteenth Century ... Bibliography for 1984*, NS X (1989), 565-566  
\***Robert F. Gleckner**, *Blake*, XXIV, 2 (Fall 1990), 65-67  
**John Howard**, *Eighteenth Century ... Bibliography*, NS XII (1992), 409-410

\***Warner, Janet**. *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake*. (N.Y.: St Martin's Press, "First Edition: December 2003") Small 4°, xi, 371 pp., 24 illustrations; ISBN: 031231440X

It is "a tapestry of fact and fiction" in which the carefully reported facts come from the poet's life and writings and the fiction is Kate's note-book, poems (some of the lines in *Vala*

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are hers), visions, her forgeries of Flaxman and Fuseli, her French lover Paul-Marc Philipon (pp. 369, 370), Blake's affair with the actress and singer Elizabeth Billington, his indulgence in opium and other drugs, and a good deal of sexual detail. There are "Biographical Notes" on real people (pp. 365-368) and "Author's Note" (pp. 369-371). The fiction is often persuasive: "There are no Evil Spirits, Kate. There are only Human Spirits" (p. 8).

In 2001, an extract about Catherine's still-born child called "Blake's Wife" appeared in the web-site of *Blake*.

**REVIEWS**

\***Gerry Hopson**, "Love among the angels", *Globe and Mail* [Toronto], 7 Feb 2004, p. D12 ("a serious though homely book, in its quirky way honest, direct and ambitious")

**Matthew Beaumont**, "Help for the helpmate", *Times Literary Supplement*, 24 and 31 Dec 2004, p. 26 ("it is a powerful and enjoyable feminist imagining of Catherine Boucher's life")

**Eugenie R. Freed**, *Blake*, XL (2006), 75-79 (the novel will "charm and beguile any reader ... a bravura performance" [p. 75])

**Jason Whittaker**, *Year's Work in English Studies*, LXXXV covering work published in 2004 (2007), 615-616

§**Warner, Oliver**. "William Blake." *English Literature: A Portrait Gallery*. (London: Chatto & Windus, 1964)

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**Watanabe, Mitsuru.** "Jubaku to Kaiho – Blake no *Comus* Rensaku Kaiga ni tsuite [Spell and Liberation – On Blake's Paintings for *Comus*]." Pp. 367-379 of *Fujii Haruhiko Sensei Takan Kinen Ronbunshu: Essays presented to Professor Haruhiko Fujii on the occasion of his retirement from Osaka University*. Ed. Fujii Haruhiko Sensei Taikan Kinen Ronbunshu Kankokai. (Tokyo: Eihosha, 2000) In Japanese

**Watanabe, Mitsuru.** "'Kohitsuji', 'Tora', 'Osanago no Yorokobi', 'Osanago no Kanashimi' o yomu -- *Muku to Keiken no Uta* Kenkyu (2): [Reading of 'The Lamb', 'The Tyger', 'Infant Joy', and 'Infant Sorrow' --] A Study of *Songs of Innocence and of Experience* (2)." *Kobe Jogakuin Daigaku Ronshu: Kobe College Studies*, XXXIX, 2 (1992), 1-25. In Japanese, with an English abstract on p. 2. <For Part 1, see Watanabe, "*Muku to Keiken no Uta* ..." below.>

**Watanabe, Mitsuru.** "*Muku to Keiken no Uta* Seiritsu to Kose: Gaikan -- *Muku to Keiken no Uta* Kenkyu (1): [A General Survey of *Songs of Innocence and of Experience* --] A Study of *Songs of Innocence and of Experience* (1)." *Kobe Jogakuin Daigaku Ronshu: Kobe College Studies*, XXXVIII, 2 (1991), 33-47. In Japanese, with an English abstract on p. 34. <For Part 2, see Watanabe, "'Kohitsuji,' ..." above.>

§**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*,

1994

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No. 10 (1996), 99-119. In Japanese, with an English abstract on pp. 118-119.

**Watanabe, Teruko.** "Blake no Tyger to Lamb -- Gogaku buntai ron [Blake's Tyger and Lamb: A Stylistic Approach]." *Kobe Ronso, Kobe Eibei Kenkyukai* [Collection of Essays, Kobe Study Group of English and American Literature], No. 13 (1983) 73-85. In Japanese <**BSJ**>

**Watanabe, Teruko.** "Shi no Nibun Kozo ni tsuite: William Blake no 'Night' no Baai [On Binary Structures in Poetry: The Case of William Blake's 'Night']." *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), 136-139 <**BBS**>

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**D.W. Dörrbecker,** *Blake*, XXII, 2 (Fall 1988), 51

**Watson, J.R.** "Blake." Chapter 4 (pp. 78-109) of his *English Poetry of the Romantic Period 1789-1830*. (1985). B. Chapter 5 (pp. 131-165). Second Edition. (London & N.Y.: Longman, 1992)

[**Weale, John.**] "Blake (William), a poor but meritorious artist." *Rudimentary Dictionary of Terms Used in Architecture ...* Second Edition, Corrected and Improved. (London: John

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Weale, 1860) P. 53. <California (Berkeley)>

**Weathers, Winston**, ed., *William Blake: The Tyger* (1969)  
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**REVIEW**

**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."

\***Webster, Brenda**, *Blake's Prophetic Psychology* (1983)  
<BBS>

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§**Frank Stack**, *Times Higher Education Supplement*, 4 May 1984, p.24

§**Paul Hamilton**, "From the Position of Dissent", *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)

§**Anon.**, *Virginia Quarterly Review*, LX, 3 (1984), 84-86

§**T. Hoagwood**, *Choice*, XXII (1984), 104

§**Dan Miller**, *Bulletin of the Midwest Modern Language Association*, XVII, 2 (1984), 37-39

§**Stephen D. Cox**, "A Review Essay: Recent Work on Blake", *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others) <BBS, 444>

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§**Christine Gallant**, *Wordsworth Circle*, XVI, 4  
(Autumn 1985), 165-168

I[rene] H. C[hayes], *Romantic Movement ...  
Bibliography for 1984* (1985), 109-110

§**Kelvin Everest**, *British Journal for Eighteenth-Century  
Studies*, VIII (1985), 106-107

§**François Piquet**, *Etudes anglaises*, XXXVIII (1985),  
466-467, in French

**Robert F. Gleckner**, *Eighteenth Century ...  
Bibliography for 1983*, IX (1988), 536-537

\***Wecker, Menechem**. "Did William Blake Know Hebrew:  
Did the poet and artist know the Kabbalah from his mystical  
studies?" *Jewish Daily Forward*, 11 Dec 2009, p. 15.

"Blake had not even mastered the letter alef."

\***Weir, David**. *Brahma in the West: William Blake and the  
Oriental Renaissance*. (Albany: State University of New  
York Press, 2003) 8°, xiii, 170 pp.; ISBN: 07914581802

About Blake's "relationship to Indic culture in three ...  
contexts: the political [*Chapter 1*], the mythographic [*Chapter  
2*], and the theological [*Chapter 3*]" largely "as conveyed to  
Blake through the medium of the *Analytical Review*" (p. 16,  
36).

Appendix A is "Mythographic Material from Joseph  
Priestley's *Comparison of the Institutions of Moses with those  
of the Hindoos*" (pp. 129-131) (mostly lists of names and  
books). Appendix B is "Synopsis of *The Four Zoas*" (pp. 133-  
142).

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\***Sibylle Erle**, *Blake*, XXXVIII (2005), 157-159 (Weir  
“argues convincingly for Blake’s participation in  
the Oriental Renaissance” [in London] [p. 159])

§**Kathryn Freeman**, *Clio*, XXXIV, 2 (2005), 180-184

§**Robert Ward**, “Readings from St. Brevis – Brahma in  
the West and the Oriental Renaissance”, *Soundings*,  
LXXXVIII, 1 (2005), 212

§**Welburn, A.** "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  
(2007), 597-622.

§**Welch, Dennis M.** "Blake's *Book of Los* and Visionary  
Economics." *ANQ* [i.e., *American Notes and Queries*], XII  
(1999), 6-12.

**Wells, David**, *A Study of William Blake's Letters* (1987)  
<BBS>

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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), 105-106

**Wells, William**, *William Blake's "Heads of the Poets"* (1969)  
<BB>

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**Morton D. Paley**, *Blake Newsletter*, III (15 Dec 1969), 62-64 (with another)

**Désirée Hirst**, *Blake Studies*, III, 1 (Fall 1970), 98-100

**G.E. Bentley, Jr.**, "Blake Scholars and Critics: Commentators and Exhibitions", *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

§**Weltz, Q.A.** "Notes and Lineaments: Vaughan Williams's Job: A Masque for Dancing and Blake's Illustrations." *Musical Quarterly*, LXXVI (1992), 301-306.

§**Wendorf, Richard.** "After Sir Joshua." Pp. 260-279 of *Representations of the Self from the Renaissance to Romanticism*. Ed. Patrick Coleman, Jane Lewis, & Jill Kowalik. (Cambridge: Cambridge University Press, 2000)

**Weng, T.S.** "Notes and Observations on William Blake's *Songs of Innocence* and *Songs of Experience*, Showing the Two Contrary States of the Human Soul." *Guoli bianyi guan guankan* [*Journal of National Institute for Compilation and Translation*] [Taipei], VIII, 1 (June 1979), 1-95.

A life of Blake plus notes and comments on the *Songs*.

**Werner, Bette Charlene**, *Blake's Vision of the Poetry of Milton: Illustrations to Six Poems* (1986) <**BBS**>

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- I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1986* (1987), 130
- Janet Warner**, *Blake*, XXII (Winter 1988-89), 25-26
- §**Gordon Campbell**, *British Journal for Eighteenth-Century Studies*, XII (1989), 225
- §**J.M.Q. Davies**, *Philological Quarterly*, LXVIII (1989), 280-282
- §**Mary Lynn Johnson**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 429-434 (with 2 others)

**Wester, Gerald, Jr.** "Anxious appropriations: Feminine and male identity in the writings of Blake, Joyce, and Pynchon." *DAI*, LIII (1993), 2822A. Cornell Ph.D., 1992.

About how they "responded to the feminism of their times". Chapter I, "Blake's Visions and Revisions of a Daughter of Albion", claims that Oothoon in *Visions* "reflects the contradictory investments Blake had in the feminism of Mary Wollstonecraft."

**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 & 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 & Co., 1926)

Blake was clair-voyant.

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**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 (2001), 459-467.

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§**Ruthven Todd,** *Nation*, 8 March 1952, p. 235

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§**B.S.,** *Nottingham Gazette*, 26 Aug 1927 (with 3 others)

§**Pierre Berger,** *Revue anglo-américaine*, V (1927), 62-63, in French

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§**Denis Saurat**, *Modern Philology*, XXVII (1929), 111-115

**White, R.S.** "Slavery as Fact and Metaphor: William Blake and Jean Paul Marat." Chapter 6 (pp. 168-195) of his *Natural Rights and the Birth of Romanticism in the 1790s*. (Basingstoke & 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

§\***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, Richard Angus.** "New Discoveries Concerning William and Catherine Blake in Nineteenth Century London: Residences, Fellow Inhabitants, Neighbours, Friends and Milieux, 1803-1878." 2 vols. York (England) Ph.D., 2006.

**Whitehead, Angus.** "New Information Concerning Mrs Enoch, William and Catherine Blake's 'Fellow Inhabitant' at 17 South Molton Street." *Notes and Queries*, CCL [NS LII] (2005), 461-462.

The Blakes' "Kind & attentive fellow inhabitant, the young & very amiable M<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

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landlord William Enoch, a tailor, and mother of their son William (christened 18 May 1801).

**Whitehead, Angus.** "A Quotation from Lord Byron's *The Two Foscari* in William Blake's *The Ghost of Abel*." *Notes and Queries*, CCLI [NS LIII] (2006), 325-326.

"Life for Life! Life for Life!" in Blake's *Ghost of Abel* (1822) also appears in Act IV of Byron's *The Two Foscari*, which was bound and issued with Byron's *Cain* and *Sardanapalus* (1821).

**Whitehead, Angus.** "A Reference to William Blake and James Parker, Printsellers, in *Bailey's British Directory* (1785)." *Notes and Queries*, CCI [NS LII] (2005), 32, 35.

A "Correction" by Eds. (Sept 2005), 381, alters "James Parker ... was a bachelor in 1748" to "... in 1784".

**\*Whitehead, Angus.** "William Blake's last residence: No. 3 Fountain Court, Strand, George Richmond's plan and an unrecorded letter to John Linnell." *British Art Journal*, VI, 1 (Spring/Summer 2005), 21-30.

A wonderfully original, thorough, and valuable account.

A "Correction", *British Art Journal*, VI, 2 (2005), 88, says that on p. 30 n49, "the measurements for Blake's printing studio at Felpham should apply to the westernmost room *not* the easternmost room".

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(c. 1800-1803): An Identification.” *Notes and Queries*, CCLI [NS LIII] (2006), 316-320.

The dog in Blake's portrait of Cowper is probably not Cowper's pet Beau but “an English setter scenting and pointing to game” (in this case at Cowper, the Hunted Deer), from Cowper's poem “An Epitaph”, and “When night had veild the pole” in “A Poison Tree” from *Experience* may be from “Night veil'd the pole” in Cowper's “On the Death of Mrs Throckmorton's Bulfinch” (1789).

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From Mark x, 28-30.

**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, Aug 2004, 52 pp.

§**Whitman, Vincent Miller.** “‘Clos'd by Your Senses Five’: William Blake's Early Illuminated Prophecies and Berkeleian Epistemology.” *DAI*, LXIII (2003), 3567A. Connecticut Ph.D., 2002.

§**Whitmarsh-Knight, David Edward.** “William Blake's ‘The Four Zoas’ Explained.” <<http://www.thefourzoas.com>>.

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.** "Jerusalem and 'the Jew': Biopolitics between Blake and Spinoza." *Romanticism on the Net*, No. 40 (Nov 2005), 23 paragraphs

About Blake's "philo-semitic" ideas in "To the Jews" in *Jerusalem*.

**Whittaker, Jason.** "Blake." *Year's Work in English Studies*, LXXXI (Covering Work published in 2000) (2002), 634-641.

**Whittaker, Jason.** "Blake." Section 5 (pp. 593-603 and passim) of "The Nineteenth Century and the Romantic Period", *Year's Work in English Studies*, LXXXIII ["Covering work published in 2002"] (2004 [i.e., 2005]).

**Whittaker, Jason.** "William Blake." Section 4: "The Nineteenth Century: The Romantic Period" (pp. 635-644) of *Year's Work in English Studies* Volume 84 Covering Work Published in 2003 (2005), especially on Paley (pp. 635-636), Makdisi (p. 637), and Pierce, *Wond'rous Art* (pp. 637-638).

**Whittaker, Jason.** *William Blake and the Myths of Britain*. (Basingstoke & 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).

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"An earlier version" was his Birmingham Ph.D., 1995 (p. ix).

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**Steve Clark**, "Albion, a love story", *Times Literary Supplement*, 31 Dec 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")

**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")

**Fiona Stafford**, *Romanticism*, VIII, 1 (2001), 88-90 ("a welcome contribution to an already rich field" [p. 90])

**Whittaker, Jason**. *Year's Work in English Studies*, LXXXV Covering work produced in 2004 (2007), 612-620.

§**Whitted, Brent E.** "Locating the Anomalous: [Carlo] Gesualdo, Blake, and Seurat." *Mosaic*, XXXI (1998), 25-42.

**Wicksteed, Joseph H.**, *Blake's Innocence and Experience: A Study of the Songs and Manuscripts* (1928) <BB>

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§**Anon.**, *Times Literary Supplement*, 13 Sept 1928, p. 644

**Wicksteed, Joseph**, *Blake's Vision of the Book of Job* (1910) <BB>

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**Anon.**, *New York Times*, 26 Feb 1911

§**Anon.**, *Times Literary Supplement*, 6 July 1911 (with another)

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§**Kathleen Raine**, *New Statesman and Nation*, 20 July 1954, pp. 47-48

§**Anon.**, *Listener*, 20 Aug 1954, pp. 330-331

§**Anon.**, *Dublin Magazine*, XXX (July-Sept 1954), 57-60

§**R.A. Foakes**, *English*, X (1954), 106

§**Anon.**, *Times Literary Supplement*, 25 June 1954, p. 410

**D.V. [E]rdman**], *Philological Quarterly*, XXXIV (1955), 154

**Wickstead, Joseph; Aubrey de Selincourt.** "Blake Drawings." *Times* [London], 14 Dec 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

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Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (pp. 52-59) in Chapter 3 (pp. 41-70): "Myth Criticism and Romantic Poetry"; on *The French Revolution* (pp. 72-77) and *America* (pp. 77-85) in Chapter 4: "The Narrative Mode of the Mythpoem" (pp. 71-104); and "Blake's Poems on the Seasons", i.e., *Poetical Sketches* (pp. 110-115) in Chapter 5: "The Lyrical Mode of the Mythpoem" (pp. 105-128).

**\*Wiessner, Kurt.** "Blake's Printed Products: 'A printed product is one of many examples of a unique item.'" (Vilém Flusser *Die Schrift*)." *Images International*, Feb 1993, pp. 8-9.

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**Wilkie, Brian,** *Blake's THEL and OOTHOON* (1990). <**BBS**>

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**M[ark] T. S[mith],** *Romantic Movement ... Bibliography for 1990* (1991), 92

**D.W. Dörrbecker,** *Blake*, XXVI, 3 (Winter 1992-93), 109-110

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**G.A. Rosso,** *Eighteenth Century ... Bibliography*, NS XVI for 1990 (1998), 351-352

**Wilkie, Brian, & Mary Lynn Johnson,** *Blake's FOUR ZOAS: The Design of a Dream* (1978) <**BBS**>

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- §**Robert F. Gleckner**, *Journal of English and Germanic Philology*, LXXVIII, 1 (Jan 1979), 133-137
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- \***Andrew Lincoln**, *Blake*, XII, 4 (Spring 1979), 264-266
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- I.H. C[hayes]**, *English Language Notes*, XVII (Sept 1979), 70
- §**C.C. Barfoot**, *English Studies*, LX (1979), 770-771 (with 2 others)
- §**John D. Kilgore**, *Modern Language Quarterly*, XL (1979), 302-312
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- §**Zachary Leader**, *Essays in Criticism*, XXX (1980), 243-247
- Vincent De Luca**, "How Are We Reading Blake: A Review of Some Recent Criticism", *University of Toronto Quarterly*, L (1980), 238-247 (with 2 others) <**BBS**, 450>
- §**John Beer**, *Modern Language Review*, LXXVI (1981), 676-682 (with others)
- §**Jacques Blondel**, *Etudes anglaises*, XXXVI (1982), 82-83

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§**Penelope B. Wilson**, *Modern Language Review*, LXXII (1977), 913-916 (with 2 others)

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**Willard, Nancy.** *A Visit to William Blake's Inn: Poems for Innocent and Experience Travellers* (1981). <**BBS**> **B.** §([n.p.]: Paw Prints, 2009) ISBN: 9781442034303

**Yujia Lu**, "Lao dao William Blake lüguan: Gei tianzhen yu shigu lüke de shi [*A Visit to William Blake's Inn: Poems for Innocent and Experienced Travellers*]", *Lianhe bao* [*United Daily News*, Taipei], 24 March 2002, p. 22, is an introduction to the book. In Chinese

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§**Anon.**, *Horn Book Magazine*, Aug 1982, pp. 368-373

§**Joyce Maynard**, *New York*, 4 Oct 1982, p. 84

§**Anon.**, *Michigan Quarterly Review*, XXI (1982), 220

**Elizabeth B. Bentley**, *Blake*, XVII, 1 (Summer 1983), 35-37

**Willard, Nancy**, "A Visit to William Blake's Inn (1983)." In *The Newbery-Print Companion: Books and Related Materials for Award Winners and Honor Books*. Ed. John Thomas Gillespie & Corinne J. Naden. (Westport, Connecticut: Libraries Unlimited 2006) Children's and Young Adult Literature Reference Series Published by 2009 as an E-book.

§*The William Blake Birthday Book*. (2007) 500 copies.

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§**Williams, D.E.**, *Life of Sir Thomas Lawrence*

The text does not refer to Blake.

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**H.**, "Remarks on Williams's *Life of Sir Thomas Lawrence*", *Library of the Fine Arts*, II (Oct 1831), 212-215 ("Barry, Fuseli, and Blake, – [were] men redolent with the finest ideas and imagination; but they wanted practice in the handicraft of their art" [p. 214]) <**BBS**, 497>

§**Williams, John.** "Place of William Blake in Relationship to the Growth of Radical Thought in England." York D.Phil., 1974.

**Williams, Meg Harris, & Margot Waddell.** "Blake: The Mind's Eye." Chapter 3 (pp. 70-81, 194-195) of their *The Chamber of Maiden Thought: Literary origins of the psychoanalytic model of the mind.* (London & N.Y.: Tavistock/Routledge, 1991)

§**Williams, Nicholas M.** "Blake Dead or Alive." *Nineteenth-Century Literature*, LXII, 4 (2009), 486-498.

About the perception of motion in Blake.

\***Williams, Nicholas M.** "Eating Blake, or An Essay on Taste: The Case of Thomas Harris's *Red Dragon*." *Cultural Critique*, XLII (Spring 1999), 137-162.

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A ponderous essay on High Art vs mass art, concerning *Red Dragon* (Toronto, N.Y., London, Sydney, Auckland: Bantam Books, 1987), in which the psychotic murderer **eats** Blake's water-colour of "The Great Red Dragon and the Woman Clothed with the Sun".

**\*Williams, Nicholas M.** *Ideology and Utopia in the Poetry of William Blake*. (Cambridge: University Press, 1998) Cambridge Studies in Romanticism 28 8<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. 182-185 of *William Blake: Comprehensive Research and Study Guide*, ed. Harold Bloom (2003).

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**Michael Ferber**, *Blake*, XXXII (1998-99), 81-84 ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81]).

**Andrew Lincoln**, *Review of English Studies*, NS LI (2000), 143-146 (with 2 others) ("Blake seems more complex than even Williams allows" [p. 146])

§**Richard J. Squibbs**, *Kritikon Litterarum*, XXVII, (2000) (with another)

§**Steve Vine**, *BARS Bulletin and Review*, No. 19 (May 2001), 21-22, 93-96

**William Richey**, *Romanticism*, VII, 1 (2001), 93-96 (a series of "objections to Williams's book" [p. 95])

**Judith Mueller**, "Blake in the New Millennium", *Eighteenth-Century Studies*, XXXVI (2003), 294-299, esp. 295-296 (with 4 others)

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**\*Williams, Nicholas M., Ed.**, *Palgrave Advances in William Blake Studies*. (Basingstoke & N.Y.: Palgrave Macmillan, 2006)  
Palgrave Advances 8<sup>o</sup>, 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**

- 6 **Stephen Prickett & Christopher Srathman.** "Blake and the Bible." Pp. 109-131.
- 7 **Helen P. Bruder.** "Blake and gender studies." Pp. 132-166.
- 8 **David Punter.** "Blake and psychology." Pp. 167-185.
- 9 **\*Mark Lussier.** "Blake and science studies." Pp. 186-213.
- 10 **Andrew Lncoln.** "Blake and the history of radicalism." Pp. 214-234.
- 11 **Saree Makdisi.** "Blake and the communist tradition." Pp. 235-253.
- 12 **Eward Larrissy.** "Blake and postmodernism." Pp. 254-273.

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Summaries of scholarship and criticism simplified for a wide readership.

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§**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 (2009), 41-53, on-line.

§**Williams, Oscar**, ed. *Master Poems of the English Language*. (N.Y.: Washington Square Press, 1966) B. §(1967)

Includes brief essays by Kathleen Raine on “Auguries of Innocence”, R. P. Basler on “The Tyger”, and Northrop Frye on “The Mental Traveller”.

**Williams, Richard.** “An affinity with Blake: Mike Westbrook.” *Times* [London], 8 Dec 1980, p. 7.

§**Williams, Sandra J.** “Death, Angels, and Football – Blake’s Visions and Almond’s England.” Pp. 73-97 in *Dreams, Imagination and Reality in Literature*. Ed. K. Vránková & Ch. Kay. (České Brdčovice: 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

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which commemorates the poet's time in West Sussex." *The Magazine* (supplement to *The Bognor Regis Observer*), 13 Feb 2003, pp. 14-15.

**Wilmott, Richard; Brian Alderson; Colin A. St John Wilson; Michael Saunders.** "Newton statue." *Times* [London], 10 Aug 1992, p. 11 (Wilmott & Alderson), 13 Aug 1993, p. 11 (Wilson & Saunders).

Paolozzi's statue of Newton after Blake's design for the new British Library is "a cultural gaffe" (Wilmott), "demonstrates the BL's failure to apprehend the artist's meaning" (Alderson), is creditable because "ambivalent" and "equivocal" (Wilson, a member of the BL committee) and because "whereas Blake's figure is impotent and exposed to the elements, Paolizzi's is immensely strong and powerful [*sic*]" (Saunders, chairman of the British Library board).

§**Wilson, Colin.** "Addicted to Desire." *Daily Mail*, 3 Jan 2007.

Blake's "beliefs terrified his wife, appalled and scandalised society, and led him to make the most extraordinary sexual demands on those close to him." Presumably these absurdities derive from Schuchard.

§**Wilson, Colin.** *The Glass Cage: an unconventional detective story.* (London: Arther Barker, 1966) B. §(N.Y.: Random House, 1967) C. (N.Y. & London: Bantam Book, 1973)

A Blake scholar named Damon Reade uses clues from Blake's works to identify and befriend a serial murderer.

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\***Wilson, David.** "An idle speculation by Samuel Palmer: William Blake's involvement in Cipriani's portrait of John Milton." *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36.

Blake could not have worked, while an apprentice with Basire in 1772-79, on Cipriani's etching of the bust of Milton published in *Memoirs of Thomas Hollis* (1780), as suggested by Samuel Palmer (reported in Bentley, "A Portrait of Milton Engraved by William Blake 'When Three years of Age'? A Speculation by Samuel Palmer", *University of Toronto Quarterly*, LI [1981], 28-55 and *BR* (2) 428-429), for the copies of the print given away by Hollis in 1762 and 1765 are identical with those in the *Memoirs* of 1780.

§**Wilson, Lewis.** "Process and Imagination: The Romantic Absolute in William Blake and D.H. Lawrence." Emory Ph.D., 1977. 377 ll.

**Wilson, Mona,** *The Life of William Blake* (1927, 1932, 1941, 1948, 1951, 1969, 1970); ed. **Geoffrey Keynes** (1971) <BB>

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§**Anon.**, *Times Literary Supplement*, 11 Aug 1927, pp. 537-538 (with 3 others)

§**B. S.**, *Nottingham Gazette*, 26 Aug 1927 (with 3 others)

§**George Sampson**, *Observer*, 1927(?) (with 6 others)

§**Pierre Berger**, *Revue anglo-américaine*, V (1928), 267-268, in French

**1932**

§**Osbert Burdett**, *Criterion*, XI (1932), 714-716

**1948**

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- §**Kathleen Raine**, *New Statesman and Nation*, 15 Feb 1949,  
p. 136  
§**Anon.**, *Times Literary Supplement*, 21 Oct 1949, p. 678  
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**1969**

- §**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)  
§**I.H. C[hayes]**, *English Language Notes*, X (Sept 1972), 39  
§**Pamela Dembo**, *UNISA English Studies*, X (1972), 82  
§**John Beer**, *Notes and Queries*, NS XX, 8 (Aug 1973), 305-307 (with 2 others)  
§**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973) (with 6 others)
- §**Wilson, Rob.** "Hirelings in the Camp, the Court & the University': Some Figurations of US English Departments, Area Studies and Masao Miyoshi as Blakean Poet." *Comparative American Studies*, II, 3 (2004), 385-396.

**Wilson, Simon.** "Romantic History Painting and William Blake." Chapter 8 (pp. 57-65) of *British Art from Holbein to the present day*. (London: Tate Gallery and Barron's, 1999)

§\***Wilson, Simon.** "William Blake and his Followers." Pp. 65-73 of his *Tate Gallery: An Illustrated Companion*. (London: Tate

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**Windle, John.** "Introduction to Blake: A personal view from John Windle on the roots of his collection." <http://worldbookdealers.articles/op/op0000000212.asp> (8 Nov [2000]).

**Winegarten, Renée.** "The Apocalyptic Vision of William Blake." Chapter 1 (pp. 3-19) of her *Writers and Revolution: the fatal lure of action*. (N.Y.: New Viewpoints, 1974)

**Witcutt, W.P.,** *Blake: A Psychological Study* (1946, 1966) <**BB**>  
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§**Anon.**, *Times Literary Supplement*, 15 Feb 1947, p. 93

**D.V. E[rdman]**, *ELH*, XV (1948), 12

**Georges Bataille**, "William Blake ou la Vérité du Mal", *Critique*, IV (1948), 771-777, 976-985, in French (ostensibly a review article on Witcutt, but it includes a discussion of "The Tyger") <**BB #1133**>

**\*Witcutt, W.P.** "Wm. Blake and Modern Psychology: The method of interpretation which W.P. Witcutt applies to his 'Blake' (Hollis and Carter, 8s. 6d.) seemed to us so revealing that we asked him to explain his theory for our readers." *John O'London's Weekly*, LVI, 1307 (4 April 1947).

"Blake was an extreme example of ... the intuitive introvert", and "the Four Zoas ... are personified psychological states".

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**Witke, Joanne Stauch**, *William Blake's Epic: Imagination Unbound* (1986) <**BBS**>

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\***Catherine McLenahan**, *Blake*, XXI, 1 (Summer 1987), 21-25

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1986* (1987), 130-131

§**David Fuller**, *Durham University Journal*, NS XLIX (1987), 148

§**Sheila M. Smith**, *British Journal of Aesthetics*, XXVII (1987), 192-193

§**Dustin Griffin**, *Modern Language Review*, LXXXIII (1988), 967-968

§**Gail Kienitz**, *Religion and Literature*, XX, 2 (1988), 99-100

**Stephen Leo Carr**, *Eighteenth Century ... Bibliography*, NS XII (1992), 410

**Wittreich, Joseph Anthony, Jr.**, *Angel of Apocalypse: Blake's Idea of Milton* (1975) <**BB #A2993**>

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**I.H. C[hayes]**, *English Language Notes*, XIII (Sept 1975), 32

§**P. Malekin**, *Review of English Studies*, NS XXVI (1975), 339-343 (with 3 others)

§**Christopher Hill**, *Notes and Queries*, NS XXIII (1976), 69-71

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**Mary Lynn Johnson**, "Recent Reconstructions of Blake's Milton and *Milton: A Poem*", *Milton and the Romantics*, II (1976), 1-10 (with another)

§**James Rieger**, *Wordsworth Circle*, VII (1976), 221-224

§**Leslie Tannenbaum**, *Western Humanities Review*, XXX (1976), 251-253

§**Brian Wilkie**, *English Language Notes*, XIV (1976), 69-71  
**Purvis E. Boyette**, *Blake Newsletter*, X, 3 (Winter 1976-77), 88-89

§**William F. Halloran**, *SCN*, Winter 1977, pp. 101-104

§**J.M.Q. Davies**, *Modern Language Review*, LXXIII (1978), 886-887

**James T. Wills**, *Eighteenth Century ... Bibliography*, NS I (1978), 256-257

§**Florence Sandler**, *Modern Philology*, LXXVII, 2 (Nov 1979), 228-234

§**H.B. de Groot**, *English Studies*, LXXX (1979), 670-672

**Wittreich, Joseph**. "'The Illustrious Dead': Milton's Legacy and Romantic Prophecy." *Milton and the Romantics*, IV (1980), 17-32. <BBS> **B**. §Pp. 313-328 in *John Milton: Twentieth Century Perspectives*, Volume I: *The Man and the Author*. Ed. J. Martin Evans. (N.Y.: Routledge, 2003)

"Together, Blake and Wordsworth may epitomize the possibilities of prophecy in the Romantic Age" (1980, p. 20).

§**Wobble, Jah** [interviewed by **Daniel Trilling**]. "Perspectives: Jah Wobble, musician, on William Blake." *New Statesman*, No. 4952 (4 June 2009), 42-45.

§**Wolf, Edwin**. *William Blake as an Artist*

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The unpublished book was offered with Wolf's Blake papers by §Jonathan Hill, Catalogue 98 (1996), Lot 54, for \$7,500 (see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]).

**Wolf-Gumpold, Kaethe**, *William Blake: Versuch einer Einführung in sein Leben und Werk* (1964), in German; *William Blake: Painter: Poet: Visionary*, tr. **Ernest Rathgeber and Peter G. Button** (1969) <**BB**>

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§**Anon.**, *Die Tat*, 15 June 1965, in German

§**Hans A. Halbey**, *Frankfurter Allgemeine Zeitung*, 30 Oct 1965, in German

§**Anon.**, *Der 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 Oct 1969

**Wolfreys, Julian**. "Blake's London: London's Blake: an Introduction to the Spirit of London or, on the way to Apocalypse." Pp. 32-58, 213-19 of his *writing London: the trace of the urban text from Blake to Dickens*. (Basingstoke: Macmillan, 1998).

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About "the ways in which William Blake writes himself into his vision of London"; "Blake *is* London: London *is* Blake" (pp. 31, 34).

**Wolfson, Susan J.** "Blake's Politics in Rhyme and Blank Verse." Pp. 195-205 of "'Romantic Ideology' and the Values of Aesthetic Form", pp. 188-218 of *Aesthetics and Ideology*. Ed. George Levine. (New Brunswick, New Jersey: Rutgers University Press, 1994) B. "Sketching Verbal Form: Blake's *Poetical Sketches*." Pp. 27-70 of *Speak Silence: Rhetoric and Culture in Blake's POETICAL SKETCHES*, ed. **Mark L. Greenberg**. (Detroit: Wayne State University Press, 1996) C. Chapter 2 (pp. 32-62, 249-255) of her *Formal Charges: The Shaping of Poetry in British Romanticism*. (Stanford: Stanford University Press, 1997).

B and C are said to be different versions of A.

**\*Wood, Marcus.** "John Gabriel Stedman, William Blake, Francesco Bartolozzi and empathetic pornography in the *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*." Chapter 6 (pp. 129-149) of *An economy of colour: Visual Culture and the Atlantic World 1660-1830*. Ed. Geoff Quilley & Kay Dian Kriz. (Manchester: Manchester University Press.; N.Y.: Palgrave, 2003)

Scarcely related to Blake.

**Woodcock, Bruce.** "Reason and Prophecy -- Paine, Blake and the Dialectic of Revolution." Pp. 99-117 of Bruce Woodcock & John Coates, *Combative Styles: Romantic Writing and Ideology: Two Contrasting Interpretations*. ([Hull:] The University of Hull Press, [1995])

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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 & Woodcock's "Introduction" (Part III, pp. 18-32, and Part IV, pp. 38-42): Blake, who "was probably a member" of the Society for Constitutional Information, "remains the foremost visionary radical poet in the English tradition" (pp. 26, 30).

**\*Woodcock, Peter.** "Awake Albion! Awake! William Blake 1757-1827." Chapter One (pp. 5-9) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries*. (Glastonbury [Somerset]: Gothic Images Publications, 2000) **B.** §(2002)

A general account.

**§Woodman, Ross.** "Blake as Milton's Pastoral Counselor." *Journal of Pastoral Counselling*, XXVI (1991), 29-45.

**Woodman, Ross.** "Blake's Fourfold Body." Chapter 3 (pp. 86-109, 253-255) of his *Sanity, Madness, Transformation: The Psyche in Romanticism*. With an afterword by Joel Faflak. (Toronto, Buffalo, London: University of Toronto Press, 2005) **B.** (2009)

Also passim (e.g., "Blake and Wordsworth", pp. 110-113 in Chapter 4: "Wordsworth's Crazy Bedouin: *The Prelude* and the Fate of Madness"). Jung is stressed throughout.

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**Woodman, Ross.** "Frye's Blake: The Site of Opposition." Chapter 2 (pp. 47-85, 246-253) of his *Sanity, Madness, Transformation: The Psyche in Romanticism*. With an afterword by Joel Faflak. (Toronto, Buffalo, London: University of Toronto Press, 2005)

It might more appropriately be entitled "Woodman's Frye".

**§Worden, Barbara S.** "The Emotional Evangelical: Blake and Wesley." *Wesleyan Theological Journal*, XXVIII (Fall 1983), 67-79.

**\*Wordsworth Circle**  
**Volume XXX, Number 3**  
**(Summer 1999)**

**Karl Kroeber.** "The Blake Archive and the Future of Literary Studies." Pp. 123-125. (He is concerned with "dramatizing and extending major implications of Johnson's essay" below, especially for undergraduates [p. 123].)

**Andrew Cooper & Michael Simpson.** "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking." Pp. 125-131. (The essay is highly critical of the Welcome Page of the Blake Archive, suggesting "why Bill Gates and Will Blake may not be lawfully joined together" [p. 125]; for a response, see Eaves, Essick, Viscomi, & Kirschenbaum below.)

**Mary Lynn Johnson.** "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-135. ("Beware the unwritten expiration date on your project!", for "our Blake videodisc was

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untimely born" [pp. 131, 133]; for responses, see Kroeber above and Eaves, Essick, Viscomi, & Kirschenbaum below.)

**Morris Eaves, Robert N. Essick, Joseph Viscomi, & Matthew J. Kirshenbaum.** "Standards, Methods, and Objectives in the William Blake Archive: A Response." Pp. 135-144. (A response to Johnson and to Cooper & Simpson, above.)

**\*Ronald S. Broglio, Marcel O'Gorman, & F. William Ruegg.** "Digging Transformation in Blake: What the Mole Knows about the New Millennium." Pp. 144-153. (Disjointed seismic rumblings.)

**David M. Baulch.** "Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality." Pp. 154-160. (About "The challenges a hypertext edition of *The Four Zoas* presents" [p. 156], e.g., with the significance of "Zoa", the Greek plural of Zoon", which is made a "multiple plural" by Blake as "Zoas".)

**Peter J. Sorensen.** "Blake as Byron's Biographer: An Anthroposophic Reading of *The Ghost of Abel*." Pp. 161-165. ("I want to demonstrate how Blake may have wanted to rescue Byron" [p. 161].)

§**Wormser, Baron.** "William Blake." *Southwest Review*, XCI, 1 (2006), 12-18.

**Worrall, David.** "Blake." *Year's Work in English Studies*, LXXV for 1994 (1997), 391-396.

Careful evaluations of many works on Blake.

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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), 463-467.

A judicious summary.

**Worrall, David.** "Blake." *Year's Work in English Studies*, LXXIX (Covering work published in 1998) (2001), 478-485.

Thorough and reliable.

**Worrall, David,** *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820* (1992). <BBS>

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**David Simpson,** *Blake*, XXVII, 3 (Winter 1993-94), 94-97  
(Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations)

**Worrall, David.** "The 1800 London Bread Riots and William Blake." Pp. 43-47, 208 in Chapter 2: "Resistance and the Conditions of Discourse in the Early 1800s" in his *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820*. (N.Y., London, Toronto, Sydney, Tokyo, Singapore: Harvester/Wheatsheaf, 1992)

"The language of Blake's poetry ... seems to be part" of this radical street rhetoric (p. 45).

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**Worrall, D.** "Varieties of influence in William Blake." *Index to [British] Theses*, XXVII (1980), 12 (#393). Wales (Lampeter) Ph.D., 1978.

**Worrall, David.** "William Blake's Indictment for Sedition, 1803." Pp. 67-75, 211-212 in Chapter 2: "Resistance and the Conditions of Discourse in the Early 1800s" in his *Radical Culture: Discourse, Resistance and Surveillance, 1790-1820*. (N.Y., London, Toronto, Sydney, Tokyo, Singapore: Harvester/Wheatsheaf, 1992)

An excellent summary of the context of Blake's trial.

**§Worrall, David, & Steve Clark, ed.** *Blake, Nation, and Empire*. (N.Y. & London: Palgrave-Macmillan, 2005) 256 pp.; ISBN: 0333993144

**Wright, Andrew,** *Blake's Job: A Commentary* (1972) <BB>

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§**Anon.**, "Disorientations", *Times Literary Supplement*, 29 Sept 1972, p. 1145 (with another)

**Suzanne R. Hoover**, *Blake Newsletter*, VI, 3 (Winter 1972-73), 75-79

§**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXII (July 1972), 453-454

§**John Beer**, *Notes and Queries*, XX (1973), 305-307

§**Morris Eaves**, *Eighteenth-Century Studies*, VII, 2 (Winter 1973/74), 226-233

§**Anon.**, *Choice*, X (March 1973), 77

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§**Stuart Curran**, *Modern Philology*, LXXI, 4 (May 1974),  
450-452

§**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring  
1974) 155-164 (with 5 others)

**D[avid] V. E[rdman]**, *English Language Notes*, XII (Sept  
1974), 38-39

§**Pamela Dunbar**, *Notes and Queries*, NS XXII (1975), 85-  
86

**Karl Kiralis**, *Blake Studies*, VII, 1 (1975), 182-186

§**John E. Grant**, *Philological Quarterly*, LII (July 1973),  
467

§**Wright, Iovanna Lloyd**. *Urizen: A Dance Drama in Two Acts  
Adapted by Iovanna Lloyd Wright from the Poem "Urizen" by  
William Blake. Taliesen Festival of Music and Dance* [Scottsdale,  
Arizona] 1963.

**Wright, Julia M.** "And None Shall Gather the Leaves':  
Unbinding the Voice in Blake's *America* and *Europe*." *European  
Romantic Review*, VII (1996), 61-84. B. A later and longer  
version with the same title appeared as Chapter 4 in her  
*Nationalism and the Politics of Alienation* (2003).

"Blake appropriates the homology between biological and  
non-biological creativity to address the politics of the copied text"  
(1996, p. 77).

\***Wright, Julia M.** *Blake, Nationalism, and the Politics of  
Alienation*. (Athens: Ohio University Press, 2004) 8<sup>o</sup>, xxxiii, 230  
pp.; ISBN: 0821415190

She "follows Blake from his subversion of the linearity that  
enables neoclassical nationalist narratives, to his critique of the

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replicated text, to his own replicating imperialist vision" (p. xxxiii).

Chapter 1: "The Line of Progress: Blake's Laocoön and Classicist Theories of Art" appeared in a shorter version as "The Medium, the Message, and the Line in Blake's Laocoon", *Mosaic*, XXXIII (2000), 101-124, and Chapter 4 was printed with the same title in *European Romantic Review*, VII (1996), 61-84. Excerpts appear in *Blake's Poetry and Designs*, ed. Mary Lynn Johnson & John E. Grant, Second Edition (2007), 583-586.

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**David Baulch**, *Romanticism on the Net*, No. 36-37 (Nov 2004-Feb 2005), 5 printed pages (the book is "one of the most impressive recent studies of William Blake's work" [¶1])

**Jack Bushnell**, *Studies in Romanticism*, XLIV (2005), 274-277 (it is "dense, jargon-loaded" but "tightly woven, impressively researched, and often genuinely original" [p. 274])

**R. Paul Yoder**, *Romantic Circles Reviews*, 11 paragraphs, on-line (May 2006) (The book is "well-researched", but the argument is "buried under Wright's often dense prose and piles of criticism" which are often irrelevant [§1, 9])

**§Harriet Kramer Linkin**, *Clio*, XXXV (2006), 281-287  
§*Reference & Research Book News*, XIX, 23 (Aug 2004), 279

**Jason Whittaker**, *Year's Work in English Studies*, LXXXV covering work published in 2004 (2007), 613-614

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§**Jonathan Roberts**, *BARS Bulletin & Review*, No. 32 (Dec 2007), 34-36 (with another)

§**Wright, Julia**. "Greek and Latin Slaves of the Sword': Rejecting the Imperial Nation in Blake's *Milton*." Pp. 255-272 of *Milton and the Imperial Vision*. Ed. Balachandra Rajan & Elizabeth Sauer. (Pittsburgh: Duquesne University Press, 1999) Medieval and Renaissance Literary Studies

\***Wright, Julia M.** "The Medium, the Message and the Line in Blake's *Laocoön*." *Mosaic*, XXXIII, 2 (June 2000), 101-124. B. A later and longer version appears as Chapter 1: "The Line of Progress: Blake's *Laocoön* and Classicist Theories of Art" in her *Blake, Nationalism, and the Politics of Alienation* (2004).

About "correlations between Blake's works and the Laocoön debate" (2000, p. 107).

**Wright, Julia Margaret.** "The politics of defamiliarization in Blake's printed works." *DAI*, LVI (1995), 207A. Western Ontario Ph.D.

**Wright, Thomas**, *Blake for Babes* (1923) <**BB**>

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§**Anon.**, *Christian Science Monitor*, 16 Jan 1926

**Wright, Thomas.** "Blake's House, Lambeth." "*D. Na. L.*", 4 June 1912.

Blake lived at No. 21, Hercules Buildings, where there is still "at the back an old vine and an old fig tree" and a panelled room, not at No. 23 where the London County Council have put the Blake plaque.

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**Wright, Thomas**, *The Life of William Blake* (1929, 1969, 1972)  
<BB>

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**1929**

- § **Charles Gardner**, *Spectator*, 26 Jan 1929, pp. 129-130
- § **Anon.**, *Times Literary Supplement*, 7 Feb 1929, p. 95
- § **David Bromwich**, "I Spoke My Mind", *New York Times*,  
24 June 1929

**1972**

- § **Lawrence S. Thompson**, "Wright's Blake", *American Book Collector*, XXIII (May-June 1973), 111-12
- § **Anon.**, *Choice*, X (June 1973), 626
- § **Anon.**, *Papers of the Bibliographical Society of America*. LXVII (July 1973), 368
- § **Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-123 (with 6 others)

**Wu, Duncan**, ed. *Romanticism: A Critical Reader*. (Oxford & Cambridge [England]: Blackwell, 1995)

An anthology of criticism 1981-1993, including

**Nelson Hilton**. "Blakean Zen." Pp. 1-16. (Reprinted from *Studies in Romanticism*, XXIV [1985], 183-200.)

**Vincent Arthur De Luca**. "Blake's Concept of the Sublime." Pp. 17-54. (Reprinted from his *Words of Eternity: Blake and the Poetics of the Sublime* [1991], 15-52.)

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**Wylers, S.** "William Blake and the prophetic tradition." *Index to [British] Theses*, XXXV (1986), 50 (#35-0252). Oxford D.Phil., 1985.

**X**

**X.** "Blake (William)." Vol. III, p. 566, of *Encyclopédie des Gens du Monde: Répertoire universel des Sciences, des Lettres et des Arts ... par une Société de Savans ...* (Paris, Strasbourg, & Londres: Librairie de Treuttel et Würtz, **1834**) In French <Harvard>

"BLAKE (WILLIAM), graveur, peintre et poète anglais, naquit à Londres, en 1757, et mourut en 1828. Voy. Lives of English artistes, de M. Allan Cunningham."

**Y**

**Y., S. [i.e., Sarah Flower Adams].** "An Evening with Charles Lamb and Coleridge." *Monthly Repository*, NS IX (**1835**), 162-168.

She remarks of Lamb:

His strongly-marked, deeply-lined face, [*was*] furrowed more by feeling than age, like an engraving by Blake, where every line told its separate story, or like a finely chiselled head done by some master in marble, where every touch of the chisel marked some new attribute. [*P. 164*]

§**Yakovleva, G.V.** "Bleik v polemike s Reinoldsom [Blake's Polemics with Reynolds]." Pp. 11-19 of *Literaturnie traditsii v zarubezhnoi literature XIX-XX vekov* [*Literary Traditions in*

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*Foreign Literature of the XIX-XX Centuries*]. (Perm', 1983) In Russian

§**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

**Yamada, Butaro.** *Bankoku Jinmei Jisho* [*A Biographical Dictionary of the World*]. (Tokyo: Hakubunkan, 1893) In Japanese <**BSJ**>

This very brief resumé of Blake's life is apparently the first printed reference to Blake in Japanese.

**Yamakage, Takashi.** "Oe Kenzaburo *Atarashii Hito yo mezameyo* to *Natsukashii Toshi eno Tegami* ni okeru Blake to Dante no Inyo Shiku to sono Yoho: Blake and Dante in Oe Kenzaburo." *Jinbunkagaku Kenkyu, Niigata Daigaku Hinbungakubu: Studies in Humanities, Faculty of Humanities, Niigata University*, No. 92 (1996), 95-122. In Japanese

**Yamakage, Takashi.** "William Blake ni okeru Ryoseiguyū to Haninyo [Androgyne and Hermaphrodite in William Blake]." *Eibungakkaishi, Niigata Daigaku Eibungakkai* [*Bulletin of English Literature Society, English Literature Society of Niigata University*], No. 21 (1982), 53-70. In Japanese <**BSJ**>

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**Yamanaka, Sakiyo.** "Blake no Sozoryoku [Imagination in Blake]." *Eishi Hyoron, Chugoku Shikoku Igrisu Romanha Gakkai: Essays on Poetry, The Chugoku-Shikoku Society of English Romanticism*, No. 1 (1984), 3-14. In Japanese <**BSJ**>

**Yamazaki, Yusuke.** "Blake no 'contrary': Emanation to Zoa no Chowa: Blake's idea of 'contrary': The balance of Emanations and Zoas." *Nagasaki Wesleyan Tankidaigaku Kiyo: Bulletin of Nagasaki Wesleyan Junior College*, No. 23 (2000), 33-44. In Japanese

**Yamazaki, Yusuke.** "Blake no Kami: *The Everlasting Gospel* ni okeru 'contrary' no Sugata: Blake's idea of God: Showing the two contrary images of God in *The Everlasting Gospel*." *Nagasaki Wesleyan Tankidaigaku Kiyo: Bulletin of Nagasaki Wesleyan Junior College*, No. 23 (2000), 45-55. In Japanese

**Yamazaki, Yusuke.** "Blake no 'Muku to Keiken no Uta' -- Gattai Shishu no Nazo, 'Kyuyaku' to 'Shinyaku' o kaimei suru tameni: Blake's Suggestion of the Combined Book -- Illuminated Testaments: Songs of In[nocence] & Ex[perience]." *Nagasaki Kenritsu Daigaku Ronshu: Journal of Liberal Arts and Economics, The Institute of Nagasaki Prefectural University*, XXX (1997), 495-512. In Japanese

**Yamasaki, Yusuke.** "Blake's Dramatic Imagination." *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University]*, IV, 1 (2006), 99-104.

§**Yamazaki, Yusuke.** "Blake's Novelistic Idea – The Fundamental Idea of the Contrary." *Nagasaki Wesleyan Daigaku*

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*Chiiki Sogo Kenkyujo Kenkyu Kiyo* [*Bulletin of the Research Institute of Regional Area Study, Nagasaki Wesleyan University*], I, 1 (2003), 33-46. In Japanese

§**Yamasaki, Yusuke.** “Dante kara manabu Blake no shiten – sannin no Maria wo tsuite tengoku to jigoku wo miru [Blakean Vision vs. Dante's Comedy: To See Heaven and Hell through Three Women as ‘Maria’].” *Hikaku Bunka Kenkyu* [*Studies in Comparative Culture*], LXXXII (2008), 131-147. In Japanese

§**Yamazaki, Yusuke.** “Futari no yogensha ga ataeta Blake eno aihansuru kannen: Emanuel Swedenborg to John Wesley [Contrary Conceptions that Two Prophets Gave to Blake: Emanuel Swedenborg and John Wesley].” *Hikaku Bunka Kenkyu* [*Studies in Comparative Literature*], LXIV (2004), 43-53. In Japanese.

§**Yamazaki, Yusuke.** "Grimm Kyodai no 'Akazukin' to Blake no 'Lyca' – Grimm Dowa no Hensen o toshite Igrisu Romanha no Jidai o kosatsu suru [Grimm's 'Little Red Riding Hood' and Blake's 'Lyca' – Grimms' Fairy Tales and the Age of English Romanticism]." *Takushima Bunri Daigaku Kenkyu Kiho: Research Bulletin of Takushima Bunri University*, No. 59 (2000), 1-10. In Japanese, with an English abstract on pp. 9-10

§**Yamazaki, Yusuke.** *Kami to Ningen: Jesus no Ningen sei: William Blake Rombun Shu* [*God and Human: Humanity of Jesus: Essays on William Blake*]. (Tokyo: Kindai Bungei Sha, 2004) 129 pp. ISBN: 4773372117 In Japanese

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**\*Yamasaki, Yusuke.** “Tengoku to jigoku – Blake, gyakuten no hasso [Heaven and Hell: Blake's Reversible Idea].” *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo* [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University], VI, 1 (2008), 125-137, 18 plates. In Japanese

**Yamasaki, Yusuke.** “William Blake no kigeki sei [William Blake as a Comic Writer].” *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo* [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University], V, 1 (2007), 13-20. In Japanese

**Yanagi, Soetsu (Muneyoshi).** “Kotei no 2-shijin [Two Affirmative Poets].” *Shirakaba* [The White Birch], V, 5 (1914), 130-176. In Japanese <**BB**>

The essay on Blake and Whitman is incorporated in his *William Blake* (1914).

**Yanagi, Soetsu (Muneyoshi).** “William Blake' Furoku, Seigohyo [Appendix to *William Blake*, Errata].” *Shirakaba* [The White Birch], VI, 2 (1915), appendix pp. 1-6. In Japanese <**BSJ**>

**Yanagi, Soetsu (Muneyoshi).** *William Blake: kare no shogai to seisaku oyobi sono shiso* [William Blake: His Life, Works, and Thought]. (Tokyo: Rakuyo Do, 1914) 756 pp. In Japanese <**BB**>

The book incorporates his essays in *Shirakaba* (1914) <**BB** #3027, 3030> and an unpublished essay on “Blake as a Man of Thought”.

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§**Yang, Hsi-ling.** *Li chih meng*. (Peiching: Jenmin ch'u pan she: Ching hisiao Hsinhua suttien, 1988) 200 pp. In Chinese

Perhaps this is related to Jinru Yang's reproduction of Blake's *Songs* (Changsha, 1988).

**Yang, Mu [pen name of Jingxian Wang].** “Wei Blake chenqing [A Petition for Blake].” *Lianhe bao* [*United Daily News*, Taipei], 21 Nov 1993, p. 37 (*Literary Supplement*). In Chinese

Pace Zhifan Chen, “Shi kong zhi hai -- chenggong hu bian sanji zhi san [The Sea of Time and Space – Third Essay written on the Side of Chenggong Lake]”, *Lianhe bao* [*United Daily News*, Taipei], 8 Jan 1994, p. 37, Blake is not “a painter” or “a mystic poet” but “an engraving artist”, and the first two lines of “Auguries of Innocence” (“To see a World in a grain of Sand | And a heaven in a wild flower”) are not “frequently cited”.

§**Yano, Atsushi.** “Bakemono: Henkaku ki no Motarsu vision to Sono Otoshigo tachi William Blake: A Study of Images in Art and Literature with Special Reference to the Decline and Fall of Order: Monstrous and Imaginary Beings in Blake, Gruenewald, and Japanese Literature.” *Nishinippon Kogyo Daigaku Kiyo* [*Bulletin of Nishinippon Institute of Technology*], No. 17 (2001), 11-17. In Japanese

\***Yasunaga, Koji.** “William Blake, *Songs of Innocence* no dai tobira – sono zuzo to kaishaku ni kansatsu [Iconology of the title page of *Songs of Innocence*].” *Bijutsushi Ronshu* [*Kobe Review of Art History*], IX (2009), 126-142. In Japanese

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**Yasuda, Masayoshi.** "W. Blake no Tirieli ni tsuite: On W. Blake's Tirieli." *Eibeibunka Kenkyu, Ronko, Kansei Gakuin Daigaku: K.G. Studies in English, Kansei Gakuin University*, XXI (1992), 25-46. In Japanese, with an English abstract on p. 46

**Yasuda, Masayoshi.** "Blake no 'Night' ni tsuite: W. Blake's 'Night' in the Songs of Innocence." *Tokushima Bunri Daigaku Kenkyu Kiyō: Research Bulletin of Takushima Bunri University*, No. 57 (1999), 1-8. In Japanese, with an English abstract on pp. 7-8

**Yasuda, Masayoshi.** "Blake no Sozo no Kannen no Keisei -- Shoki Yogensho ni okeru: The Formation of W. Blake'[s] Idea of Creation in the Earlier Prophetic Books." *Takushima Bunri Daigaku Kenkyu Kiyō: Research Bulletin of Takushima Bunri University*, No. 55 (1998), 1-10. In Japanese, with an English abstract on p. 10.

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**Yates, D.E.** "The Use of Capitals." *Times Literary Supplement*, 5 Feb 1938, p. 92.

Praise for Sampson's careful preservation of Blake's capital letters in his editions of Blake.

**Yeats, W.B.** "Academy Portraits, XXXII. – William Blake." *Academy*, LI (1897), 634-635 ... <**BB; BBS**> **R.** §*Blake e l'immaginazione.* Tr. **L. Gallesi.** (1992) 8°, 70 pp.; ISBN: 8885387683 In Italian **S.** Reprinted in **Harold Bloom's Critical Classics: William Blake** [ed. **Alexis Harley**] (2008)

**Yeats, William Butler.** "William Blake and his Illustrations to the Divine Comedy." *Savoy*, Nos. 3-5 (1896) subtitled "His Opinions upon Art" (No. 3, pp. 41-57), "His Opinions on Dante" (No. 4, pp. 25-41), and "The Illustrations of Dante" (No. 5, pp. 31-36). **B.** Reprinted as pp.176-225 of his *Ideas of Good and Evil.* (London, 1903) **C.** (N.Y., 1903) **D.** Second Edition (London, 1903) **E.** Third Edition (London, & Dublin, 1907) **F.** Reprinted as pp. 138-175 of *Ideas of Good and Evil*, which in turn is Vol. VI of *The Collected Works in Verse & Prose of William Butler Yeats.* (Stratford on Avon, 1908) <**BB #3051A-F**> **G.** §*Zen-aku no Kannen [Ideas of Good and Evil].* Tr. Makoto Sangu. (Tokyo: To-undo Shoten, 1915) In Japanese **H.** Reprinted in pp. 116-115 of Yeats's *Essays and Introductions.* (London, 1961) <**BB #3051G**> **I.** §"William Blake et l'Art." Tr. Martine de Rougemont. *La Délirante*, No. 2 (1967) In French **M.** \**William Blake et ses illustrations pour la Divine Comédie.* Tr. Martine de Rougemont. Aquarelles de William Blake. ([No

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place:] La Délirante, 2009) In French 8°, 48 pp., 12 colour reproductions; ISBN: 9782857450931

The Sangu translation (1915) has a Preface by Yonejiro Noguchi.

**Yeats, William Butler.** "William Blake to Sozoryoku [William Blake and the Imagination]." Tr. **Yuichi Mizunoe**. Pp. 52-54 of *Yeats; Eliot; Auden*. Ed. Masao Hirai & Yuichi Takamatsu. (Tokyo: Chikuma shobo, 1975) Chikuma Sekai Bungaku Taikei 71 [Chikuma Series of World Literature Vol. LXXI]. In Japanese <**BSJ**>

**Yeats, William Butler, & J. Churton Collins.** "Mr. Churton Collins on Blake." *Times Literary Supplement*, 30 May, 13 June 1902, pp. 157, 173. <**BB**> **B.** Yeats's letter of 30 May 1902 is reprinted in his *Uncollected Prose: Vol. II: Reviews, Articles and Other Miscellaneous Prose 1897-1939*. Ed. John P. Frayne & Colton Johnson. (London, 1975) P. 294. <**BBS**> **C.** §(N.Y.: Columbia University Press, 1976)

**Yen, Aizhu, & Chunrong Zhang,** ed. *Ying Mei ming shi shanxi* [Appreciations and Analyses of Famous English-American Poems]. (Taipei: Wenhe chuban guongsi [Crane Publishing Company], 1996) Pp. 114-121. In Chinese

Interpretations of "London", "A Poison Tree", "Song [I love the Jocund Dance]", and "Why Was Cupid a Boy?"

§**Yeshima, Kenkichi.** "Whitman to [and] Blake." *Eigo Seinen: The Rising Generation*, CL (2004), 95. In Japanese  
On Whitman and Blake's "Infant Joy".

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**Yoder, R. Paul.** "Blake and the Book of Numbers: Joshua the Giant Killer and the Tears of Balaam." Chapter 4 (pp. 87-102) of *The Jews and British Romanticism: Politics, Religion, Culture*, ed. Sheila A. Spector. (N.Y. & Basingstoke: palgrave macmillan, 2005).

*Jerusalem* pl. 38 "brings together three important events from the book of Numbers: the sending of the spies in advance of the army, the attempt of Balak to hire Balaam to curse the Israelites, and the battle of Peor" concerning "how to distinguish valid claims of divine authority from invalid claims" (pp. 90-91, 99).

**\*Yoder, R. Paul.** "Blake's Pope." Pp. 23-42 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, & Barry Milligan. (Lewisberg: Bucknell University Press; London: Associated University Presses, 2001)

A fruitful essay on Blake's relationship with Alexander Pope; "Blake read Pope's Homer closely" (p. 55).

**Yoder, Richard Paul.** "Significant Events: Language and narrative in Blake's 'Jerusalem'." *DAI*, LIII (1992), 1531A. Duke Ph.D., 1992.

In "an explicitly narrative context", "I read the poem with a kind of literalist respect for the dramatic integrity of the characters and their conversations."

**§Yogev, Michael.** "Covenant of the Word: The Bible in William Blake's Late Prophetic Poems." Washington Ph.D., 1991.

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**Yokoi, Shizue.** "Fushi Shigeki *Tsuki no naka no Shima* -- Blake no Aironi to sono Soko ni nagareru mono [Satirical Poetic Drama, *An Island in the Moon* -- On Blake's Irony]." *Bungaku to Hyoron: Letters & Essays*, No. 13 (1979), 32-41. In Japanese <**BSJ**>

**\*Yoshida, Osamu.** "William Blake no 'Job Ki' [William Blake's Book of Job]." *Eishi Hyoron, Chugoku Shikoku 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.

**Young, Howard T.,** *The Line in the Margin: Juan Ramón Jiménez and His Readings in Blake, Shelley, and Yeats* (1980) <**BBS**>

**REVIEWS**

§**John C. Wilcox,** *Modern Language Notes*, XCVI (1981), 457-459

§**Michael André Bernstein,** *Yeats Annual*, II (1983), 136-137

**\*John Wilcox (bis),** *Blake*, XVI, 4 (Spring 1983), 235-239

§**Paul R. Olson,** *Comparative Literature*, XXXVII (1985), 378-379

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**Young, Mildred Binns**, *Woolman and Blake: Prophets for Today* (1971) <BB>

**REVIEW**

**Joseph Holland**, *Blake Studies*, IV, 2 (Spring 1972)

\***Youngquist, Paul**. "In the face of beauty: Camper, Bell, Reynolds, Blake." *Word & Image*, XVI (2000), 319-334. B. Revised as "Possessing Beauty", pp. 58-69 of his *Monstrosities: Bodies and British Romanticism*. (Minneapolis & London: University of Minnesota Press, 2003)

About the very influential books of Petrus Camper, *The Connexion Between the Science of Anatomy and The Arts of Drawing, Painting, Statuary, Etc. Etc.*, tr. T. Cogan, M.D. (London, 1794), and Charles Bell, *The Anatomy and Philosophy of Expression as Related to the Fine Arts* (1806), and Blake's selective classicizing of the Stedman designs (pp. 328-334).

**Youngquist, Paul**, *Madness and Blake's Myth* (1989). <BBS>

**REVIEWS**

§**Frederick Burwick**, *European Romantic Review*, I, 1 (Summer 1990), 91-94

**D[avid] V. E[rdman]**, *Romantic Movement ... Bibliography for 1989* (1990), 106-107

§**B.E. McCarthy**, *Choice*, XXVIII (1990-1991), 313

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991),

§**Jon Mee**, *Notes and Queries*, CCXXXVI [NS XXXVIII] (1991), 396-397

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§**Herbert F. Tucker**, "Recent Studies in the Nineteenth Century", *Studies in English Literature 1500-1900*, XXXI, 4 (Autumn 1991) (with 4 others)

§**Dean Wentworth Bethea**, *South Atlantic Review*, LVII, 1, (1991), 121-124

§**D.W. Dörrbecker**, *Blake*, XXV (1991), 33

§**Anon.**, *South Atlantic Review*, LVII, 1 (Jan 1992), 121-124

§**Brian Wilkie**, *Yearbook of English Studies*, XXII (1992), 316-317

**David Worrall**, *British Journal for Eighteenth-Century Studies*, XV (1992), 232-233 ("an accessible book", written "lucidly and with enormous sensitivity")

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XV for 1989 (1996), 289-290

**Youngquist, Paul**. "Reading the Apocalypse: The Narrativity of Blake's *Jerusalem*." *Studies in Romanticism*, XXXII (1993), 601-625.

The "contingent narrativity of *Jerusalem*" works by "ramification and incursion" (p. 613).

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327

**Yura, Kimiyoshi**. "Blake to kokujin ai [Blake and his Sympathy to Blacks]." *Gakuto: Gakuto [Lamplight of Learning]*, LXXX, 7 (1983), 16-19. B. Reprinted in his *Mimizuku eigaku juku* (1987). In Japanese <**BBS**>

**Yura, Kimiyoshi**. "Yanagi Shiso no Shihatsui Eki: *William Blake* [The Starting Station of the Philosophy of Yanagi: *William*

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*Blake*]." Vol. IV, pp. 679-708 of *Yanagi Muneyoshi Zenshu* [*The Complete Works of Yanagi Muneyoshi*]. (1981) In Japanese B. "Yanagi Shiso no Shihatsu Eki: *William Blake* (1[-4]) [The Starting Station of Yanagi's Thought: His *William Blake* (1[-4])]." *Mingei: The Mingei*, No. 453 (1990) [Special issue:] Muneyoshi: Blake no deai [Mineyoshi's Encounter with Blake], 2-9 <**BBS**>; No. 454 (1990), 54-60; No. 455 (1990), 59-63; No. 456 (1990), 23-28. In Japanese <**BSJ**>

According to the first part, "Yanagi was inspired by Blake's philosophy of combining art, religion and imagination into one element."

The essay also appears in the catalogue of *William Blake* (Yanagi no Deai) (1990 Sept 1-Oct 28 under Catalogues).

§**Yvonne** [tout court]. *Bumerang*. [Ilustraciones de William Blake.] (Medellin [Colombia]: Editorial El Propio Bolsillo, 1989) 21 cm. In Spanish

## Z

**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), 1205-1235.

Partly about the contexts of Blake and Yeats in Reed's poem "I am a cowboy in the boat of Ra".

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§*Za myuzu* [*The Muse*]  
Volume V, Number 1  
(1927)  
In Japanese

It includes Blake essays by

**Bunjiro Shima**, "Blake ni tsuite [On Blake]", pp. 2-3. <**BB #2699**  
(recording the name as Fujiro Shima)>

**Masatoshi Kuroda**, "Blake's Illustrations to *The Divine Comedy*", pp. 5-13. <**BB #2089**>

**Bunsho Jugaku**, "Art of William Blake", pp. 14-17. <**BB #1969**>

**Zecchi, Stefano.** *La Magia dei Saggi: Blake, Goethe, Husserl, Lawrence.* (Milano: Jaca Book, 1984) Di Fronte e Attraverso 125. In Italian

§**Zeng, Fangrong.** "Buleike shi ge zhong de lun si xiang [Ethics in Blake's Poetry]." *Foreign Literature Studies / Wai Guo Wen Xue Yan Jiu* [Wuhan, China], VI (2005), 20-27, 170. In Chinese

§**Zgorzelski, Andrzej.** *Konstrukcja i sens szkice o angrejskich tekstach poetycznych [Construction and Sense: Studies in English Poetic Texts].* (Gdansk: Gdansk University Press, 1990) 167 pp. In Polish

It is said to deal with Blake.

§**Zhirmunski, V.M.** "Vil'yam Bleik." Pp. 175-187 of his *Iz istorii zapadnoevropejskich literature [The History of Western European Literatures].* (Leningrad, 1981) In Russian

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§**Zhirmunski, V.** "Vil'yam Bleik v perevodakh S. Marshaka [William Blake in S. Marshak's Translations]." *Novii Mir*, VI (1965), 157-167. <**BBS**> **B.** *Bleik V. Isbrannnoe perevodakh Marshaka [Blake in Marshak's Translations]*. (Moskva, 1965) In Russian

§**Zimmerman, Sarah M.** "Charlotte Smith's Lessons." Pp. 121-128 of *Approaches to Teaching British Women Poets of the Romantic Period*. Ed. Stephen C. Berendt & Harriet Kramer Linken. (N.Y.: Modern Language Association, 1997)

Blake and Wordsworth are compared with Charlotte Smith.

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## **DIVISION II: BLAKE'S CIRCLE**

### **CATALOGUES**

**1989 June 15-September 24**

§*Narrative Image -- Book Illustrations in the 19th Century.*  
**Tochigi Prefectural Museum of Fine Arts**, Utsonomiya, 15  
June-30 July 1989, and **Machida City Museum of Graphic Arts**,  
13 August-24 September 1989.

It includes prints after Flaxman and Fuseli, one of them  
engraved by Blake.

**1991**

*The Painted Word: British History Painting, 1750-1830*, ed.  
**Peter Canon-Brookes**. (1991)

### **REVIEW**

**G.E. Bentley, Jr**, *Blake*, XXVII, 3 (Winter 1993-94), 79-80  
(an important visual and verbal "record of what Blake  
and his leading contemporaries ... thought was the  
noblest form of visual art" [p. 79])

**1992 November 11-December 3**

*English Romantic Landscape: John Linnell and Contemporaries.*  
Autumn 1992 Catalogue 60 [of] Martyn Gregory (London:  
**Martyn Gregory Gallery**, 1992)

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all  
reproduced, include John Linnell (No. 6-10), his son William

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Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

**1993 January 15-April 12, May 9-July 25**

**Andrew Wilton & Anne Lyles.** *The Great Age of British Watercolours 1750-1880.* [Exhibited 15 January-12 April 1993 at the] *Royal Academy of Arts* [London] and [9 May-25 July 1993 at] *The National Gallery of Art* [Washington, D.C.] (Munich: Prestel-Verlag, 1993)

It consists mostly of 226 fine colour reproductions. In a Blake context, the most important works are the Blakes No. 9-11 (including the Arlington Court Picture), Constable No. 26-35, John Linnell No. 203-208, John Martin No. 210-211, Samuel Palmer No. 223-230 (including "Bright Cloud", "The Lonely Tower", "A Towered City", and "Morning" for Milton), George Richmond No. 236, Cornelius Varley No. 311-215, John Varley No. 316-319, James Ward No. 320-321, and especially J.M.W. Turner No. 277-306.

**1993 January 23-February 21**

**David Alexander.** *Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800.* [Catalogue of an exhibition at the **University of York** 23 January-21 February 1993 and elsewhere.] (York: University of York [sold in aid of the Laurence Sterne Trust, Shandy Hall], 1993) 72 pp., 52 reproductions, 65 entries.

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books", an important category, since "works of

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imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's *Vicar of Wakefield* and from \**Henry IV*, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

**1993 July 22-1994 April 3**

\**Visions of Antiquity: Neoclassical Figure Drawings*. [Compiled by] Richard J. Campbell & Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, & Marsha Morton (Los Angeles: **Los Angeles County Museum of Art**; Minneapolis: **The Minneapolis Institute of Arts** 1993)

The British Drawings include George Romney (No. 1-2), Benjamin West (No. 3-4), John Hamilton Mortimer (No. 5), Angelica Kauffmann (No. 6), John Flaxman (No. 8-10), and William Blake (No. 11, "A Breach in a City, the Morning After the Battle").

**1993**

§*British Prints 18th-20th Century: Catalogue 4* (London: [Michael J.] **Campbell Fine Arts**, 1993)

Blake and his followers are Nos. 4-7, 9-18, 69, 74-83, 109-116, 121-124, 144-145, including as No. 9 Blake's engraving of "The Fall of Rosamond" printed in three colours, second state

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(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 & Gallery, The **University of Maryland** Baltimore County, 1995

Catalogue by Mr Betz of works from his collection, including as Lots 7-10 three prints by Blake and a copy by W.B. Scott of Blake's "St Matthew".

**BOOKS AND ESSAYS**

**Donald, Diane.** *The Age of Caricature: Satirical Prints in the Reign of George III.* (New Haven: Paul Mellon Centre for Studies in British Art, 1996)

**REVIEW**

**Alexander S. Gourlay,** *Blake*, XXXII (1998-99), 74-75  
(because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74])

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**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. 187-197, by Suzanne Matheson), "Prints" (pp. 207-214, by David Bindman), and "Poetry" (pp. 220-229, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D.W. Dörrbecker), Henry Fuseli (Dörrbecker), William Hayley (Mee), Joseph Johnson (Mee) and his Circle (Mee), John Linnell (Mee), "London's most celebrated gentleman thief", William Owen Pughe, William Sharp (Dörrbecker), J.G. Stedman, Thomas Stothard (Dörrbecker), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).

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**BARRY, James (1741-1806)**  
**Painter, friend of Blake**

**2005 October 22-1806 March 4**

*James Barry 1741-1806: "The Great Historical Painter"*. Ed. Tom Dunne with contributions by William L. Pressly, Fintan Cullen, Michael Phillips, Peter Murray, Tom Dunne, Elmarie Nagle, Margaret Lind, Dawn Williams, Colleen O'Sullivan. (Cork: Crawford Art Gallery & Gandon Editions, 2005) 4<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 Jan 2006

§**Allan, David G.C.** *The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or "Great Room" of the RSA in London.* (London: Calder Walker Associates, 2005)

§**Anon.** "Books and Arts – Gothic Romance – James Barry and Henry Fuseli." *Economist*, CCCLXXVIII (2006), 70, 90.

§**Crookshank, Anne.** "The Genius of James Barry." In her *Ireland's Painters*. (New Haven: Yale University Press, 2002)

§**Gordon, Scott Paul.** "Reading Patriot Art: James Barry's King Lear." *Eighteenth-Century Studies*, XXXVI (2003), 491-509.

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§**Howard, Jeremy.** “‘Into the Cyclops Eye’ – James Barry, Historical Portraiture and Colonial Ireland.” In *A Shared Legacy: Essays in Irish and Scottish Art and Visual Culture*. Ed. Frinten Cullen & John Morrison. (Aldershot & Burlington, Vermont: Ashgate, 2005)

§**Myrone, Martin.** “James Barry.” Review [of what?] in *Print Quarterly*, XXIV (2007), 68.

§**Pressley, William L.** “James Barry and the Print Market: A Painter-Etcher avant la lettre.” In *Art and Collecting in the Eighteenth Century: New Dimensions and Multiple Perspectives*. Ed. Elise Goodman. (Newark: University of Delaware Press, 2001)

**BARTON, Bernard (1784-1849)**  
**Quaker Poet**

**Bullen, A.H., rev. James Edgar Barcus, Jr.** “Barton, Bernard (1784-1849), poet ....” *Oxford Dictionary of National Biography*, IV (2004), 191-192.

**BASIRE, James (1730-1802)**  
**Engraver, Blake's master**

**Peltz, Lucy.** “Basire, Isaac (1704-1768)” (includes James Basire). *Oxford Dictionary of National Biography*, IV (2004), 234-237.

**BOWYER, Robert (1758-1834)**

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**Print Impresario**

§**Arnold, Dana.** “Robert Bowyer’s Historic Gallery and the Feminization of the ‘Nation’.” In *Cultural Identities and the Aesthetics of Britishness*. Ed. Dana Arnold. (Manchester & N.Y.: Manchester University Press, 2004)

§**Hutton, R.W.** “Robert Bowyer and the Historic Gallery: A Study of the Creation of a Magnificent Work to Promote the Arts in England.” Chicago Ph.D., 1992.

§**Roman, C.** “Pictures for Private Purses: Robert Bowyer’s Historic Gallery and Illustrated Edition of David Hume’s *History of England*.” *DAI*, LVIII (1997), 2429A. Brown Ph.D., 1997.

**BOYDELL, John (1719-1804)**  
**Print-Impresario and employer of Blake**

*The Boydell Shakespeare [sic] Gallery.* Ed. Walter Pape & Frederick Burwick in Collaboration with the German Shakespeare Society. (Bottrop Peter Pomp, 1996)

Published to accompany an exhibition 25 April-6 June 1996  
(**Museum Bochum** [Germany]), 12 January-9 March 1997  
(**University of California at Los Angeles**).

A Collection of essays, including Petra Maisak, “Henry Fuseli (Johann Heinrich Füssli) – Shakespeare’s Painter.” Pp. 57-74.

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**Dias, Rosemarie Angelique.** "John Boydell's Shakespeare [*sic*] Gallery and the Promotion of a National Aesthetic (England)." *DAI*, LXVII (2004), 469C. York [England] Ph.D., 2004.

**Hamlyn, Robin.** "The Shakespeare [*sic*] Galleries of John Boydell and James Woodmason." Pp. 97-113 of *Shakespeare in Art*. Ed. Jane Martineau & Desmond Shawe-Taylor. (London & N.Y.: Merrell, 2003)

**Sillars, Stuart,** "'A Magnificent Scheme (If It Can But Be Effected)': Boydell, Criticism and Appropriation." Chapter 9 (pp. 254-299) of his *Painting Shakespeare: The Artist as Critic 1720-1820*. (Cambridge: Cambridge University Press, 2006).

**BUTTS, Thomas (1757-1845)**  
**Bureaucrat, Patron, and Friend of Blake**

Thomas Butts, Great Marlborough-street, Gent. and [*his son*] Joseph Edward Butts, same place, were recorded as not having claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800.<sup>580</sup>

**Blake's student, son of his patron**

Two copies of a previously unrecorded engraving inscribed "Man on a Drinking Horse", "T Butts: sc", "22 Jany 1806", are reported in R.N. Essick, "Blake in the Marketplace, 2002", *Blake*, XXXVI (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City,

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<sup>580</sup> Eighteenth Century Collections-on-line, Gale Group.

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Missouri, from the copperplate donated by Col. W.R. Moss (doubtless the Blake collector Lt Col W.E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake's pupil; Blake's first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (*BR* (2) 768).

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan in 1964-77.

**CALVERT, Edward (1799-1883)**  
**Artist, Disciple of Blake**

**D.W. Dörrbecker.** "Calvert, Edward." Band 15, pp. 623-625 of *Allgemeines Künstler Lexikon: Die Bildenden Künstler aller Zeiten und Völker*. (München-Leipzig: K.G. Saur, 1997)

A densely packed essay with an extensive bibliography and picture locations.

**Lister, Raymond.** "Calvert, Edward (1799-1883), artist ...." Vol. IX, pp. 579-581, of *Oxford Dictionary of National Biography* (2004).

**COSWAY, Maria (1760-1838)**

**Painter**

**COSWAY, Richard (1740-1821)**

**Miniaturist, Acquaintance of Blake**

**1995 August 11-1996 February 18**

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**Stephen Lloyd.** *Richard & Maria Cosway: Regency Artists of Taste and Fashion.* [Catalogue of an exhibition held at the **Scottish National Portrait Gallery**, Edinburgh from 11 August to 22 October 1995 and at the **National Portrait Gallery**, London from 17 November 1995 to 18 February 1996]. With Essays by Roy Porter & Aileen Ribeiro. (Edinburgh: Scottish National Portrait Gallery, 1995) 4<sup>o</sup>, 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 & London, 2001)

**Gerald Barnett.** *Richard and Maria Cosway: A Biography.* With a Foreward by Daphne Foskett. (Tiverton, Devon: West Country Books, 1995) 8<sup>o</sup>, 288 pp.; ISBN: 0718829411

See 1995 August 11-1996 February 18

**Lloyd, Stephen.** “The Cosway Inventory of 1820 Listing Unpaid Commissions and the Contents of 20 Stratford Place, Oxford Street, London.” *Walpole Society*, LXVI (2004), 163-217, pl. 61-130.

The inventory is at Fondazio Cosway at Lodi (Italy).

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**Lloyd, Stephen.** "Cosway, Richard (*bap.* 1742, d. 1831), artist and collector ...." Vol. XIII, pp. 557-563, of *Oxford Dictionary of National Biography* (2004).

See also Stephen Lloyd, "Baroness Maria Catherine Cecilia (*née* Hadfield)", pp. 554-557.

**Reynolds, Graham.** "Late Eighteenth-Century Miniatures by Richard Cosway and Andrew Plimer." Pp. 115-124 of *British Art 1740-1820: Essays in Honor of Robert R. Wark*. (San Marino: Huntington Library, 1992)

Especially about the 25 Cosway miniatures in the Huntington.

**CROMEK, Robert Hartley (1770-1812)**  
**Entrepreneur, Engraver, Friend-Enemy of Blake**

See the Cromek Archive in Part IV, Catalogues and Bibliographies, 2008

Letter to **William Hayley** (no date given)

Enclosing Blake's letter [*to Hayley of 27 November 1805 about his designs for Blair*]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

Cromek's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [*i.e.*,] An Important Series addressed to

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Wm. Hayley", 2 March 1885, Lot 17 (together with Blake's letter). The Cromek letter has not been traced or its existence previously recorded.

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek's *Reliques of Robert Burns* (Dec 1808) (Pforzheimer Collection, New York Public Library).

**David Alexander.** "Cromek, Robert Hartley." Vol. VIII, p. 186 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Read, Dennis M.** "Cromek, Robert Hartley (1770-1812), engraver and literary entrepreneur ...." Vol. XIV, pp. 293-294, of *Oxford Dictionary of National Biography* (2004).

See also Michael Warrington, life of the entrepreneur's son "Cromek, Thomas Hartley (1805-1873), painter ....", pp. 294-295, who went to the Moravian school at Fulneck in 1820.

**CUMBERLAND, George (1754-1848)**  
**Dilettante, polymath, friend of Blake**

**Manuscript Geological Commonplace Book**

**DESCRIPTION:** Large folio, with notes by Cumberland and others, MSS from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils etc with some printed George Cumberland ephemera, some of which are also in the Bristol Library collections of cuttings<sup>581</sup> on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

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<sup>581</sup>G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* (N.Y. & London: Garland, 1975), 45; the geology commonplace book is not listed here.

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**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>582</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, & 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>583</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 to R.N. Essick. (Cumberland's hand is almost certain, the subject somewhat less so, but it is very like Cumberland's portrait of

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<sup>582</sup> It is listed in J. Plant's catalogue of the Manchester Geological Society library (1875), 14.

<sup>583</sup> Professor Torrens, a distant connection of Blake's patron Major General Sir Henry Torrens (see *BR* (2) 441, 786, 800), also has Cumberland's heavily annotated copy of Johan Samuel Müller's *Crinoidea* (1821) which had also escaped from the Society's Library. Professor Torrens intends to do some justice to Cumberland's interests in science.

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Catherine in the Fitzwilliam Museum.) **N.B.** Catherine, who signed her marriage register with an X in 1782 (*BR* (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in R.N. Essick, "Blake in the Marketplace, 2005", *Blake*. XXXIX (2006).

A Sickness Club Record Book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: "Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.",<sup>584</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>585</sup> and only six copies have been traced today. Curiously, however, an anonymous review appeared in *The European Magazine*, XXXV (March 1799), 183-184:

From the time of Sir Thomas More's Utopia, many works of a similar kind to the present, describing the laws, manners, and customs of countries supposed to be found in the interior of America, or as with the present case and the Adventures of Gaudentio de Lucca,<sup>586</sup> have been given to the public, and received with various success, according to the abilities of the

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<sup>584</sup> Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by Dr Hugh Torrens.

<sup>585</sup> MS note in the Bodley copy of *The Captive*.

<sup>586</sup> [Simon Berington], *The Memoirs of Signor Gaudentio di Lucca* (1737 ff.); see "*The Captive of the Castle of Sennaar and The Memoirs of Signor Gaudentio di Lucca*", pp. xxvii-xxxvi of George Cumberland, *The Captive of the Castle of Sennaar*, ed. G.E. Bentley, Jr (1991).

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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>587</sup> manuscript journal of a

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<sup>587</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

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sketching tour in Kent with Cumberland and Thomas Stothard, 22-26 May 1779, 90 pp., inscribed "A Highmore" (Anthony Highmore [1758/9-1829], brother of John). It bears no reference to Blake's tour on the Medway River in Kent with Stothard and Cumberland in 1780 or 1781 (*BR* [2] 22-24). On 24 May 1779 Cumberland and Stothard crossed "over the [*Medway*] River to Allington Castle [*just North of Maidstone, Kent*], to take views"; Stothard's pencil drawing (in the Tate) of the castle inscribed "1779" must have been made during this tour,<sup>588</sup> not on that with Blake and Cumberland.

**George Cumberland.** *The Captive of the Castle of Sennaar: An African Tale in Two Parts: Part 1 THE SOPHIANS (Printed in 1798 and 1810), Part 2 THE REFORMED (Manuscript of c. 1800)*. Ed. G.E. Bentley, Jr. (Montreal, Kingston [Ontario], London, Buffalo: McGill-Queen's University Press, 1991)

"Introduction" (pp. xiii-xli), "The History of *The Captive* Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liv), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-322), "Appendix I: Substantive Emendations to the Text of *The Captive* Part 2" (pp. 323-348), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-351).

## REVIEWS

*University Press Book News* (March 1992), 38

**A.D. Harvey**, *Eighteenth Century Fiction*, LII (1992), 193-194 ("to be welcomed", with reservations)

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on the facing verso in the hand of George Cumberland, Jr.

<sup>588</sup> All the information here derives from R.N. Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII (2010), 135, citing the sale of the Highmore manuscript at Bonham's (London), 24 March 2009, Lot 109.

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**Pamela Clemit**, *Notes and Queries*, CCXXXVIII [NS XL] (June 1993), 253-254 (this "lavish edition ... is of special interest as a fictional commentary on changing notions of social reform")

**Robert Kiely**, *Blake*, XXVII, 3 (Winter 1993-94), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84])

**Anon.** "Living Authors, Natives of Bristol, or Residing in That City and Its Vicinity." Pp. 58-63 of *The Bristol Memorialist*. (Bristol: William Tyson, 1823) Pp. 62-63. <Bodley>

The bibliography of George Cumberland (pp. 622-63), which must be derived from Cumberland himself, includes his *Thoughts on Outline* (1796): "Half the [24] designs engraved by the author, the other half [8] by Mr Blake".

His *Captive of the Castle of Sennaar* (1798) was "published gratis". The second edition of it in *Original Tales* (1810) was "altered, but not terminated as the author intended".

**Bentley, G.E., Jr.** "The Suppression of George Cumberland's *Captive of the Castle of Sennaar* (1798): Liberty vs Commerce." *Yale University Library Gazette*, LXXI (1997), 155-158.

**Greenacre, Francis.** "Cumberland, George (1754-1848), writer on art and watercolour painter ...." Vol. XIV, pp. 614-615, of *Oxford Dictionary of National Biography* (2004).

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**§Dörrbecker, D.W.** "Cumberland, George." Vol. XXIII, pp. 76-78, of *Allgemeines Künstlerlexikon*. (Munich & Leipzig: K.G. Saur, 1999) In German

**Johnes, Thomas.** *A Land of Pure Delight: Selections from the Letters of Thomas Johnes of Hafod, Cardiganshire (1748-1816)*. Ed. Richard J. Moore-Colyer. (Llandysul: Gomer Press, 1992)

An account of "George Cumberland" (pp. 62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin's *Father's Memoirs of His Child* (1806) "You will see an account of Blake and an eulogium of your humble servant. Blake is certainly verging on the extravaganza" (p. 230).

**Rodgers, David.** "Cumberland, George." Vol. VIII, p. 264, of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**CUNNINGHAM, Allan (1784-1842)**  
**Biographer**

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.

**Anon.** *The Life of Allan Cunningham*. ([No place given:] Gardners Books, 2007)

**Greene, Richard.** "Allan Cunningham (1784-1842)." Pp. 46-52 of *Nineteenth-Century British Literary Biographers*. Ed. Steven Serafin. (Detroit, Washington [D.C.], London Gale Research,

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1994) Dictionary of Literary Biography Volume One Hundred Fifty-Four

**Stephen, Leslie, rev. Hamish Whyte.** “Cunningham, Allan [*pseud.* Hidellana] (1784-1842), poet and song-writer ....” Vol. XIV, pp. 669-670, of *Oxford Dictionary of National Biography* (2004).

It says that manuscript “lives of painters and related corresp.” including his life of Blake (1830) are in the National Library of Scotland. [The National Library of Scotland does *not* have the MS of Cunningham’s *Lives*, though it does have (MS 827) a mixed set of the printed version (1830-39) annotated by Cunningham or (in the case of Blake) by his son (used in Heaton’s edition of Cunningham [1879-1880]) plus correspondence connected with the *Lives*.]

**ENSOM, William (1796-1832)**  
**Engraver**

**Hunnisett, B.** “Ensom, William (*bap.* 1796, *d.* 1832), engraver ....” Vol. XVIII, 464, of *Oxford Dictionary of National Biography* (2004).

**FINCH, Francis Oliver (1802-62)**  
**Artist, disciple of Blake**

**Lister, Raymond.** “Finch, Francis Oliver (1802-1862), watercolour painter ....” Vol. XIX, pp. 559-560, of *Oxford Dictionary of National Biography* (2004).

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§**Schoenherr, Douglas E.** *Francis Oliver Finch.* (Ottawa: Musée des beaux arts du Canada, 2005)

**FLAXMAN, John (1756-1826)**  
**Sculptor, Lifelong Friend of Blake**

**1918**

**Scott and Fowles Gallery** exhibition (1918)

Drawings from the Hope collection at Deepdene. Apparently there was no catalogue.

**REVIEW**

§**Anon.**, "Drawings, Sculpture and Miniatures: Art at Home and Abroad", *New York Times*, 24 Nov 1918

**1996**

*Flaxman: La 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.

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**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**

§*John Flaxman, 1756-1826, master of the purest line.* [An exhibition 24 April-14 June 2003 at the **Sir John Soane Museum and University College London.**] Ed. David Bindman. (London: Sir John Soane's Museum and University College, London, 2003) 64 pp.

**Deanne Petherbridge.** "Constructing the Trajectory of the Line."  
**Anna Schultz.** "From Student to Professor of Sculpture: John Flaxman and the Royal Academy."

**Alison Wright.** "'In the Spirit': Flaxman and Swedenborg."

**Bethan Stevens.** "Putting to rights some of the wrecks: Nancy Flaxman's contributions to the Italian journey."

**Helen Dorey.** "Flaxman and Soane."

**Eckart Marchand.** "The Flaxman Gallery at University College London and its History."

**REVIEWS**

*Architect's Journal* (27 April 2003)

**John Russell Taylor,** "Thomas Jones / John Flaxman",  
*Times* [London], 4 June 2003

**2009 February 24-June 28**

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§*Angels Guiding a Soul to Heaven and Other Drawings by John Flaxman (1755-1826)*, Princeton University Art Museum (2009)

The newly acquired Swedenborgian drawing of 1787-94 is among 70 by Flaxman in the Princeton collection.

**2009 April 9-July 12**

§*John Flaxman and the Renaissance: John Flaxman und die Renaissance*, Bode Museum (Berlin, 2009)

**REVIEW**

**Eckart Marchand**, "John Flaxman", *Burlington Magazine*, CLI, 2175 (July 2009)

**FLAXMAN LETTERS**

<b>DATE</b>	<b>RECIPIENT</b>	<b>ARCHIVE</b>
2 Feb 1794	William Gunn NF <sup>589</sup>	Norfolk Record Office <sup>590</sup>
29 March 1799	?? <sup>591</sup>	§Argosy Book Store May 2009 on-line catalogue
1 July 1800	William Gunn <sup>592</sup>	Norfolk Record Office
5 Jan 1802	William Gunn NF	Norfolk Record Office

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<sup>589</sup> "the Drawings from Aeschylus which delight all who see them are compleat save one .... I chose out the best therefore of the Homer & the Herculeaneum are also safely deposited & Paid for"

<sup>590</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>591</sup> Regarding the inscription on a monument, 3 pp.

<sup>592</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 ...."

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10 July	1802	?? <sup>593</sup>	§A.R. Heath catalogue [Feb 2009], Lot 20)
17 Oct	1802	William Gunn <sup>594</sup>	Norfolk Record Office
11 April	1807	John Hawkins	Cornwall Record Office <sup>595</sup>
11 April	1820	John Hawkins	Cornwall Record Office
14 Nov	1803	John Hawkins <sup>596</sup>	Cornwall Record Office
29 Dec	1805	William Gunn	Norfolk Record Office
19 Feb	1806	William Gunn	Norfolk Record Office
n.d.		William Gunn	Norfolk Record Office
March	1810	William Gunn	Norfolk Record Office
4 June	1811	William Gunn	Norfolk Record Office
Nov	1812	William Gunn	Norfolk Record Office
2 Dec [no year]		William Gunn NF <sup>597</sup>	Norfolk Record Office
9 Dec	1812	William Gunn	Norfolk Record Office
6 April	1813	William Gunn NF <sup>598</sup>	Norfolk Record Office
25 May	1813	Mrs Yarborough <sup>599</sup>	Doncaster Archives
n.d.		William Gunn NF	Norfolk Record Office

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<sup>593</sup> About a subscription to commission a monument to Captain Miller, 1½ pp.

<sup>594</sup> About working with granite and basalt.

<sup>595</sup> According to the on-line abstracts, none of the Cornwall Record Office Flaxman letters is related to William Blake.

The Cornwall Record Office also has the Marriage Settlement of William Blake and Elizabeth Harwood (1793), letter of William Blake of St Mawes to William Chapel, Merchant, Plymouth Dock, 27 Aug 1786; Will of William Blake, Merchant of St Mawes (1816), Will of William Blake, Labourer of Cuby (1822), and a letter of William Blake to William Hawkin, Yeoman, husbandry (10 Oct 1791).

<sup>596</sup> about Hawkins's statue of Mercury.

<sup>597</sup> Gives a plot summary of a long poem by Flaxman being sent separately. "Our war with America is a very bad thing".

<sup>598</sup> Copy of a poem by Flaxman called "The Complaint".

<sup>599</sup> Apparently about the Yarborough monument in St Mary's Church, Campsall, Yorkshire.

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17 Feb	1814	William Gunn	Norfolk Record Office
22 Feb	1814	William Gunn	Norfolk Record Office
11 June	[1814]	William Gunn	Norfolk Record Office
30 Sept	1814	William Gunn	Norfolk Record Office
1 Oct	1814	William Gunn <sup>600</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
12 Sept	1815	William Gunn	Norfolk Record Office
15 Jan	1816	William Gunn NF	Norfolk Record Office
15 March	1816	William Gunn NF <sup>601</sup>	Norfolk Record Office
28 Dec	1816	William Gunn	Norfolk Record Office
29 July	1817	William Gunn NF <sup>602</sup>	Norfolk Record Office
14 Sept	1818	?? <sup>603</sup>	§Julian Browning Auto- graphs, May 2009, on-line
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

<sup>600</sup> "I am going to publish ... outlines from Hesiod" [engraved by William Blake]. Blake's first plates for Hesiod was paid for on 22 Sept 1814 (*BR* (2) 772). The same passage from a letter from Flaxman to Gunn of the same date is quoted from British Library Add. MSS. 39790, f. 30, by Martin Myrone, *The Blake Book* (2007), 142. I cannot explain the duplication of original manuscript letters.

<sup>601</sup> About Flaxman's designs for "The Shield of Achilles".

<sup>602</sup> "the beautiful Hesiod" engravings were published in March.

<sup>603</sup> About the inscription on a monument to Sir John Moore, 1 p.

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9 Sept	1822	William Gunn	MAF	Norfolk Record Office
8 Oct	[1822]	William Gunn		Norfolk Record Office
15 Oct	1822	William Gunn		Norfolk Record Office
15 Nov	1822	John Hawkins		Cornwall Record Office
n.d.		William Gunn	MD	Norfolk Record Office
Jan	1823	William Gunn	MAF	Norfolk Record Office
23 Jan	1823	John Hawkins		Cornwall Record Office
7 March	1823	John Hawkins		Cornwall Record Office
31 March	1823	John Hawkins		Cornwall Record Office
5 Aug	[?1823]	William Gunn	MD <sup>604</sup>	Norfolk Record Office
24 Oct	1823	William Gunn	MAF	Norfolk Record Office
3 Nov	1823	John Hawkins		Cornwall Record Office
23 Nov	1823	John Hawkins		Cornwall Record Office
9 Dec	1824	William Gunn		Norfolk Record Office
25 Dec	1824	John Hawkins		Cornwall Record Office
3 Jan	1825	John Hawkins		Cornwall Record Office
19 May	1825	Benjamin Gott		Brotherton Library
19 Jan	1826	Benjamin Gott		Brotherton Library
13 Feb	1826	William Gunn	+MAF	Norfolk Record Office
23 May	1826	Benjamin Gott	<sup>605</sup>	Brotherton Library
27 Jan	1827	William Gunn	MAF	Norfolk Record Office
23 May	1826	Benjamin Gott	<sup>606</sup>	Brotherton Library

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<sup>604</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.

<sup>605</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>606</sup> The letter includes sketches. The Brotherton collection also includes a letter from

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n.d.                      ??<sup>607</sup>                      Gloucestershire Archives

MAF = by Mary Ann Flaxman, John Flaxman's half-sister

+MAF = By John and Mary Ann Flaxman.

MD = By Maria Denman, John's sister-in-law.

NF = By Nancy Flaxman, John's wife.

+NF = By John and Nancy Flaxman.

The Brotherton Library is in Leeds University.

### **DOCUMENTS ABOUT FLAXMAN**

Five letters to Flaxman from Lord Egremont, including two about work in progress, are in Somerset Archives, and receipted bill for models to him are in the West Sussex Record Office.

A Document about a 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 Nov 2008, #143 (ESTIMATE £800-£1,200 [sold for £3,360]).<sup>608</sup>

Aeschylus and *Iliad*, advertisement in the *Times* [London], **23 March 1795**.

§*Dante: La Divina Commedia illustrata da Flaxman*. Ed. Francesca Salvadori. (Milano: Electa, 2004) In Italian B. §*John Flaxman: The Illustrations for Dante's Divine Comedy*. (London: **Royal Academy of Arts**, 2005)

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Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

<sup>607</sup> Five letters, with his bills about the monument to Sir Rowland Winn.

<sup>608</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

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Essays by Carlo Ossola, David Bindman, and Salvadori.

§*Flaxman's Illustrations for Dante's Divine Comedy*. (Mineola, N.Y.: Dover Publications, 2007) Oblong 8°; ISBN: 0486455580

A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow's translation of Dante on versos.

§**Achim Lipp**. *Superflax 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 Dec 1926, p. 19.

**Anon.** "Life and Character of John Flaxman: Mr. W.G. Constable's Lecture." *Times* [London], 8 Dec 1926, p. 19.

**Anon.** "Mr. Flaxman." *Times* [London], **25 June 1827**, p. 7.  
An appreciation.

**Anon.** "A Sculptor's Models: Aspects of Flaxman's Art." *Times* [London], 7 Dec 1955, p. 3.

**Anon.** "Works of Flaxman." *Times* [London], **16 March 1861**, p. 8.

An advertisement to raise money to purchase works of Flaxman from the collection of the late "Miss Denman, the adopted daughter of Flaxman" for The Flaxman Gallery in University College London.

**Ashton, Algernon.** "Flaxman's Grave." *Times* [London], 12 Dec 1907, p. 10.

Flaxman's tomb is in a sad state.

**Baines, Peter.** "Flaxman, John 1755-1826." Vol. I, pp. 358-360, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. & London: Fitzroy Dearborn, 2004)

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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 & N.Y.: Peter Lang, 2000) Studies in Interdisciplinarity Vol. X ISBN: 0820423181

**Bentley, G.E., Jr.** "The Unrecognized First Printing of Flaxman's *Iliad* (1793)." *A & B: Analytical & Enumerative Bibliography*, NS IX (1995 [i.e., Spring 1998]), 102-120.

"The unrecognized first printing of the first edition ... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (p. 117).

§**Bilbey, Diane**, with the Assistance of **Marjorie Trusted.** *British Sculpture 1470 to 2000: A Concise Catalogue of the Collection at the Victoria & Albert Museum.* (London: V&A Publications, 2002)

Valuable for the section on Flaxman.

**Bindman, David.** "Flaxman, John." Vol. XI, pp. 161-163, of *The Dictionary of Art.* Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

§**Bindman, David.** "John Flaxman's 'Adoration of the Magi' Rediscovered." *Apollo*, No. 526 (2005), 40-45.

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**§Gyllenhaal, Martha.** “John Flaxman’s Illustrations to Emanuel Swedenborg’s *Arcana Coelestia*.” *Studia Swedenborgiana*, 9/4 (1996), 1-71.

**Hendriks, Ella.** “The first patron of John Flaxman.” *Burlington Magazine*, CXXVI (1984), 618-622, 625.

Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.

**King, James.** “Flaxman, Kemble, and Talma: A New Anecdote.” *Notes and Queries*, CCXIX (NS XXI) (1974), 175.

The anecdote of 1817 is from the commonplace book of W.G. Meredith.

**§Lines, Richard.** “John Flaxman, Sculptor of Eternity.” *Things Seen and Heard: Newsletter of the Swedenborgian Society*, No. 3 (2000), <http://swedenborg.org.uk/new/winter2000.html>

**Mcevansoneya, Philip.** "Lord Egremont and Flaxman's 'St Michael overcoming Satan'." *Burlington Magazine*, CXLIII (June 2001), 351-59.

It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59).

**Miller, Charlotte.** “John Flaxman’s Working Copy of Dante’s *Divina Commedia*.” *Italian Studies*, LVIII (2003), 75-87.

“Flaxman” is written by Nancy Flaxman on the title pages of *Divina Commedia*, ed. Andrea Rubbi, 3 vols. (Venice: Antonio Zutta & Figli, 1784), which is Vol. III-V of *Parnaso Italiana* in the Harold Acton Library in the British Institute of Florence.

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§**Simpson, Ian.** *Anatomy of Humans: Including Works by Leonardo da Vinci, John Flaxman, Henry Gray and Others.* (N.Y.: Crescent Books, 1991) ISBN: 9780517053942 B. *Anatomie \_lov\_ka: Leonardo da Vinci, John Flaxman, Henry Gray a dal\_i.* ([Prahá: Rebo [1994]) ISBN: 9788085815115 In Czech  
A drawing-instruction book.

**Stoker, Mark.** "John Flaxman 1755-1826." Vol. I, pp. 565-567, of *The Encyclopedia of Sculpture.* Ed. Antonia Boström. (N.Y. & London: Fitzroy Dearborn, 2004)

**Symmons, Sarah.** "Flaxman, John (1755-1826), sculptor, decorative designer, and illustrator ...." Vol. XXI, pp. 4-10, of *Oxford Dictionary of National Biography* (2004)

**Young, John.** "Flaxman home ruling defended." *Times* [London], 18 June 1981, p. 3.

About the proposed destruction of 7 Greenwell Street.

**FUSELI, John Henry (1741-1825)**  
**Painter, Friend of Blake**

**1992 April 14**

§**Christie's** sale of [57] *Drawings by Henry Fuseli, R.A.* (1992)

**1990**

*Füssli Nationalmuseum Stockholm, 1990.* (1991) In Swedish

**William Blake and His Circle**  
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**1994**

\***Weinglass, D.H.** *Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné.* (Aldershot, Hampshire: Scolar Press, 1994) 4°; xxxvi, 412 pp., over 300 reproductions; ISBN: 0859678822

A masterful catalogue, particularly valuable for the extraordinary mass of information systematically presented, for the reproductions of almost all the 306 engravings described (plus reprints of many of them), and for the transcription of scores of prospectuses.

**REVIEW**

**C.S. Matheson**, *Huntington Library Quarterly*, LIX (1998), 571-575 ("One is very grateful for access to information painstakingly culled from prints housed in British, American, and Swiss collections" [p. 575])

**1995 June 25-September 19**

**Waldkirch, Bernhard von.** *Füssli und Shakespeare: Gemälde, Zeichnungen und Druckgraphik 25. Juni-19. September* [1999]. In German

A 2-page flyer for the exhibition at the **Zurich Kunsthaus**.

**REVIEW**

**Matthias Vogel**, "Gefühlstrunkenheit in bescheidenem Rahmen – J.F. Füssli im Kunsthaus", *Neue Zürcher Zeitung*, 14 July 1999, p. 38, in German

**1997 September 7-December 7**

*Füssli pittore di Shakespeare: pittura e teatro, 1775-1825.* [an exhibition 7 September-7 December 1997 at **Fondazione Magnani Rocca**, Mamiano di Traversetolo (Parma).] Ed. Fred

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Licht, Simona Tosini Pizzetti, David H. Weinglass. (Milano: Electa, 1997) 239 pp. In Italian

**Simona Tosini Pizzetti.** "Biografia."

**Anna Ottani Cavini.** "Fuga delle tenebre."

**Florens Deuchler.** "Johann Heinrich Füssli, 'Tempesta e uragano'."

**Fred Licht.** "Füssli, luci e fosforescenze."

**Concetto Nicosia.** "Lo spazio, il corpo, l'espressione."

**David H. Weinglass.** "Le gallerie pittoresque a Londra tra il 1780 e il 1800."

**1998 April 4-November 29**

**Sievekking, Heinrich.** *Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe from a German Private Collection.* (Munich & N.Y.: Prestel, 1998)

It is the catalogue of an exhibition shown at the **Busch-Reisinger Museum**, Cambridge (4 April-7 June 1998), the **Frick Collection**, N.Y. (23 June-30 Aug 1998), and the **J. Paul Getty Museum**, Los Angeles (15 September-29 November 1998). The collector is Alfred Winterstin. "Fuseli to Menzel: Aspects of German Drawing in the Age of Goethe" is on pp. 13-35; the Fuseli entries are No. 10-11.

**2001 October 15-2002 January 14**

**§Régis Michel.** *La peinture comme crime: ou, la part maudite de la modernité.* **Musée du Louvre**, Hall Napoléon. (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 271843084 In French

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There are sections on Blake, Fuseli, Goya, and Romney, inter alia.

§*Johann Heinrich Füssli: Aforismer.* Ed. & tr. **Mikkel Bogh.** (Copenhagen: Statens Museum for Kunst, 1988) In Danish

**2005 October 14-2006 January 8**

**Lentzsch, Franziska, Christoph Becker, Christian Klemm, Bernhard von Waldkirch.** *Fuseli The Wild Swiss.* Tr. Suzanne Walters & Carol Escow. (Zurich: Verlag Scheidegger & Spiess AG, 2005) 4<sup>o</sup>, 271 pp. ISBN: 103858817031 and 139783858817037 "Museum edition" 103906574296 and 13978306574295; "German trade edition" 103858811688 and 139783858811684

To accompany an exhibition 14 October 2005-8 January 2006 at **Kunsthhaus, Zurich.**

§**Albertini, Maurizio** [et al]. *Intorno a "L'incubo" di J.H. Fuseli.* (Padova [Italy]: F. Pavan, 2000) Chimera No. 2 30 cm, 142 pp. In Italian

§**Bätschmann, Marie Therese.** "Neuendechte Zeichnungen des jungen Johann Heinrich Füssli (1741-1825)." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 131-148. In German

Four drawings at Berne were made by Fuseli as an adolescent.

§\***Becker, Christoph, with contributions by Claudia Hattendorf.** *Johann Heinrich Füssli: Das verlorene Paradies.* [Catalogue of the exhibition at the **Staatsgalerie, Stuttgart.**]

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(Stuttgart: Gerd Hatje for the Staatsgalerie Stuttgart, 1997) ISBN: 3775706658 In German

A large number of Fuseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.

**Brenneman, David A.** "Self-Promotion and the Sublime: Fuseli's *Dido on the Funeral Pyre*." *Huntington Library Quarterly*, LX (1999 [copyright 2000]), 68-87.

About the duelling Didos of Fuseli and Reynolds at the Royal Academy exhibition in 1784: "Fuseli both orchestrated the critical response to his painting and greatly amplified his reputation by playing his work off that of a well-established rival" (p. 74).

**Brown, David Blayney.** "Henry Fuseli [Johann Heinrich Füssli]." Vol. XI, p. 862 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Calè, Luisa.** *Fuseli's Milton Gallery: "Turning Readers into Spectators"*. (Oxford: Clarendon Press, 2006) Oxford English Monographs xiv, 259 pp. plus 8 blank leaves at end; ISBN: 9780199267385

"My case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading, and ways of reading and viewing" (p. 5).

This is a "metamorphosis" of her Oxford dissertation.

REVIEW

§Neil Forsyth, *Romanticism and Victorianism on the Net*,  
No. 49 (Feb 2008)

§Calè, Luisa. “Lapland Orgies: The Hell Hounds Round Sin’: Réécriture et invention dans la galerie miltonienne de J.H. Füssli.” Pp. 231-246 in *Dénouement des lumières et invention romantique: actes du colloque de Genève 24-25 novembre 2000*. Ed. G. Bardazzi & A. Grosrichard. (Geneva: Droz, 2003) In French

§Calè, Luisa. “Turning Readers into Spectators: Fuseli’s Milton Gallery.” Oxford D.Phil., 2002.

Her *Fuseli’s Milton Gallery* (2006) is a “metamorphosis” of the dissertation.

§Cass, J. “Fuseli’s Milton Gallery: *Satan’s First Address to Eve* as a Source for Maria Edgeworth’s *Belinda*.” *ANQ* [*i.e.*, *American Notes and Queries*], XIV, 2 (Spring 2001), 15-23.

§Deuchler, Florens. “‘Windsturm und Ungewitter’: Zu einem Bild von Johann Heinrich Füssli in der Fondazione Magnani Rocca.” *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 129-136. In German

The picture demonstrates Fuseli’s close reading of Johann Georg Sulzer’s *Allgemeine Theorie der schönen Künste*.

\*Frommert, Christian. "Johann Heinrich Füsslis 'Milton-Gallery' und ein Apptraum." Pp. 100-167 of his Chapter 3.2 (pp. 100-167) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füsslis und William Blakes*. (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp.; ISBN: 3860735624 In German

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A thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

**\*Furman-Adams, Wendy, & Virginia James Tufte.** "Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God." *Milton Quarterly*, XXXV (2001), 258-274.

A major essay showing that the representations of God in pictures by Fuseli and Blake of "The Triumphant Messiah" casting out the rebel angels from heaven, "The Creation of Eve", and "The Expulsion" "could hardly be more different"; "Blake's revision [*of Milton*] ... is finally as Christocentric as Fuseli's is Satanically centered", showing that "Fuseli became Milton's first anti-theistic interpreter" (pp. 267, 265, 259), like William Empson's *Milton's God* (1961).

**Harvey, A.D.** "Benjamin West and Henry Fuseli in Fiction, 1828." *Notes and Queries*, CCXLIII [NS XLV] (1998), 202-203.

A walk-on part in [James Boaden], *A Man of Two Lives* (1828).

**Haycock, David.** "Fuseli, Henry 1741-1825." Vol. I, pp. 392-393, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. & London: Fitzroy Dearborn, 2004)

**Herrmann, Luke.** "Henry Fuseli, RA (1741-1825)." Pp. 8-12 of his *Nineteenth Century British Painters*. (London: DLM [Giles de la Mare Publishers Limited], 2000)

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**Junod, Karen.** “Henry Fuseli’s pragmatic use of aesthetics: his epic illustrations of *Macbeth*.” *Word & Image*, XIX (2003), 138-150.

§[?Knowles, John.] *The Life and Writings of Henry Fuseli* [1831]. ([No place given: Gardners Books, 2007])

§**Myrone, Martin.** *Henry Fuseli*. (London: Tate Gallery Publishing, 2001) British Artists 80 pp.; ISBN: 1854373579

**Myrone, Martin.** “Henry Fuseli and Gothic Spectacle.” *Huntington Library Quarterly*, LXX (2007), 289-310.

**Myrone, Martin.** “Henry Fuseli and Thomas Banks” and “Gothic Romance and Quixotic Heroism: Fuseli in the 1780s.” Chapter 7 (pp. 163-190, 343-348) and Chapter 9 (pp. 227-251, 353-358) of his *Bodybuilding: Reforming Masculinities in British Art 1750-1810*. (New Haven: Yale University Press, 2005)

**O'Dell, Ilse.** "Füssli 'Fakes'?" *Print Quarterly*, X (1993), 37-42.

About "Füssli's borrowing from prints by Jost Amman in his early drawings ... some drawings that are attributed to Amman are in fact by Füssli" (p. 37).

§**Perl, J.** “Henry Fuseli – Troubled Classicism.” *Modern Painters*, (July-Aug 2006), 80-85.

**Pressly, William L.** *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*. (Newark: University of Delaware Press, 2007).

There is a substantial section on Fuseli.

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§**Rossi Pinelli, Orietta.** *Füssli*. (Florence: Giunti, 1997) Arte e dossier: Dossier 126 ISBN: 8809762339 In Italian

**Shawe-Taylor, Desmond.** "Theatrical Painting from Hogarth to Fuseli." Pp. 115-173 of *Shakespeare in Art*. Ed. Jane Martin "et al." (London & N.Y.: Merrell, 2003)

§**Shestakov, Viacheslav Pavlovich.** *Ganri Fiuzeli: denevnye mechy I nochnye koshmary*. (Moskva: Progress-Traditsiia, 2002) 270 pp., 21 cm. In Russian

**Sillars, Stuart.** "Fuseli and the Uses of Iconography", Chapter 4 (pp. 98-132) and "Fuseli: Nature and Supernature", Chapter 8 (pp. 219-253) of his *Painting Shakespeare: The Artist as Critic 1720-1820*. (Cambridge: Cambridge University Press, 2006)

§**Stubblefield, Jay.** "The Choreography of Passion: Henry Fuseli's Milton gallery, 1799/1998." In *Reassembling Truth: Twenty-First Century Milton*. Ed. Charles W. Durham & Kristin A. Pruitt. (Selinsgrove [Pennsylvania]: Susquehanna University Press; London & Cranbury [N.J.]: Associated University Presses, 2003)

§**Timbs, John** (1801-75). *Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J.M.W. Turner*. (1872) B. §(Porstmouth: Barder Enterprise, 1997) 912 pp.

§**Vernissage: Die Zeitschrift zur Ausstellung**

Volume V, Number 9 \\  
([Sept] 1997)

Fuseli issue, in German

**Claudia Hattendorff.** "Johann Heinrich Füsslis Milton-Galerie: Ein Schoepfungsmythos der Kunst." Pp. 6-15.

**Christofer Conrad.** "Im Elysium der Phantasie: Die Bildwelten des Johann Heinrich Füssli." Pp. 16-31.

**Christofer Conrad.** "Aufklaererisches Verlachten und romantischer Schauer: Füsslis Erfolgsbild 'Der Nachtmahr'." Pp. 32-41.

**Christopher Conrad.** "Füsslis Frauen." Pp. 44-54.

**Vinje, John W.** "Fuseli's Bottom and the Barberini Faun." *Notes and Queries*, CCLII (2007), 283-285.

On Fuseli's "Tatania's Awakening" for *Mid-Summer-Night's Dream*.

§**Vogel, Matthias.** "'Ist es meine Schuld, dass ich kein Brot in meinem Vaterland finde?' Gedanken zur 'halbfreiwilligen' Emigration Füsslis." *Unsere Kundsdenkmäler / Nos monuments d'art et d'histoire / I nostri monumenti storici*, XLIII (1992), 502-513. In German

§**Vogel, Matthias.** *Johann Heinrich Füssli: Darsteller der Leidenschaft.* (Zurich: Zip Zürcher Inter Publishers, 2001) Zönder Schriften zur Kunst-, Architectur- und Kulturgeschichte 2 In German

**Weinglass, D.H.** "Fuseli, Henry [formerly Johann Heinrich Füssli] (1744-1825), painter and writer ...." Vol. XXI, pp. 207-215, of *Oxford Dictionary of National Biography* (2004).

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§**Zeri, Federica.** *Fuseli: Titania and Bottom with the Head of an Ass.* Tr. Susan Scott. (Richmond Hill, Ontario: NDE Publishing, 2001) ISBN: 1553210247

The Italian edition was published in Milan: RCS Libri, 1998.

**GIBSON, John (1790-1866)**  
**Sculptor**

**Greenwood, Martin.** "Gibson, John (1790-1866), sculptor ...." Vol. XXII, pp. 82-87, of *Oxford Dictionary of National Biography* (2004).

**GILCHRIST, Alexander (1828-61)**  
**Biographer of Blake**

**Gilchrist, H.H., rev. Michael Thorn.** "Gilchrist, Alexander (1828-1861), biographer ...." Vol. XXII, p. 215, of *Oxford Dictionary of National Biography* (2004).

**Purslove, Glyn.** "Alexander Gilchrist (25 April 1828-30 November 1861)." Pp. 108-116 of *Dictionary of Literary Biography Volume One Hundred Forty-Four: Nineteenth-Century British Literary Biographers.* Ed. Steven Serafin. (Detroit, Washington, London: Gale Research, 1994)

Primarily an appreciation and criticism of Gilchrist (1863).

**GILCHRIST, Anne (1828-85)**  
**Wife of Alexander**

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Eleven letters to her Blake are in the Collection of Robert N. Essick. They are from **(1) John Fullerton** (20 July 1884), to Mr Gilchrist about seeing his mother's Blake prints), **(2) John Linnell** (19 Nov 1863), **(3) William Linnell** (17 March, 13 April, 18 May 1880), **(4) George Richmond** (15 July 1886, 29 March 1887, 2 April 1888), **(5) Christina G. Rossetti** (2, n.d.), and **(6) William B. Scott** (20 May 1878).

**Thorn, Michael.** "Gilchrist [*née* Burrows], Anne (1828-1885), writer ...." Vol. XXII, pp. 215-217, of *Oxford Dictionary of National Biography* (2004).

**HAWKINS, John (1761-1841)**  
**Patron of Blake**

**Torrens, H.S.** "Hawkins, John (1761-1841), traveller and geologist ...." Vol. XXV, pp. 929-930, of *Oxford Dictionary of National Biography* (2004).

**HAYLEY, Thomas Alphonso (1780-1800)**  
**Natural son of William**

**Cust, L.H., rev. Jason Edwards.** "Hayley, Thomas Alphonso (1780-1800), sculptor ...." Vol. XXVI, p. 46, of *Oxford Dictionary of National Biography* (2004).

**HAYLEY, William (1745-1820)**  
**Poet, Patron, Employer of Blake**

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Letters **from Hayley** to Cadell & Davies, Lady Hesketh (including those of 18 July and 2 Aug 1805 with references to Blake), William Huskisson,<sup>609</sup> and Robert Wolsley<sup>610</sup> and letters **to Hayley** from Charles Dunster, Lady Hesketh (including 1 Feb 1804 about Blake), and Johnny Johnson from the Cowper Newton Museum (Olney) were deposited in 1996 in Buckinghamshire County Record Office

For a letter from Flaxman to Hayley of 19 March 1802 in which Blake is mentioned, see R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

Hayley's manuscript poem on Wellington's birthday (1811) addressed to John Flaxman is in the West Sussex Record Office.

A "List of the Portraits of English Poets" (1 sheet folded to make 2 leaves) by Hayley annotated by George Steevens (1736-1800) was offered in 2009 to R.N. Essick ("Blake in the

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<sup>609</sup> The draft of Hayley's letter to William Huskisson of 29 May 1803 says "The Cottager is returned & speaks with due gratitude of Kindness shewn to her in London". Gentlemen, who lived in houses, weren't often on social terms with cottagers – the Blake's are an exception. Nancy Flaxman sent "love to the good Cottagers" on 10 Dec 1802, and John Carr asked on 29 Jan 1803 to be remembered to the "owner of the little white-faced Cottage on the sea shore" (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

<sup>610</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.

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Marketplace, 2009", *Blake*, XLIII [2010], 129). This was a precursor to Blake's 18 "Heads of the Poets" commissioned by Hayley in 1800.

§**Hayley, William**, *Poems on Serious and Sacred Subjects* ([no place given]: Gardners Books, 2007)

**Allen, Reggie**, "The Sonnets of William Hayley and Gift Exchange." *European Romantic Review*, XIII (2002), 383-393.

\***Dörrbecker, D.W.** "The Reader Viewing the Reader Reading: Romneys Serena liest in Hayleys *The Triumphs of Temper.*" Pp. 162-250 of *Entree aus Schrift und Bild: Titelblatt und Frontispiz im England der Neuzeit.* Ed. Werner Busch, Hubertus Fischer, Joachim Möller. (Munster, Hamburg, Berlin, Wien, London: Lit Verlag, 2008) Literatur: Forschung und Wissenschaft Bd. 14 In German Generously illustrated

**Herbison, Vida.** "Felpham: fit for Immortals, Vida Herbison visits the Sussex village of Felpham, home of the late writer, poet and patron of the arts William Hayley." *Sussex Life*, September [after 1980], 36-37.

**Hogg, James.** "William Hayley's *Marcella* and Thomas Middleton and William Rowley's *The Changeling*: A Watered-Down Jacobean Masterpiece." Pp. 319-361 of *Jacobean Drama as Social Criticism.* Ed. James Hogg. (Lewiston [N.Y.] & Salzburg: Edwin Mellen Press, 1995) Salzburg University Series

**Holmes, John R.** "William Hayley (29 October 1745-12 November 1820)." Pp. 165-174 of *British Romantic Poets, 1789-*

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1832: First Series. Ed. John R. Greenfield. (Detroit, N.Y., London: A 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" (Princeton copy).

**Mertner, Edgar.** "The 'Horrid Penance': William Hayley and Swift." *Swift Studies*, VII (1992), 101-105.

In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.<sup>611</sup>

\***Nisse, Neville.** "Felpham Provided Help, Vision and Inspiration." *The Post* [Bognor Regis], 29 Sept 1979.

Hayley's Turret House was demolished in 1961 for a block of flats.

**Painting, Vivienne W.** "Hayley, William (1745-1820), poet and biographer ...." Vol. XXVI, pp. 46-49 of *Oxford Dictionary of National Biography* (2004).

**HEATH, James (1757-1834)**

**Engraver**

**HEATH, Charles (1785-1848)**

**Engraver**

**HEATH, Frederick (1810-78)**

**Engraver**

**HEATH, Alfred (1812-96)**

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<sup>611</sup> This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.

## Engraver

**Heath, John.** *The Heath Family of Engravers 1779-1878.* Volume 1: *James Heath A.R.A. (1757-1848)* [Volume 2: *Charles Heath (1785-1848), Frederick Heath (1810-78), Alfred Heath (1812-96)*] (Aldershot [U.K.]: Scolar Press, 1993) ISBN: 085967908 X (two volume set); 085967956X (Vol. 1); 085967957 (Vol. 2) Vol. I: pp. 7-242; Volume II: pp. 7-351. *The Heath Family Engravers, 1779 to 1878: Supplement Volume 3* (York: Quacks Books, 1999) 4°, xvi, 305 pp.; ISBN: 0948333871

The volumes are set up as discrete books, each with an index. Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (pp. 224-288) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

## REVIEWS

**Robert N. Essick**, *Blake*, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69])

§**David Alexander**, *Print Quarterly*, XIX (2002), 87-92 (critical)

In 2007 John Heath issued privately a 12-page reply particularly enumerating James Heath's separately-issued prints)

**Heath, John.** *John Heath's Catalogue of Illustrated Books and Prints engraved by the Heath Family 1779-1878.* ([Bath: John Heath, 1999]) 4°, 80 pp. (plus 1 leaf of "Additions to Book Catalogue"); no ISBN

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The "Introduction" (p. 1) explains that "The catalogue lists the books and separate prints held in John Heath's collection, which has been formed over 30 years. The engravers involved were James Heath A.R.A., his son Charles, and Charles' sons, Alfred and Frederick."

**HESKETH, Harriet Lady (1733-1807)**  
**Cousin of William Cowper, reluctant patron of Blake**

**Kelly, James William.** "Hesketh [*née* Cowper], Harriet Lady Hesketh [*bap.* 1733, *d.* 1807], cousin and intimate friend of the poet William Cowper ...." Vol. XXVI, pp. 876-877, of *Oxford Dictionary of National Biography* (2004)

**HUMPHRY, Ozias (1742-1810)**  
**Miniaturist, patron of Blake**

§**Bindman, David.** "Thomas Banks's 'Caractacus before Claudius': New Letters to and from Ozias Humphry." *Burlington Magazine*, CXLII (2006, 769).

**Remington, V.** "Humphry, Ozias (1742-1810), miniature and portrait painter ...." Vol. XXVII, pp. 812-814, of *Oxford Dictionary of National Biography* (2004).

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**JOHNES, Thomas (1748-1816)**  
**Patron of Hafod, North Wales**

§**Ledger, A.P.** *Thomas Johnes, Esq. of Hafod and the Derby China Manufactory: Extracts from the Derby Archives, 1768-1795.* (Grantham, Lincolnshire: Derby Porcelain International Society, 1993) 17 pp.

**Macve, Jennifer.** *The Hafod Landscape: An illustrated history and guide.* (Ymddiriedolaeth yr Hafod: The Hafod Trust, 2004) 4°, 52 pp.; ISBN: 095279411X

An account of the famous grounds (not the house which “was demolished with explosives” in 1958). Malkin’s biography of Blake (1806) is dedicated to Johnes, *Songs of Innocence* (P) was given by Malkin to Johnes, and George Cumberland’s *Attempt to describe Hafod* (1796) has a map of Hafod which, it has been argued, was engraved by Blake.

**JOHNSON, Dr John (1769-1833)**  
**Relative of Cowper, friend of Hayley and Blake**

**Cooper, Thompson, & Rebecca Mills.** “Johnson, John (1769-1833), writer ....” Vol. XXX, p. 279, of *Oxford Dictionary of National Biography* (2004).

**JOHNSON, Joseph (1738-1809)**  
**Bookseller, Employer of Blake**

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**Braithwaite, Helen.** *Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty.* (Basingstoke & N.Y.: palgrave macmillan, 2003)

A worthy book, originally a Birmingham Ph.D. dissertation.

**Hall, Carol.** "Joseph Johnson ([*Worked in*] London: 1761-1809)." Pp. 159-163 of *Dictionary of Literary Biography Volume One Hundred Fifty-Four: The British Literary Book Trade, 1700-1820.* Ed. James K. Bracken & Joel Silver. (Detroit, Washington, London: Gale Research, 1995)

A useful account.

**Hall, Carol.** "Johnson, Joseph (1738-1809), bookseller ...." Vol. XXX, pp. 282-284, of *Oxford Dictionary of National Biography* (2004).

**Heywood, Peter.** *Joseph Johnson, Publisher 1738-1809.* ([No place]: College of Librarianship Wales, 1976) Student Project No. 6 4<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 Dec 1994), 15-16.

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A previously-unknown notebook with transcripts of the firm's outgoing letters Sept 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's *Life ... of William Cowper* (1803)

**KER, Charles Henry Bellenden (c. 1785-1871)**  
**Dilettante, disgruntled patron of Blake**

**Cornish, W.R., & David J.A. Cairns.** “Ker, Charles Henry Bellenden (*formerly* Charles Henry Gawler) (c. 1785-1871), law reformer ....” Vol. XXXI, pp. 378-379, of *Oxford Dictionary of National Biography* (2004).

**KIRKUP, Seymour Stocker (1788-1880)**  
**Artist, friend of Blake**

§**Campbell, Ian.** “Dante ‘intra Tamisi ed Arno’ (and Halle-am-Salle): The Letters of Seymour Kirkup to H.C. Barlow.” In *Britain and Italy from Romanticism to Modernism. A Festschrift for Peter Brand.* Ed. M.L. McLaughlin. (Oxford: Legenda; [London:] Modern Humanities Research Association, 2000)

**Cust, L.H., rev. David Robertson.** “Kirkup, Seymour Stocker (1788-1880), painter and antiquary ....” Vol. XXXI, pp. 816-817, of *Oxford Dictionary of National Biography* (2004).

**LAMB, Lady Caroline (1785-1828)**  
**Byron's bête noir, entertainer of Blake**

§**Alderman, Nigel.** “Historically Speaking: Lady Caroline Lamb's Glenarvon and Revolutionary Voice.” In *Romantic Generations: Essays in Honour of Robert F. Gleckner.* Ed.

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Ghislaine McDayter, Guinn Batten, & Barry Milligan. (Lewisburg: Bucknell University Press; London and Cranberry [New Jersey]: Associated University Presses, 2001)

§**Dickson, Leigh Wetherall.** “Authority and Legitimacy: The Cultural Context of Lady Caroline Lamb’s Novels.” *Women’s Writing: Elizabethan to the Victorian Period*, XIII (2006), 369.

§**Douglass, Paul.** “Lady Caroline Lamb Before Lord Byron: The Godfrey Vassal Webster Affair.” *Wordsworth Circle*, XXXVI (2005), 117.

**Douglass, Paul.** “An Unpublished Letter from Lord Byron to Lady Caroline Lamb.” *Notes and Queries*, NS LIII (2006), 322-323.

§**Douglass, Paul.** “What Lord Byron Learned from Lady Caroline Lamb.” *European Romantic Review*, XVI (2005), 273-281.

**Franklin, Caroline.** “Lamb [*née* Ponsonby], Lady Caroline (1785-1828), novelist ....” Vol. XXXII, pp. 257-259, of *Oxford Dictionary of National Biography* (2004).

§**Gressor, Megan, & Kery Cook.** *An Affair to Remember: The Greatest Love Stories of All Time.* (Gloucester, Massachusetts: Fair Words Press, 2005)

Includes Byron and Lady Caroline Lamb.

§**Hasler, John D.** *Memoirs – Lady Caroline Lamb.* ([Philadelphia:] Xlibris Corporation, 2005) 616 pp.

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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. 237-238, of *Oxford Dictionary of National Biography* (2004).

**LINNELL, John (1792-1882)**  
**Painter and Engraver, Blake's Friend and Patron**

Linnell's letter about Blake to Bernard Barton of 6 August 1838, partly quoted in Geoffrey Keynes, *Blake Studies* (Oxford: Clarendon Press, 1971), 184-185, was offered (but not sold) at Sotheby's (N.Y.), 22 June 1999.

**1994 July 12-22**

§*Lifting Veil from Nature, John Linnell, 1792-1882: An Exhibition to Mark the Publication of the Book BLAKE, PALMER, LINNELL & CO* by David Linnell. (London: Martyn Gregory, 1994)

Essay by "P.R.M.C."

**2004**

"John Linnell." Pp. 256-263 of *The British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan. ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven & London, 2001)

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*Power and Poetry: The Art of John Linnell*, Fine Art Society and **Lowell Libson** (2008)<sup>612</sup>

**Anon.** "Few living Londoners ever saw John Linnell." *Times* [London], 23 Jan 1882, p. 9.

An obituary, with later letters about it.

**Crosby, Mark.** "William Hayley's Benevolent Gift: *The Triumphs of Temper.*" *Bodleian Library Record*, XXII (2009), 101-108.

A copy in Bodley is poetically dedicated by Hayley to Mariana Starke.

**Firestone, Evan R.** "Lady Torrens and Her Family by John Linnell." *Elvehjem Museum of Art Bulletin* (1986-86), 11-21.

**Lawrence, Edwin.** "John Linnell." *Times* [London], 24 Jan 1882, p. 8.

On why Linnell refused to join the Royal Academy.

**Nicoll, Sir W. Robertson.** "The Literary Associations of Hampstead. III.-- Collins' Farm, North End". *Bookman*, VI (Aug 1894), 185-186, with a sketch.

Linnell lived there.

**Panayotova, Dr Stella D.** "For the Fitzwilliam Museum, Cambridge: The Archive of John Linnell (1792-1882). *Bought for £129,500 with the aid of a grant of £25,000 from the Friends of the National Libraries.*" *Friends of the National Libraries: Annual Report for 2000* (2001), 39-40.

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<sup>612</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 136.

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The vendor is not identified; the materials include the Ivimy MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described on-line in <http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>.<sup>24</sup>

**Payne, Christiana.** "John Linnell and Samuel Palmer in the 1820s." *Burlington Magazine*, CXXIV (1982), 131-136.

On what Samuel Palmer's art owes to John Linnell.

**Payne, Christiana.** "Linnell, John (ii)." Vol. XIV, pp. 426-428 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**Payne, Christiana.** "Linnell, John (1792-1882), landscape and portrait painter ...." Vol. XXXIII, 934-937, of *Oxford Dictionary of National Biography* (2004).

**Payne, Ernest A.** "John Linnell, the World of Artists, and the Baptists." *Baptist Quarterly*, LX, 1 (Jan 2003), 22-35.

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<sup>24</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 111.

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Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the Church “withdrew” itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.

**LIZARS, William Hone (1788-1859)**  
**Painter and engraver**

**Melville, Jennifer.** “Lizars, William Hone (1788-1859), painter and engraver ....” Vol. XXXIV, pp. 90-91, of *Oxford Dictionary of National Biography* (2004).

**MACKLIN, Thomas (1752/3-1800)**  
**Print Impresario and employer of Blake**

**§Higgins, S.** “Thomas Macklin’s Poet’s Gallery: Consuming the Sister Arts in Late Eighteenth-Century London.” London Ph.D., 2003.

**MALKIN, Benjamin Heath (1769-1842)**  
**Biographer of Blake**

**Murphy, G. Martin.** “Malkin, Benjamin Heath (1769-1842), schoolmaster and antiquarian ....” Vol. XXXVI, pp. 323-324, of *Oxford Dictionary of National Biography* (2004).

**MARSH, John (1752-1828)**  
**Lawyer, musical composer, friend of Blake**

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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<sup>o</sup>, 158 pp.; ISBN: 0948765348

A collection of essays:

[Paul Foster] "Introduction." Pp. 11-13. (The focus is "on his music and on the record of his own activity in Chichester and elsewhere" [p. 11].)

**Alison McCann**, "John Marsh and the Intellectual Life of Chichester." Pp. 15-35.

**Ian Graham-Jones**. "Marsh and Music: John Marsh – the Composer." Pp. 36-48.

**Martin Renshaw**. "John Marsh and the Organ." Pp. 48-53.

**Alan Thurlow**. "John Marsh and Chichester Cathedral: Reflections by a twentyfirst-century organist of the cathedral." Pp. 55-61.

**Nicholas Plumley**. "John Marsh and Domestic Music-Making in Eighteenth and Early Nineteenth Century England." Pp. 62-71.

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**Brian Robins.** "John Marsh and the Chichester Volunteers." Pp. 72-83.

**Timothy J. McCann.** "Marsh at Goodwood." Pp. 89-112. (On the Duke of Richmond.)

**Ron Iden & Emlyn Thomas.** "Marsh at the Seaside." Pp. 113-121.

**Patrick Moore.** "John Marsh – Astronomer." Pp. 122-124.

**Barry Fletcher.** "Much Pleased with Life." Pp. 125-143. (On Marsh's character and life. Appendix. Pp. 144-155. It consists of

[a] **Barry Fletcher.** "A Note on *Peregrine Project*." Pp. 146-149. (There is no reference to Bentley, "John Marsh and Peregrine Project: *A Tour through Some of the Southern Counties of England* (1804)", *Huntington Library Quarterly*, XLIX [1997], 80-81.)

[b] "Will of John Marsh – Dated 1828." Pp. 150-155.

§**Brewer, John.** "'The Harmony of Heaven': John Marsh and Provincial Music." In *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. (N.Y.: Farrar Straus Giroux, 1997)

§**Renshaw, Martin.** *John Marsh: A Most Elegant & Beautiful Instrument, the Organ*. (Chichester, 2002) iv, 135 pp.

**Robins, Brian.** "Marsh, John (1852-1828), musician and writer ...." Vol. XXXVI, 801-802, of *Oxford Dictionary of National Biography* (2004).

**MARTIN, John (1741-1820)**  
**Baptist minister**

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**Briggs, J.H.Y.** “Martin, John (1741-1820), Particular Baptist minister ....” Vol. XXXVI, pp. 947-948, of *Oxford Dictionary of National Biography* (2004).

**MONTGOMERY, James (1771-1854)**  
**Poet**

**Tolley, G.** “Montgomery, James (1771-1854), hymn writer and poet ....” Vol. XXXVII, pp. 856-858 of *Oxford Dictionary of National Biography* (2004).

**MURRAY, John (1745-93)**  
**Bookseller, Blake's Employer**

**Zachs, William.** *The First John Murray and the Late Eighteenth-Century London Book Trade. With a Checklist of his Publications.* A British Academy Postdoctoral Fellowship Monograph. (Oxford: Oxford University Press, 1998) 4<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 158-159, and 17

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November 2004, Lots 32-33; *The Letters of Samuel Palmer*, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights but not nearly so many as were offered in 2004.

In 2007 the Bodleian Library acquired 132 letters from Samuel Palmer to **Richard Redgrave** (1804-88), his brother Samuel Redgrave (1802-76) and their families dated 1857-80, all but ten of them unpublished.

Those with Blake references<sup>613</sup> are to Samuel Redgrave, 5 November,<sup>614</sup> 2 December 1870, 12 January 1871 about Blake's Pitt [Butlin #651], which Palmer lent to the Royal Academy Exhibition of *Old Masters* (1871), Lot 285, where, despite Palmer's directions, it was mistitled "Rt. Hon. William Pitt". There are also casual references to Blake in letters to Richard Redgrave, 1 October 1866, and to Mrs Rose Margaret Redgrave (née Bacon), 2 May 1876, July 1880. Apparently the only Blake reference here which has previously been published is that of 1866, which appeared in A.H. Palmer, *Life and Letters of Samuel Palmer* (1892), 281-282, and in *Letters of Samuel Palmer*, ed. Raymond Lister (1974), 747.

**1991 February 14-1993 January 24**

*Samuel Palmer: visionary printmaker. A loan exhibition from the British Museum Department of Prints and Drawings* [at the **Holburne Museum and Crafts Study Centre**, Bath, 14 February-30 April 1991; **Newport Museum and Art Gallery**, Newport, Gwent, 4 May-29 June 1991; **Inverness Museum and**

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<sup>613</sup> Bodley MS Eng c. 7385, ff. 125-130, 243, 270-271, generously transcribed for me by Jared Camins-Esakov.

<sup>614</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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**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 & Irish Art, 11 June 2003.

Samuel Palmer, "The Golden Valley", ESTIMATE £500,000-£800,000 (made £587,650).

Essays by Andrew Wilton, "The Golden Valley" (p. 37) and Colin Harrison, of the Ashmolean, "Palmer the Visionary" (pp. 38-

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46). The two essays are reprinted in the separate Christie publication *Samuel Palmer, "The Golden Valley"*, 11 June 2003, pp. 19 and 20-29, and Harrison's essay also appears as "Palmer's Earthly Paradise", *Christie's magazine* (May-June 2003), 62-65.

**2004 February 11-May 23**

§*The Legacy of Samuel Palmer: Paul Drury, Graham Sutherland and the Pastoral Landscape: An Exhibition to Celebrate the Centenary of the Birth of Paul Drury, 11 February-23 May 2004* [at the] **Ashmolean Museum**. ([Oxford:] The Ashmolean Museum, 2004) 8 pp.

**2005 February**

§*Samuel Palmer: 1860s Books*. **Adam Mills** catalogue (Feb 2005).

**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 Museum of Art**, New York, from 7 March 2006 to 28 May 2006] (London: British Museum Press, 2005) 4<sup>o</sup>, 256 pp., 211 reproductions, mostly in glorious colour; ISBN: 9780714126418

"The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee" (p. 7). The book consists of **Neil MacGregor & Phillippe de Montebello**. "Directors' Foreword." P. 7

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**William Vaughan.** "Introduction." Pp. 10-16.

**William Vaughan.** "'Brothers in art, brothers in love': The Ancients as an Artistic Community." Pp. 17-21.

**David Blayney Brown.** "'To fancy what is lost to sight': Palmer and Literature." Pp. 22-27.

**David Bindman.** "The Politics of Vision: Palmer's *Address to the Electors of West Kent*, 1832." Pp. 28-32.

**Alexandra Greathead.** "Samuel Palmer's Materials and Techniques: The Early Years." Pp. 33-35.

**Marjorie Shelley.** "Samuel Palmer's Materials and Techniques: The Later Years." Pp. 36-41.

**Scott Wilcox.** "Poetic Feeling and Chromatic Madness: Palmer and Victorian Watercolour Painting." Pp. 42-46.

**Elizabeth E. Barker.** "'The excitement of gambling, without its guilt and its ruin': Palmer and Printmaking." Pp. 47-54.

**Colin Harrison.** "The Artistic Rediscovery of Samuel Palmer." Pp. 55-61.

**The Catalogue**

**Part One**

**The Visionary**

**William Vaughan.** "Early Years (1805-23)." No. 1-8.

**William Vaughan.** "The Primitive Vision (1823-5)." Pp. 75-104, No. 9a-q, 10-27.

**William Vaughan.** "Shoreham and the Ancients (1825-30)." Pp. 105-136, No. 28-64.

**Colin Harrison.** "Later Shoreham (1830-35)." Pp. 137-168, No. 65-94.

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**Part Two**  
**The Victorian**

**Elizabeth E. Barker.** "The Traveller (1835-7)." Pp. 169-178, No. 96-103.

**Elizabeth E. Barker.** "Italy (1837-40)." Pp. 179-191, No. 104-113.

**Elizabeth E. Barker.** "Sketches and Idylls (1840-c.1865)." Pp. 192-223, No. 114-144.

**William Vaughan.** "The Lonely Tower (c.1865-81)." Pp. 224-244, No. 145-165.

The occasion was the 200th anniversary of Palmer's birth; the reproductions include works by Blake, Linnell, Calvert, and Richmond.

**REVIEWS**

§**Kathy Brewis,** "Burning Love", *Sunday Times Magazine* [London], 16 Oct 2006, 38, 43

**Richard Dormant,** "The joyful visions of Britain's most loveable artist: Exhibition: Samuel Palmer's Vision and Landscape", *Daily Telegraph* [London], 18 Oct 2005

**Simon Jenkins,** "Skip the secular rituals of the Turner prize for a real radical: The British Museum's exhibition of the painter Samuel Palmer is an exhilarating vision of archaic beauty", *Guardian* [London], 21 Oct 2005, p. 32

**Souren Melikian,** "Samuel Palmer: a versatile visionary who lost his way", *International Herald Tribune*, 21 Oct 2005 ("The brilliant show" ranges from an early "true masterpiece" down to "insipid kitsch")

**Frances Wilson,** "Beauty with a pinch of sale: The strange and double flowering of Samuel Palmer", *Times*

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*Literary Supplement*, 4 Nov 2005, pp. 16-17 (“a richly researched and deeply fair-minded exhibition”; the authoress has discovered a Blake proverb unknown to previous scholars: “‘Talent thinks,’ Blake said, ‘Genius sees’” and a new “mentor, John Liddell”)

**Adam Johns**, “Samuel Palmer”, *Times Literary Supplement*, 18 Nov 2005, p. 17 (deplores the mis-spelling and denigration of John Linnell in Frances Wilson’s review)

**Brian Sewell**, “English eccentric who put poetry in pictures: The British Museum’s Samuel Palmer exhibition shows him to be one of Europe’s greatest romantic artists”, *Evening Standard* [London], 4 Nov 2005, pp. 36-37

**Robin Blake**, “Landscape ancient and modern: Samuel Palmer’s unique, intensely felt vision of rural life is evident even in his earliest works”, *Financial Times*, 7 Nov 2005

**C.S. Matheson**, *Blake*, XL (2006), 42-43 (“This exhibition and catalogue are great achievements”)

**Trevor Winkfield**, “Palmistry: Samuel Palmer’s Bucolic Visions.” *Modern Painters* (2005), 82-85.

**2008 April 18-November 1**

§**Anne Anderson, Robert Meyrick, Peter Nahum**, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists*. (Woodbridge [England]: ACC Editions, 2008)

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An exhibition at the Southampton City Art Gallery (18 April-22 June), Victoria Art Gallery (Bath) (13 September-19 October), and Falmouth Art Gallery (20 September-1 November).

**2008 July 11-September 13**

§**Larkhill Fine Art Ltd**, *Samuel Palmer: His Friends and his Influence: An Exhibition of Pastoral Prints*. (Bath, 2008)

The on-line catalogue of prints for sale includes Blake, Linnell, Calvert, Palmer, George Richmond, Welby Sherman ....

**Palmer, Samuel.** *Samuel Palmer's Sketch-Book: An Introduction and Commentary* by **Martin Butlin** with a preface by **Geoffrey Keynes**. ([London?], 1962) <**BB**> B. *Samuel Palmer: The Sketchbook of 1824*. Edited with an Introduction and Commentary by **Martin Butlin** and with a Foreword by **William Vaughan**. (London: Thames & Hudson in association with the William Blake Trust,<sup>615</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.

**William Vaughan.** "Foreword: Palmer and the 'Revival of Art'." Pp. 7-16.

**Martin Butlin.** "Introduction: The 1824 Sketchbook." Pp. 17-31. Sketchbook reproductions. Pp. 34-199.

[**Butlin.**] "Commentary on the Sketchbook Pages." Pp. 201-219.

[**Butlin.**] "Appendix A: Leaves removed from the Sketchbook." P. 220. (The pages removed were pp. 3-4, 15-16, 19-22, 25-26, 31-32, 49-50, 125-126, 137-138, 179-182.)

[**Butlin.**] "Appendix B: Media use in the Sketchbook." P. 220.

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<sup>615</sup> The book was "Edited, designed and produced by the William Blake Trust" (p. 5).

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Butlin has made "extensive revision of his introduction and commentary of 1962" (p. 6).

**REVIEW**

§**Timothy Wilcox**, *Burlington Magazine*, CXLVIII (2006),  
45-47

**Brown, David Blayney.** "Palmer, Samuel." Vol. XXIII, pp. 884-847 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

§**Delaney, Peter.** "Samuel Palmer and Romanticism." In *The Artist and His Exploration into God*. (London: All Hallows by the Tower, 1983)

§**Drury, Jolyon.** *Revelation to Revolution: The Legacy of Samuel Palmer: The Revival and Evolution of Pastoral Printmaking by Paul Drury and the Goldsmiths School in the 20th Century*. (Ashford, Kent: Jolyon Drury, 2006) 254 pp.; ISBN: 0955214807

§**Ebony, David.** "Samuel Palmer's Luminous Garden: An Encounter with William Blake Transformed This English Romantic Painter." *Art in America* (Oct 2006), 146.

**F., C.** "Letters of Samuel Palmer." *Bodleian Library Record*, XXI, 2 (Oct 2008), 236-237.

On 132 letters to the Redgrave family acquired recently.

**Fletcher, Christopher.** "Samuel Palmer Letters." *Bodleian Library Friends' Newsletter*, Summer 2008 and Winter 2008-2009

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[March 2009]), [2].

About the 132 letters from Palmer to Richard Redgrave just received.

§**Grigson, Geoffrey.** "Samuel Palmer's Friends." *Horizon: A Review of Literature and Art*, XIII (May 1946).

**Griselda Barton, with Michael Tong.** *Underriver: Samuel Palmer's Golden Valley: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision". Palmer often walked at night to the distant hills where he could see the sun rise over "the flower of Kentish scenery". Below the hills was his "Golden Valley" -- the hamlet of Underriver.* Foreword by **Raymond Lister.** (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp.; ISBN: 1872337457, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.

§**Harrison, Colin.** *Samuel Palmer.* (Oxford: Ashmolean Museum, 1997) Ashmolean Handbooks

**Herrmann, Luke.** "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painting.* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

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**Keble, Brian.** "Samuel Palmer's Vision of Nature." Pp. 41-60 of his *Art for Whom and for What?* (Ipswich: Golgonooza Press, 1998)

Especially about six Shoreham works.

§**Lange, Oliver.** "Samuel Palmer – MASTERWORKS – Oliver Lange Studies the Ashmolean's Mystical Painting A Pastoral Scene." *Artist*, CXVII (2002), 34.

**Lister, Raymond.** "Palmer, Samuel (1805-1881), landscape painter and etcher ...." Vol. XLII, pp. 530-535, of *Oxford Dictionary of National Biography* (2004).

**Lister, Raymond.** "Samuel Palmer's Copies of Spenser and Cowley." *Book Collector*, XLI (1992), 498-505.

*The Works of that Famous English Poet, Mr Edmond Spenser* (London, 1679) and *The Works of Mr. Abraham Cowley* (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England".

§**Mallalieu, Huon.** "Huon Mallalieu Considers the Legacy of the 19th Century Printmaker Samuel Palmer." *Country Life*, CXCVIII (6 May 2004), 130-131.

**Moore, Georgina; Denis Mahon; F. Donald Blake; Rosemary J. Lant.** "Samuel Palmer's works: art values." *Times* [London], 24 Aug 1976.

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Letters to the editor about Tom Keating's forgeries of Palmer.

§**Moore, Jerrold Northrop.** "Samuel Palmer." Pp. 20-73 of his *The Green Fuse: Pastoral Vision in English Art 1820-2000*. (Woodbridge, Suffolk: Antique Collectors' Club, 2007)

§[?Palmer, A.H.] *The Life and Letters of Samuel Palmer*. ([No place given:] Gardners Books, 2007)

**Palmer, S.M., A.H. Palmer, & F.G. Stephens.** *A Memoir of Samuel Palmer* with an introduction by **William Vaughan**. (London: Pallas Athena, 2006) Square 12°, 96 pp.; ISBN: 9781843680147

It consists of

**William Vaughn.** "Introduction." Pp. 7-24.

**Samuel Palmer.** "Autobiographical letter to F.G. Stephens [1 Nov 1871]." Pp. 25-34.

**A.H. Palmer & F.G. Stephens.** "Life of Samuel Palmer [1881]." Pp. 35-50.

**F.G. Stephens.** "Notes on some Pictures, Drawings and Etchings by Samuel Palmer exhibited at the Fine Art Society." Pp. 51-94.

§**Sanesi, Roberto.** "La trasparenza dell'ombra: Su una poesia di Samuel Palmer." *Culture: Annali dell'Istituto di Lingue della Faculta di Scienze Politiche dell'Universita degli Studi di Milano* (1989), 7-10. In Italian

It deals, inter alia, with Palmer's relationship with Blake.

§**Vaughan, William, & Elizabeth E. Barker.** "Mysterious wisdom won by toil': new light on Samuel Palmer's 'Lonely

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tower'." *Burlington Magazine*, CXLVII (2005), 590-597.

§**Vaughan, William, & Elizabeth E. Barker.** "Mysterious Wisdom Won by Toil': New Light on Samuel Palmer's 'Lonely Tower'." *Burlington Magazine*, CXLVII (2005), 590.

**Wilcox, Timothy.** *Samuel Palmer*. (London: Tate Publishing, 2005) British Artists 4°, 80 pp.; ISBN: 18554375636

**Wilson, Simon.** "Samuel Palmer and the Ancients." Chapter 9 (pp. 66-68) of *British Art from Holbein to the present day*. (London: Tate Gallery and Barron's, 1999)

§**Winkfield, J.** "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (2005), 82-85

**Woodcock, Peter.** "The Valley of Vision: The works of Samuel Palmer." Chapter Two (pp. 10-13) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries*. (Glastonbury [Somerset]: Gothic Images Publications, 2000)

**Wootton, Sarah.** "Samuel Palmer 1805-1881." Vol. II, pp. 846-847 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. & London: Fitzroy Dearborn, 2004)

**See 1992 November 11-December 3** Martyn Gregory catalogue of *English Romantic Landscape*

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**PARKER, James (1757-1805)**  
**Blake's fellow apprentice and print-shop partner**

*The Plays of William Shakspeare*, ed. Manley Wood , 14 vols. (London: George Kearsley, 1806), includes 4 engravings by James Parker after Stothard (2), Philip De Louthembourg (1), and Edward Burney (1).<sup>616</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), 208-231.

For other newly recorded engravings by Parker, see Stothard below.

**Painting, Vivienne W.** "Parker, James (1757-1805), printmaker ...." Vol. XLII, p. 689, of *Oxford Dictionary of National Biography* (2004).

**PARS, Henry (1734-1806)**  
**Drawing-school master**

**Monkhouse, W.C., rev. Mark Pottle.** "Pars, Henry (1734-1806), draughtsman and drawing-master ...." Vol. XLII, p. 904, of *Oxford Dictionary of National Biography* (2004).

**PUGHE, William Owen (1759-1835)**  
**Cambrian enthusiast, patron of Blake**

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<sup>616</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 139.

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**Lloyd, J.E.**, rev. **Glenda Carr**. "Pughe, William Owen [*pseud.* Idrisa] (1759-1835), antiquary and lexicographer ...." Vol. XLV, pp. 515-517, of *Oxford Dictionary of National Biography* (2004).

**RICHMOND, George (1809-96)**  
**Artist, Blake's Disciple**

A watercolour "Recollection of William Blake" by George Richmond on wove paper watermarked [J WH]ATMAN | [TURKE]Y MILL | [18]36, 10 3/4" x 7 1/4", offered and reproduced in the Sotheby catalogue of 8 April 1998, Lot 105, is clearly a sketch from the life-mask, with eyes closed and lips sealed <see the reproduction in Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999)>.

George Richmond's unrecorded drawing of Blake on his deathbed will be given by Professor Harold Bloom to St Michael's College, Colchester, Vermont.<sup>617</sup>

Pen and ink over pencil portraits inscribed "G. Richmond 1826 – Harriet Tatham" and "Fred Tatham", were offered at §Bonhams Auctions (London), 6 February 2007, Lot 92 (Harriet reproduced).

**Brown, David Blayney**, "George Richmond." Vol. XXVI, pp. 353-354 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

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<sup>617</sup> Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

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**Lister, Raymond.** "Richmond, George (1809-1896), portrait painter ...." Vol. XLVI, pp. 872-874, of *Oxford Dictionary of National Biography* (2004).

**ROBINSON, Henry Crabb (1775-1867)**  
**Lawyer, Journalist, Diarist, Friend of Blake**

§**Doce, Jordi.** "Henry Crabb Robinson, el emigo perfecto." *Clarín*, XVII (Sept-Oct 1998), 57-62. In Spanish

§**Evans, Chris**, ed. *Youth and Revolution in the 1790s: Letters of William Pattison, Thomas Amyot, and Henry Crabb Robinson*. (Far Thrupp, Stroud, Gloucestershire: A. Sutton, 1996) v, 200 pp.

§**Hensley, David C.** "Reviewing Kant's Early Reception in Britain: The Leading Role of Henry Crabb Robinson." In *Cultural Interactions in the Romantic Age: Critical Essays in Comparative Literature*. Ed. Gregory Maertz. (Albany: State University of New York Press, 1998)

**Newey, Vincent.** "Robinson, Henry Crabb (1775-1867), diarist and journalist ...." Vol. XLVII, pp. 343-345, of *Oxford Dictionary of National Biography* (2004).

§**Schweitzer, Christoph E.** "Henry Crabb Robinson and Weimar." In *A Reassessment of Weimar Classicism*. Ed. Gerhart Hoffmeister. (Lewiston, N.Y.: Edwin Mellen Press, 1996)

§**Stelzig, Eugene.** "A Cultural Tourist in Romantic Germany: Henry Crabb Robinson as Nineteenth-Century Life Writer."

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*Biography: an interdisciplinary quarterly*, XXVIII (2005), 515-533.

§**Stockhorst, Stefanie.** "Was lastet ein Cultural turn in der komparatischen Imagologie? Henry Crabb Robinson als Vermittler deutschen Dichter und Gelehrtern Kultur nach England." *Arcadia*, XL (2006), 354-374. In German

§**Whelan, Timothy.** "Henry Crabb Robinson and Godwinism." *Wordsworth Circle*, XXXIII (2002), 58.

**ROSE, Samuel (1767-1804)**  
**Blake's lawyer**

**Courtney, W.P. rev. S.C. Bushell.** "Rose, Samuel (1767-1804), lawyer ...." Vol. XLVII, pp. 768-769, of *Oxford Dictionary of National Biography* (2004).

The Rose MSS in Glasgow University Library consist chiefly of 91 letters of 1783-1800 mostly *to* Rose.

**THE ROYAL ACADEMY**

**Matheson, C.S.** "The Royal Academy and the Annual Exhibition of the Viewing Public." Pp. 280-303 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau & Robert F. Gleckner. (Durham & London: Duke University Press, 1998)

A generously-illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

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**RYLAND, William Wynn (1733-83)**  
**Engraver and forger**

**Clayton, Timothy.** "Ryland, William Wynne (*bap.* 1733, *d.* 1783), engraver ...." Vol. XLVIII, pp. 473-475, of *Oxford Dictionary of National Biography* (2004).

**SCHIAVONETTI, Louis (1765-1810)**  
**Engraver of Blake's designs for Blair's *Grave***

**Painting, Vivienne W.** "Schiavonetti, Luigi [Lewis, Louis] (1765-1810), print-maker ...." Vol. XLIX, pp. 217-218, of *Oxford Dictionary of National Biography* (2004).

**SEAGRAVE, Joseph (d. 1808)**  
**Chichester Printer, Friend of Blake**

**McCann, Timothy J.** "Poems, Posters and Poll Books: Eighteenth Century Printing in Chichester." *Sussex Archaeological Collections*, CXXX (1992), 189-199.

Seagrave is dealt with, particularly in his relation to Hayley (pp. 194-199).

**SHARP, William (1749-1824)**  
**Engraver, friend of Blake**

**Sharp, Richard.** "Sharp, William (1749-1824), engraver ...." Vol. L, pp. 39-40, of *Oxford Dictionary of National Biography* (2004).

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**SMITH, John Raphael (1752-1812)**  
**Engraver, Father of Blake's Patroness Eliza Aders**

**Ellen G. D'Oench**, *"Copper into Gold": Prints by John Raphael Smith 1751-1812*. (New Haven & London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1999)

It includes a "Chronological Checklist of [399] Prints by J.R. Smith" (pp. 185-241) and a reproduction, without title page, of *A Catalogue of Prints Published by J.R. Smith* (c. 1798), which includes Blake's engravings after Morland of the "Industrious Cottager" and "Idle Laundress".

**SMITH, John Thomas (1766-1833)**  
**Biographer of Blake**

**Peltz, Lucy**. "Smith, John Thomas (1766-1833), printmaker and draughtsman ...." Vol. LI, pp. 229-231, of *Oxford Dictionary of National Biography* (2004).

**STEDMAN, John Gabriel (1744-1797)**  
**Soldier of Fortune, Friend of Blake**

**Gwilliam, Tassie**. "'Scenes of Horror', Scenes of Sensibility: Sentimentality and Slavery in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*." *ELH*, LXV (1998), 653-673.

"Stedman maintains the armature of sentiment long after its evisceration seems complete" (p. 669).

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§**Iwanisziw, S.B.** "American Slave-Concubines and the Labor of Assimilation: The Example of John Gabriel Stedman's Joanne and Toussaint Charboneau's Sacagawea." *Topic*, LV (2007), 37-54.

\***Klarer, Mario.** "Humanitarian Pornography: John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolting [sic] Negroes of Surinam* (1796)." *New Literary History*, XXXVI (2005), 559-587.

"I will use psychoanalytic film theory" "to push to the foreground the pornographic and the sublime" in Stedman's book (p. 559).

**Price, Richard.** "Stedman, John Gabriel (1744-1797), army officer and author ...." Vol. LII, pp. 344-345, of *Oxford Dictionary of National Biography* (2004).

\***Thomas, Dr Helen.** "John Stedman's Redemption and the Dynamics of Miscegenation." Pp. 125-133 of Chapter Four (pp. 125-153, 297-303): "Cross-Cultural Contact: John Stedman, Thomas Jefferson and the slaves" in her *Romanticism and Slave Narratives: Transatlantic Testimonies*. (Cambridge & N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

**STOTHARD, Thomas (1755-1834)**  
**Book illustrator, sometime friend of Blake**

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A newly discovered pencil portrait by Stothard of Blake (c 1780), 4.5 x 4.0 cm on laid paper 21.2 x 19.0 cm inscribed in pencil probably by George Cumberland "Mr Blake Engraver by | Stothard", was bought from William Drummond in 2005 by R.N. Essick and reproduced and described in his "Blake in the Marketplace 2005", *Blake* (2006), XXXIX (2006), 178-179.

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay in

§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 titlepage (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

§THE | POETICAL WORKS | OF | Oliver  
Goldsmith, M.B. | - | WITH AN ACCOUNT OF |  
*THE LIFE AND WRITINGS* | OF | THE AUTHOR |  
= | LONDON: | PUBLISHED BY SUTTABY,  
EVANCE AND | FOX STATIONER'S COURT; |  
AND BALDWIN, CRADOCK, AND JOY. | 1818. |  
- | Ellerton and Henderson, Printers.

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A circular (19.2 cm) stipple engraving (Stothard-Parker), printed in reddish brown of *British Ladies in India(?)* (23.8 x 26.7 cm), was offered on E-Bay in Jan 2007;<sup>618</sup> it is not recorded in A.C. Coxhead, *Thomas Stothard, R.A.* (1906) or Bentley, "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-231.

**Blewitt, David**, "The English Rediscovery of Defoe: Stothard." Chapter 2 (pp. 45-64) of his *The Illustration of ROBINSON CRUSOE 1719-1920*. (Gerrard's Cross: Colin Smythe, 1995) Also pp. 196-198 listing editions of *Robinson Crusoe* with Stothard designs.

**Bray, Mrs [A.E.]** *Life of Thomas Stothard, R.A.* (1851) <BB>

A copy was extra-illustrated to 10 volumes quarto and "BOUND BY HADDON & CO. N.Y." (according to the ticket in each volume) in handsome red morocco presumably for Joseph Francis Daly (whose EX LIBRIS bookplate appears in each volume). It was acquired in December 2008 from John Windle by the library of Victoria University in the University of Toronto, where Vols. I-III were deftly repaired. Vol. I-II contain Mrs Bray's *Life*, Vol. III is Stothard manuscripts (10) and drawings (69), Vol. IV-X are engravings after Stothard (759).

In Vol. III are receipts signed by Stothard to Cadell for £12.12.0 "for Six Drawings to the [illeg] of Temper",

**19 July 1788**

Cadell for £12.12.0 "for four drawings for Armstrong art of health"

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<sup>618</sup> R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

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Mr Robinson for £39.10.0<sup>619</sup> for “Lessons for each day of the year and painting from All’s well that [sic] ends Well”, **22 Oct 1794**

Cadell & Davies for £10.10.0 “for four Drawings to Shenstone’s Poems”, **22 Nov 1797**

Cadell & Davies for £5.5.0 “for Two Drawings to Shenstone’s Poems”, **9 Dec 1797**

Cadell & Davies for £10.10.0 “for five Drawings for Shenstone’s Works”, **3 May 1798**

Cadell & Davies for £15.15.0 “for 6 Drawings to Gesner’s Poem”, **26 July 1799**

Cadell & Davies for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante”, **9 Feb 1802**

In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake’s letter of 26 Aug 1799, he was paid £1.1.0 each for “fifty small pictures” from the Bible for Thomas Butts.

A number of plates after Stothard by J. Parker (Blake’s fellow-apprentice and partner) do not seem to be recorded in G.E. Bentley, Jr., “The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker’s Engravings”, *Studies in Bibliography*, XLIX (1996), 208-231:

*The Tempest* (30 April 1803) from *The Tempest*  
in *Plays of William Shakspeare*, ed. Manley  
Wood (London: George Kearsley, 1806), Vol.

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<sup>619</sup> The MS gives “Thirty nine Pounds ~~ten~~ eighteen shillings”

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- I<sup>620</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 A dolphus*  
(London: Button & Son, 1819 [or an earlier  
edition – the plate-imprint is dated 1800] Vol. VIII  
"The Worthy", p. 146 (Longman, 1 June 1801)  
perhaps from Hector Macneill, *Poetical*  
*Works*, 2 vols. (London: Longman, Rees, et  
al, 1801) (a print in this volume by Parker  
after Stothard is entitled "The Wee Thing"  
above the design – not in Bentley) Vol. VIII  
"Page 149", David playing, with a quotation about  
Saul, perhaps from an edition of *The Book of*  
*Common Prayer* Vol. X  
A proof before all letters of Blake's plate for *The Poetical*  
*Works of Geoff. Chaucer*, Vol. XIII in Bell's Edition of the Poets  
of Great Britain in 109 volumes is in Bray Vol. X (X)

§**Eimer, Christopher.** "Thomas Stothard and the British Neo-Classical Medal." In *Designs on Posterity: Drawings for Medals: Papers Read at FIDEM 1992, the 23rd Congress of the Fédération internationale de la Médaille held in London, 16-19 September 1992.* (London: British Art Medal Trust, 1999)

**Reed, Dennis M.** "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." Chapter 6 (pp. 211-231) of *Chaucer Illustrated: Five Hundred*

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<sup>620</sup> The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.

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*Years of The Canterbury Tales in Pictures.* Ed. William K. Finley & Joseph Rosenblum. (New Castle [Delaware]: Oak Knoll Press, & London: The British Library, 2003)

The contemporary popularity of the picture is probably due chiefly to “the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Hartley Cromek” (p. 211).

Part IV (pp. 221-223) deals somewhat summarily with Blake's claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: “There is no way to verify this claim, although Cromek certainly was capable of such theft. Cromek's claim of the painting's origin, as elaborated in the ‘Biographical Sketch of Robert Hartley Cromek’ in the 1813 *Grave* is, to say the least, fanciful”, for, among other things, it dates Cromek's conception of “the idea of embodying the whole procession in a picture” to a time “some ten months after Cromek began exhibiting the painting in his home” (p. 222).

**Sullivan, M.G.** “Stothard, Thomas (1755-1834), painter and book illustrator ....” Vol. LII, pp. 964-966, of *Oxford Dictionary of National Biography* (2004).

**TATHAM, Charles Heathcote (1772-1842)**  
**Architect, father of Frederick, friend of Blake**

§**Pearce, Susan M., Francis Salmon, Susan Jenkins, Andor Harvey Gomme, Edward Saunders.** *Charles Heathcote Tatham in Italy, 1794-96: Letters, Drawings and Fragments, and Part of an Autobiography.* (Leeds: Maney Publications, 2003) 400 pp.

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**Riddell, Richard.** "Tatham, Charles Heathcote (1773-1842), architect and designer ...." Vol. LIII, pp. 818-822, of *Oxford Dictionary of National Biography* (2004).

**TATHAM, Frederick (1805-78)**  
**Sculptor, Disciple of Blake**

For portraits of Frederick and Harriet Tatham, see George Richmond above.

**\*Jackson, Ruth.** "The man who lived in my house: Frederick Tatham (1805-1878)." *Camden History Review*, XXX (2006), 7-9.

Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.

**TAYLOR, Thomas (1758-1835)**  
**Platonist, Blake's acquaintance**

§**Aristotle.** *Aristotle on the Parts & Progressive Motion of Animals, the Problems, on Divisible Lines.* [tr. **Thomas Taylor.**] *To Which Is Added Thomas Taylor's The Elements of the True Arithmetic of Infinites.* (Somerset: Prometheus Press, 2004)

§**Aristotle.** *The History of Animals of Aristotle; and, His Treatise on Physiognomy.* Tr. **Thomas Taylor.** (Somerset: Prometheus Press, 2004)

§**Aristotle.** *The Metaphysics of Aristotle ....* Tr. **Thomas Taylor.** (Somerset: Prometheus Trust, 2003)

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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. 273-298 of his *Sages and Seers: Nostradamus, Seer of France; Francis Bacon, The Concealed Poet; The Mythical Figures of Jakob Boehme; The Shepherd of Children's Minds – Johann Amos Comenius; The Comte de St.-Germain; Mysticism of William Blake; Thomas Taylor, The English Platonist; Gandhi – A Tribute.* (Los Angeles: The Philosophical Research Society, Inc; Second Printing [?1979]).

**THORNTON, Dr Robert John (1768-1837)**  
**Physician, patron of Blake**

**Kemp, Martin.** "Thornton, Robert John (1768-1837), physician and writer on botany ...." Vol. LIV, pp. 640-641, of *Oxford Dictionary of National Biography* (2004).

**TILLOCH, John (1759-1825)**  
**Inventor, friend of Blake**

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**Burnett, John.** “Tilloch, Alexander (1759-1825), journalist and inventor ....” Vol. LIV, pp. 790-791, of *Oxford Dictionary of National Biography* (2004).

**TRUSLER, Rev Dr John (1735-1820)**

**Almost patron of Blake**

**Major, Emma.** “Trusler, John (1735-1820), Church of England clergyman and author ....” Vol. LV, pp. 470-471, of *Oxford Dictionary of National Biography* (2004).

**TULK, Charles Augustus (1786-1849)**

**Swedenborgian, friend of Blake**

**Gordon, Alexander, rev. Timothy C.P. Stunt.** “Tulk, Charles Augustus (1786-1849), Swedenborgian writer and politician ....” Vol. LV, p. 538, of *Oxford Dictionary of National Biography* (2004).

**UPCOTT, William (1779-1845)**

**Autograph collector**

**Freeman, Janet Ivy.** “Upcott, William (1779-1845), antiquary and autograph collector ....” Vol. LV, pp. 921-923, of *Oxford Dictionary of National Biography* (2004).

**VARLEY, John (1778-1842)**

**Painter, Astrologer, Friend of Blake**

**William Blake and His Circle**  
DIVISION II: Blake's Circle

Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4° album were offered in Ken Spelman Catalogue 38 (1998), Lot 203 (£2,200).

**Curry, Patrick**, "John Varley, Magus." Chapter I (pp. 18-45) of his *A Confusion of Prophets: Victorian and Edwardian Prophecy*. (London: Collins & Brown, 1992)

**Herrmann, Luke**. "John Varley, David Cox, Peter de Wint, and their Followers." Pp. 54-65 of his *Nineteenth Century British Painting*. (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

**Kauffman, C.M.** "Varley, John (1778-1842), water colour painter and art teacher ...." Vol. LVI, pp. 146-149, of *Oxford Dictionary of National Biography* (2004).

**Lyles, Anne**. "John Varley." Vol. XXXI, pp. 908-909 of *The Dictionary of Art*. Ed. Janet Turner. (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

**WAINSWRIGHT, 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 Wainwright but probably the work of Edward Gandy. Ed. **Marc Vaulbert de Chantilly**. (Bethnal Green: The Vanity Press, 2000)

**William Blake and His Circle**  
DIVISION II: Blake's Circle

The demonstration of Gandy's authorship of this accomplished and amusing poem is well nigh conclusive.

**King, James.** *Faking: A Novel.* (Toronto, Oxford: Simon & Pierre, 1999)

Through the mouth of a 20th-Century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainewright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainewright's wife Eliza, "At one party – unrecorded in any of the life records – William Blake in 1823 pinched my bottom" (p. 114).

**Motion, Andrew.** *Wainewright the Poisoner.* (London: faber and faber, 2000)

A fictional Confession "dedicated to rescuing Wainewright from obscurity, and to bringing him back to life as a plausible and dynamic force" (p. xviii); the most rewarding parts are the extensive factual end-notes.

### REVIEWS

§**Richard Bernstein**, "Getting Away With Murder (Probably)", *New York Times*, 16 Aug 2000, p. E7 ("a scrupulously factual fiction")

**Marc Vaublert 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)

**William Blake and His Circle**  
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**Vaulbert de Chantilly, Marc.** "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library." Pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*. Ed. Robin Myers, Michael Harris, & Giles Mandelbrote. (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001)

In particular, he records the sales of Wainewright's Blakes in Benjamin Wheatley's sales of

**4-11 Aug 1831**, property of George Edward Griffiths, Lot 395: *Marriage* (I); Lot 424: *Blair, Grave* (1808); Lot 426, *America* (G), *Europe* (B), and *Jerusalem* (B); Lot 1726: *Young, Night Thoughts* (1797);

**20 Dec 1832**, Lot 1313: *Job* (1826) proofs;

2 May 1835, property of Joseph Earle, Lot 883: *Songs* (X);

**4 Aug 1837**, Lot 665: *Descriptive Catalogue* (?F);

John Fletcher & [the late Benjamin Wheatley's son] Benjamin Robert Wheatley sale, **12 Dec 1837**, Lot 363: *For Children: The Gates of Paradise* (B).

**WARD, James (1769-1859)**  
**Painter**

See **1992 November 11-December 3** Martyn Gregory catalogue of *English Romantic Landscape*

**WOLLSTONECRAFT, Mary (1759-97)**  
**Author, Feminist, Radical, known in Blake's Circle**

**William Blake and His Circle**  
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**Crafton, Lisa Plummer.** “‘Insidious Decency’: Modesty and Female Sexuality in Wollstonecraft.” *European Romantic Review*, XI, 3 (Summer 2000), 277-279.

**Kelly, Gary.** *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (1992).

**REVIEW**

**Ann Mellor,** *Blake*, XXVII, 3 (Winter 1993-94), 78-79  
(Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78])

**BACKGROUND**

**Bindman, David.** "'Revolution-Soup, dished up with human flesh and French Pot-Herbs': Burke's *Reflections* and the Visual Culture of the Late 18th-Century." Pp. 125-143 of *British Art 1740-1820: Essays in Honor of Robert R. Wark*. (San Marino: Huntington Library, 1992)

William Blake and His Circle  
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APPENDIX  
*Blake Records Second Edition (2004)*  
ADDENDA AND CORRIGENDA<sup>621</sup>

The most extensive and important discoveries of contemporary references to William Blake and his relations since the Second Edition of *Blake Records* went to press concern the Moravian faith of his mother before he was born<sup>622</sup> and the Will and family of his wife's brother-in-law Henry Banes after his death.<sup>623</sup>

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Owners and Repositories of

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<sup>621</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 & 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>622</sup> Keri Davies & Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43.

<sup>623</sup> Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel': The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake", *Blake*, XXXIX (2005), 78-99.

**William Blake and His Circle**  
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## 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)

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**DELETE** “David Warrington”

**P. xxxiv**

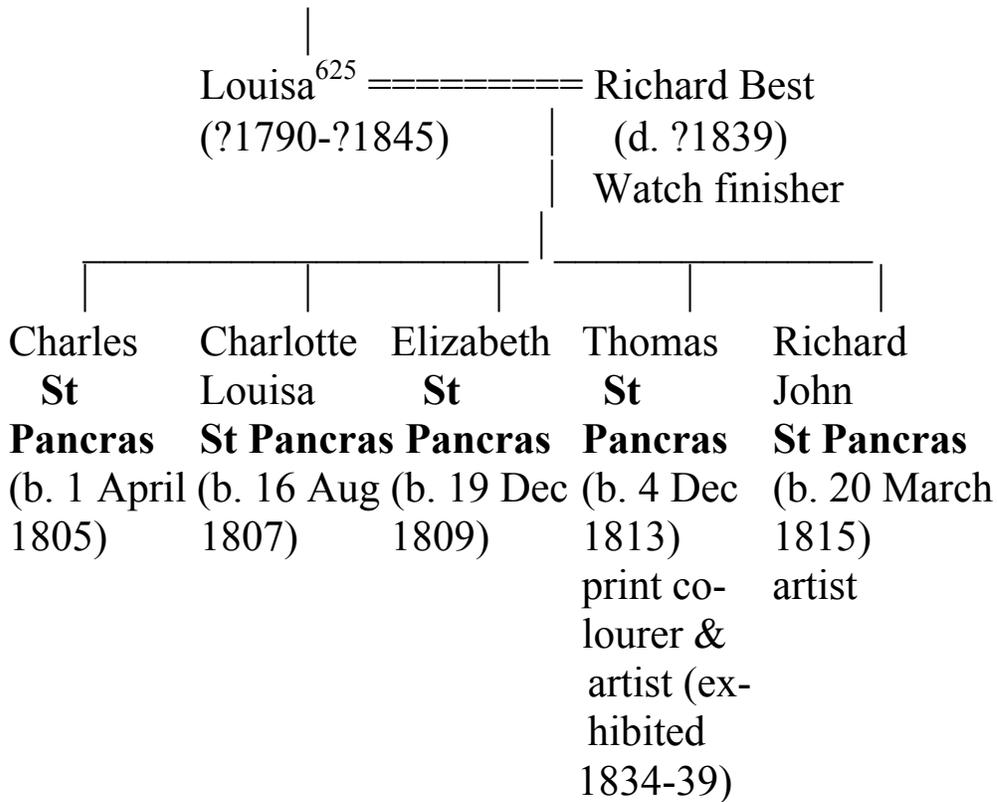
**to the Boucher-Butcher genealogy substitute for Catherine’s  
sister Sarah**<sup>624</sup>

Sarah Boucher	====10 Nov 1788 ==	Henry Banes
<b>Battersea</b>	<b>St Brides</b>	<b>St Brides</b>
(1757-March 1824)	<b>London</b>	(d. 20 Jan 1829)
		Wine Cooper

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<sup>624</sup> The new information about the Banes and Best families derives from Angus Whitehead, ““I also beg Mr Blakes acceptance of my wearing apparel’: The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake”, *Blake*, XXXIX (2005), 78-99.

**William Blake and His Circle**  
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**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>626</sup>

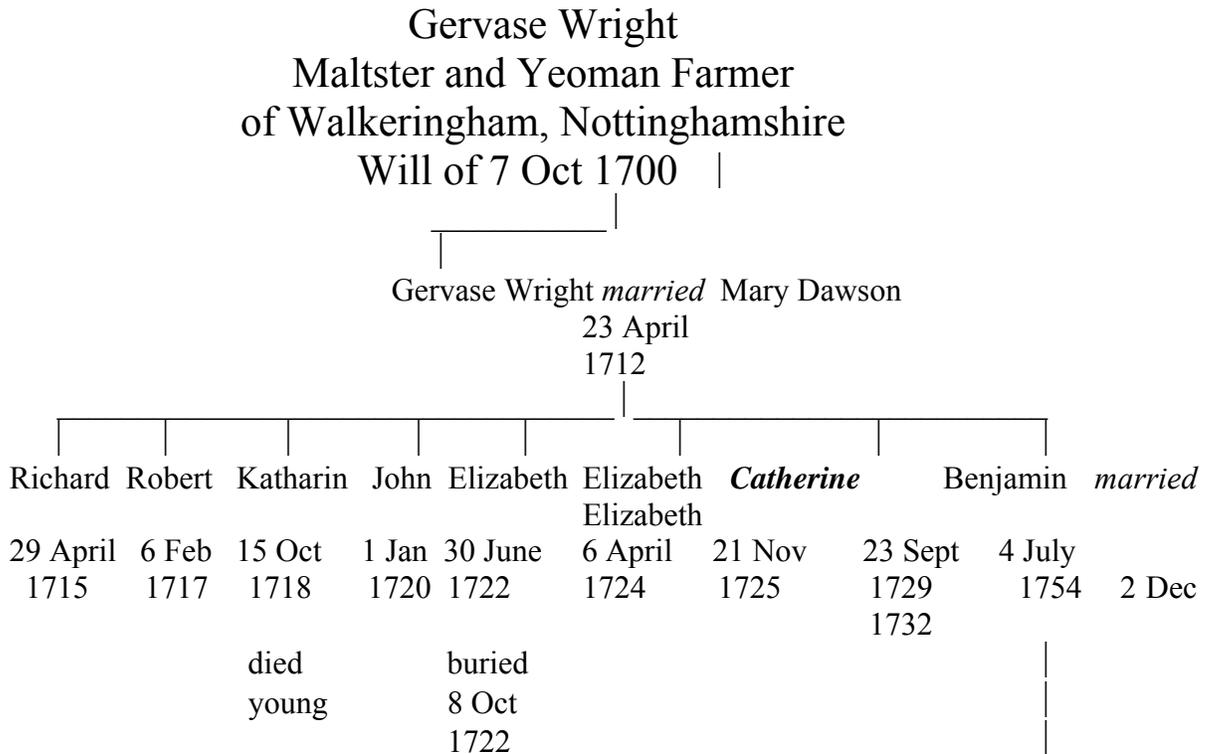
<sup>625</sup> Mrs Best’s given name is spelled “Louisa” in the baptismal records of her children in the rate books of 3 Fountain Court (1839-44) and in the 1841 census; it appears as “Louiza” in the transcripts of the Will of Henry Banes (1826) and its proving (1829). Probably the correct spelling is “Louisa” as in the name of her daughter Charlotte Louisa. Louisa’s age is derived from the census of summer 1841 (reported by Whitehead, pp. 90, 91) in which she is said to be 50 years old and “ind” (i.e., of independent means). The 1841 census identifies Thomas and Richard Best Jr as artists.

<sup>626</sup> Walkeringham Parish Church Register, Nottinghamshire County Archives, transcribed from a photograph reproduced in *Blake*, XXXVIII (2004), 42. *BR* (2) xxxii, said she was born in London 28 Sept 1723.

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Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine's future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

Catherine came from a family of yeomen.<sup>627</sup> She had six brothers and sisters, two of whom died before she was born:



<sup>627</sup> 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**  
Captions

	Richard	Elizabeth	Catherine	Thomas
Mary	7 July	3 Nov	22 June	23 Nov
Feb				19
1772 <sup>628</sup>	1759	1763	1766	1769

When she was ten, she may have been present when Elizabeth Perkyns, who had been convicted of extortion and false accusation of rape, on 16 July 1736, was “stript naked from the waist upwards and whipt publicly in her Town of Walkeringham ... between the hours of twelve and one till her body be bloody”.<sup>629</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>630</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>631</sup>

<sup>628</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.

<sup>629</sup> K. Tweedale Meaby, *Nottingham: Extracts from the County Records of the Eighteenth Century* (Nottingham [?1948]), 207.

<sup>630</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>631</sup> Moravian Church Archives: Society Labourers’ Conference Minutes. The dates are from the Old Style (Julian) calendar; in the English-speaking world, the

**William Blake and His Circle**  
Captions

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>632</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 joy, and many fell to the ground." This "sudden effusion of the Holy Ghost"<sup>633</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>634</sup>

Though licensed as Dissenters, the Moravians did not wish to separate their members from their birth-churches

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last day of the Old Style Calendar was 2 Sept 1752.

<sup>632</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).

<sup>633</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>634</sup> Podmore 48.

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Captions

(usually Anglican) or to form a new sect.<sup>635</sup> Rather, they wished to form powerhouses of piety within the orthodoxies of Anglicanism (in England) or Lutheranism (in Germany).

At first the Moravians expanded their numbers very rapidly. In 1748 “they put the total numbers of souls in their care in England ... between 5,000 and 6,000, compared with 12,000 for Wesley and 20,000 for Whitefield”.<sup>636</sup> Much of this expansion was in Yorkshire, led by Benjamin Ingham.<sup>637</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 also a society in Nottingham by 1744.<sup>638</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

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<sup>635</sup> In October 1743, “a Fetter Lane member was expelled from one of the religious societies, which made a rule that members must ‘keep close to the Church of England’ or face expulsion” (Podmore 217).

<sup>636</sup> Podmore 120.

<sup>637</sup> “At least three of Ingham’s Yorkshire societies began independently of him as groups meeting to read the works of Jacob Boehme” (Podmore 99).

<sup>638</sup> Podmore 98.

**William Blake and His Circle**  
Captions

‘Spirit and power of God’” and which Molther said was “enough to bring one out in a cold sweat”.<sup>639</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>640</sup>

They were systematically anti-rationalist, and Zinzendorf’s Litany of the Wounds prays to “Make us to hate reason”.<sup>641</sup>

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>642</sup>

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<sup>639</sup> Podmore 59-60.

<sup>640</sup> Podmore 135.

<sup>641</sup> Podmore 127.

<sup>642</sup> Podmore 31.

**William Blake and His Circle**  
Captions

The aspect of Moravianism which was most sensational was the explicit sexual imagery for piety. For Count Zinzendorf, the begetter or midwife of modern Moravianism,

both the Church and the individual Christian were brides of Christ, and thus essentially female. [*In*] Earthly marriage ... the husband represented Christ as his “procurator” .... Marriage and its consummation could therefore be described as *Gottesdienst* (the worship or service of God), as a sacramental act; it was the “liturgy of ... the marriage bed, where two people hold a daily *Gottesdienst*”. ... Communion was the embrace of the husband, “a conjugal penetration of our bloody husband”: “Our dearest husband ... himself penetrated us with his Corpse and Blood” ....<sup>643</sup>

Beginning in 1750, a flood of pamphlets attacked the Moravians, written either by Anglicans deploring Wesley’s

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<sup>643</sup> Podmore 129-130, 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 dist embrace thy Wife, when it went out of thy Side.

This was “completely unknown to English readers” before it was displayed in the attack by Henry Rimius in his *Candid Narrative of the Rise and Progress of the Herrnhuters commonly called Moravians or Unitas Fratrum, with a short account of their doctrines, drawn from their own writings* (London, 9 April 1753) (Podmore 269). The *Collection of Hymns of the Children of God in all Ages*, ed. John Gambold (1754) omitted the controversial hymns (Podmore 286-287).

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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>644</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>645</sup>

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<sup>644</sup> Podmore 284.

<sup>645</sup> Podmore 143. Bishop Thomas asked “whether it was true that marriages were consummated in the presence of the elders” (Podmore 284).

**William Blake and His Circle**  
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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>646</sup>

Peter Böhler (1712-75) founded in 1738 the London Congregation of Moravians which shortly established itself in Fetter Lane.<sup>647</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>648</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>649</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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<sup>646</sup> Podmore 130.

<sup>647</sup> Engravings of the Fetter Lane Chapel of the 1750s (from *Zeremonianbücher* [1757] reproduced in Podmore 9) depict the women on the right dressed in apparently identical white aprons and caps.

<sup>648</sup> According to the Helpers Conference Minutes Vol. VI (1748-66) dated 6 Aug 1750 “the People who stand in connexion with us & are Visited are about 617 & many more come constantly to hear the Preachings”.

<sup>649</sup> n Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.

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Moravian Congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian Congregation in Fetter Lane of **30 July 1750**

Br Bohler proposed to have a Class wherein might come thereto whoever of the Visited desires to come in the Society that we may have an Opportunity to become acquainted w<sup>th</sup> them

Armitage — she [*i. e.*, *Mrs Armitage*]

John Clark — she ...<sup>650</sup>

Thomas Armitage wrote a letter in a rather fine hand “For Bro: West” applying to join the Congregation of the Lamb:

**Nov:’ the 14.<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 <sup>his</sup> 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;

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<sup>650</sup> Moravian Archives C/36/14/2: in Davies, 1305.

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Captions

perfectly, & he over came me so sweetly that I shall never forget, when I only went out of curiosity to hear Bror Cennick, which was to be the last Time I thought I wod lose in hearing any of the Brethren; & my Jesus Show'd me that I had been Seeking Something else besides him; nor could I <sup>^then^</sup> 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>651</sup>

Probably about the same time his wife wrote in a plain clear hand, tactfully quoting a Moravian hymn:

My Dear Bretheren & Systers

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<sup>651</sup> Moravian Archive: MS C/36/2/158; the wafer on the leaf covers a few letters. John Cennick (1718-55), popular Moravian preacher and hymnodist, is buried in the Moravian Burial Ground, Chelsea.

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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<sup>^</sup> [*i.e.* now] thanks be to him last  
 Friday at the love feast Our Saviour was  
 pleased to make me Suck his wounds  
 and hug the Cross more than Ever and I  
 trust will more and more till my frale  
 nature can hould no more[.] at your  
 request I have rit but I am not worthy of  
 the blessing it is desired for I do not  
 Love our ^Dear<sup>^</sup> 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<sup>^</sup>e<sup>^</sup>art  
 Dear Saviour thou hast seen how oft  
 I've turnd away from thee  
 O let thy work renewd to day

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Remain eternally<sup>652</sup>

Catherine Armitage<sup>653</sup>

Admission to the Congregation was not lightly won. In 1752 the Fulneck Elders' Conference concluded that "We should not be too hasty in receiving People into the Congregation". As the Litany put it, "From unhallowed growth, good Lord deliver us."<sup>654</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>655</sup> Their reception is recorded on separate pages for women and men:

Name, Religion<sup>656</sup> From where Received Confirmed First Ad- Other Circum-

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<sup>652</sup> This is the second stanza of a hymn by James Hutton (1715-91) beginning "Stream through the bottom of my heart" which appeared in *A Collection of Hymns, with Several Translations from the Hymn-Book of the Moravian Brethren* (1742), #185 (according to *A Dictionary of Hymnology*, ed. John Julian [London, 1915], 546), and was often reprinted, for instance in *A Collection of Hymns of the Children of God in all Ages, From the Beginning till now ... Designed chiefly for the Use of the Congregations in Union with the Brethren's Church* [ed. John Gambold] (London: Printed; and to be had at all the Brethren's Chapels, 1754), No. 79.

<sup>653</sup> Moravian Church Archives: MS C/36/2/159. Photographs of both letters are reproduced in *Blake*, XXXVIII (2004), 41-42.

<sup>654</sup> Podmore 122.

<sup>655</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>656</sup> Under Religion, many are identified as Church of England, some as "Dissenter", Roman Catholic, or Lutheran. Notice that Catherine Armitage is not identified as

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& Profession	& when			mitted to the Sacre- ment	stances of Life	
Catherine Armitage M. Sr	Walkingham Nottingham- shire	<b>1750</b> <b>Nov. 26</b> <b>Nov: 21<sup>st</sup></b> <b>1725</b>	[Blank] [Blank]		Became a Wi- dow & left the Congregation <sup>657</sup>	
Name, Religion Circum- & Profession	Born where and when	Received	Confirmed	First	Ad- mitted to the Sacre- ment	Other stances of Life
Thomas Armitage Hosier Ch: of Eng. <sup>d</sup> M B <sup>r</sup>	at Cudworth in the Parish of Roysen in Yorkshire in <b>May 1723</b> <sup>658</sup>	<b>1750</b> <b>Nov. 26</b>	[Blank]	on his sick Bed <b>Sep.</b> <b>28<sup>th</sup> 1751</b>		Departed this Life <b>Nov: 19</b> <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>659</sup> This is recorded

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to Religion or Profession. In 1749, two applicants were identified as from Rotherhithe, as Blake’s father and paternal grandfather were.

<sup>657</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 widow & left the Congregation” is a common description. In these records “M” = married, “S<sup>r</sup>” = sister, and “B<sup>r</sup>” = 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>658</sup> BR (2) xxxii, says Thomas was christened 21 June 1722 in Royston.

<sup>659</sup> Church catalogue; the same information is given in the Congregation Diary: “**Frid. 1 March 1751.** Thomas, the child of Br. & Sisr. Armitage was buried in the Ground

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with a few more details in the account of “Kinder sind in London heim gegangen in der Zeit als ich da war” (children in London returning home [dying] in the time I was there) by a Moravian returning to Herrnhut: “**1751 26 Febr.** Thom. Armitage, 1 Jahr” (1 year [old]). Thomas Armitage Jr was born – and presumably christened – about February 1750, before his parents joined the Moravian Congregation in November 1750.<sup>660</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>661</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

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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).

<sup>660</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>661</sup> Moravian Archives C/36/11/6: Helpers Conference Minute Book Vol. VI, in Davies, 1306.

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of money it was thought he might propose the Person to give him an other Year for the payment thereof.”<sup>662</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>663</sup>

His illness was mortal, and on **19 November 1751** he died, apparently in some disfavour with the brethren. Next day

Bror Boehler took notice of Bror Armitage not being in so good Condition in his heart the latter end of his Life as the Brn co.<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>664</sup>

According to an “Obituary” in the Congregation Diary:<sup>665</sup>

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<sup>662</sup> Helpers Conference Minutes Vol. VI.

<sup>663</sup> Moravian Church Archive: Church Diary, Vol. V (1751), 61.

<sup>664</sup> Helpers Conference Minutes Vol. VI.

<sup>665</sup> Congregation Diary Vol. V, p. 80.

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**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 desired they would forgive him this, & took a cordial Leave afterwards of his wife.<sup>666</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>667</sup>

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<sup>666</sup> The Congregation's Burial Records report that "Thomas Armitage, M. departed **Nov. 19. 1751**, was buried the **23<sup>d</sup>** *ibid* [*i.e., at Bloomsbury*]", where his son had been buried in 1750.

<sup>667</sup> Helpers Conference Minutes Vol. VI, like the records for 11 and 18 Dec

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**Wednesday Decr. 11<sup>th</sup> 1751** ... The Brethren have been with Sistr Armitage and will go again to morrow

Brothers Mason & Syms discovered that Catherine Armitage was better off than had been thought: “**Wednesday Dec. 18<sup>th</sup> 1751** ... Sistr Armitage’s affairs have been examined & she has about £150 in Stock, besides household goods when all her debts are paid.” Household effects plus £150 of hosiery stock are substantial worldly goods, perhaps more than William Blake ever had.

The person who undertook the affairs of Sister Armitage most effectively was James Blake, who married her ten months later, on 15 October 1752. We do not know whether he paid the £80 to the brother of his wife’s first husband.

Among Moravians, marriage outside the community was not permitted. “The *Elders* have the sole Right of making Matches. No promise of Marriage is of any Validity without their consent.”<sup>668</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

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1751.

<sup>668</sup> Henry Rimius, *A Candid Narrative of the Rise and Progress of the Herrnhuters, commonly called the Moravians* ..., Second Edition (London, 1753), 20, cited by Davies p. 299. “John Heaven was expelled in 1749 for marrying without consent” (Podmore 132).

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*Blake*]. Butchers in Pear Street near Mount Hill Goswell Street.”<sup>669</sup> In Horwood’s great map of London (1799), Peartree Street runs East of Goswell Street to Brick Lane (apparently now Central Street) at the eastern edge of the City, a little West of Bunhill Fields. These Blakes are not known to be related to the poet.

The Helpers Conference Minutes for **6 February 1750** report that Brother Bohler “will give a Love Feast to those Br<sup>s</sup> & Sr<sup>s</sup> who were acquainted with him at his 1s<sup>t</sup> coming to England [7 Feb 1737] w<sup>h</sup> will be 13 years to morrow who are as follows”, including “Blake”. This may be the John Blake whose undated letter of application says “I am a poor missarable unhappy Creature” and quotes “O take me by the hand and hart. e[t]c”.<sup>670</sup> His wife was also a member of the congregation, and perhaps his sister as well.<sup>671</sup>

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<sup>669</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* [on-line] 3/6 (2006), 1303.

<sup>670</sup> Moravian Church Archives: C/36/2/159, quoted in full in *Blake*, XXXVIII (2004), 39. Perhaps the date is close to 6 Feb 1742, when, according to an account of Married Men in London, “Blake feels & confesses his 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>671</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

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In the year that Catherine and Thomas Armitage joined the Fetter Lane Congregation, a great outcry began in the press against the enthusiasm of the Moravians, led by the erstwhile Moravian sympathisers John Wesley and George Whitefield, whose *Expostulatory Letter* (1753) “did the most damage”, though his most damaging evidence was silently quoted from German pamphlets in Rimius’ *Candid Narrative* (1753). There was a financial collapse in 1753, and

The accelerating growth in membership came to a sudden halt. ... It was as if the music had suddenly stopped. ... 1755 saw the beginning in England of the Moravian retreat into the world of the “quiet in

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(Herrnhut: R.27.363.9).

On the basis of no more evidence than this, it has been suggested that the Moravian Blakes were the poet’s grandparents – Thomas Wright, *The Life of William Blake* (Olney, Bucks: Thomas Wright, 1929), I, 2, Margaret Ruth Lowery, *Windows of the Morning* (1940), 15, Marsha Keith Schuchard, “Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision”, *Esoterica*, II (1999) <<http://www.esoteric.mus.edu/>>, and others (there is an Appendix on “The Moravians or United Brethren” but no biographical fact in Jack Lindsay, *William Blake: His Life and Work* [N.Y.: George Braziller, 1979], 275-276). “Blake” is, of course, a dispiritingly common name (*BR* (2) 829-846 provides evidence of scores of men named “William Blake’ in London 1740-1820”), and the likelihood is very faint that these Moravian Blakes were related to the poet. The poet’s paternal grandfather James almost certainly lived across the river in Rotherhithe. However, a John Blake paid the rates on a house in Glasshouse Street in 1743 which was occupied in 1744-53 by James Blake the poet’s father (*BR* (2) 734-735), and he could be both the Moravian and the elder brother of the poet’s father.

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the land”, so contrary to the inspired, adventurous exuberance of the Zinzendorf era.<sup>672</sup>

**P. 15**

**“James Parker (1750-1805)” should be  
“(1757-1805)”**

**P. 22**

**In the footnote \* for the paragraph “Stothard  
made a drawing ... Oct. 1780.” READ:**

Cumberland’s friend John Highmore (1750-84) records a sketching tour in Kent on 22-26 May 1779 with Cumberland and Thomas Stothard.<sup>673</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>674</sup>

**P. 33 and footnote, p. 34**

**Omit the references to James Parker’s wife.<sup>675</sup>**

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<sup>672</sup> Podmore 273, 274, 275, 283.

<sup>673</sup> Bonham sale catalogue of 24 March 2009, Lot 190, cited by R.N. Essick, “Blake in the Marketplace 2009”, *Blake*, XLIII [2010], 135).

<sup>674</sup> Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: University of Missouri Press, 1988), 91, suggests that Blake was on the 1779 sketching trip.

<sup>675</sup> “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*

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**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>676</sup>**

**P.48**

**Footnote to Tatham's statement that Blake made his colour "prints in oil"<sup>677</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>678</sup> The fee is the same as that paid by

*Trades 1775-1800* [Folkestone: William Dawson & Sons Ltd, 1977], 170).

<sup>676</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>677</sup> Blake's "medium ... was gum and glue-based colours", as is pointed out in Joseph Viscomi, "Blake's 'Annus Mirabilis': The Productions of 1795", *Blake*, XLI (2007), 61.

<sup>678</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],

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Blake's father for his son's apprenticeship in 1772 to James Basire and was Basire's standard charge.<sup>679</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>680</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.

During the time of Thomas Owen's apprenticeship, June 1788-June 1795, Blake was particularly busy with commercial engravings. He made 104 engravings during this period, including those for Salzman's *Elements of Morality* (1791), Mary Wollstonecraft's *Original Stories* (1791), Darwin's *Botanic Garden* (1791, 1795), Gay's *Fables* (1793), and Stedman's *Narrative* (1796). Thomas Owen must have become increasingly useful to him, polishing plates, mixing ink, laying in the outlines, and pulling proofs. Of course Blake's name as the master appeared on the prints with which Owen helped, just as Basire's name appeared on the prints Blake helped to engrave when he was an apprentice.

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engraver and print-publisher, was in 1784-1817 at 'Change Alley, Cornhill, City of London [BR (2) 839].).

This may be the Thomas Owen who helped to make the huge lithographs for *The Architectural Antiquities of Rome Measured and Delineated* by G.L. Taylor and Edward Cresy, 2 vols. (London, 1821, 1822). Alexander suggests that the apprentice may be Thomas Owen, history and landscape engraver of 16 Newman Street, corner of Fetter Lane (he gives no other detail).

<sup>679</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>680</sup> BR (2) 15.

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Owen's assistance with commercial engravings must have contributed to free Blake to pursue his newly-invented technique of relief etching. Most of Blake's own writings in Illuminated Printing were created during the period of Owen's apprenticeship: *All Religions are One* (?1788), *There is No Natural Religion* (?1788), *The Book of Thel* (1789), *Songs of Innocence* (1789), *Marriage of Heaven and Hell* (?1790), *Visions of the Daughters of Albion* (1793), *For Children: The Gates of Paradise* (1793), *Songs of Experience* (1794), *Europe* (1794), *The First Book of Urizen* (1794), *Song of Los* (1795), *Book of Los* (1795), *Book of Ahania* (1795), and 16 books with 114 commercial engravings. Of his own etched works, only *Milton* (1804[-11?]), *Jerusalem* (1804[-20?]), *On Homer's Poetry [and] On Virgil* (1820?), *The Ghost of Abel* (1822) and three plate of *For the Sexes: The Gates of Paradise* (?1825) were produced after Owen's time.

Blake had never become a Freeman of the Stationers' Company, which would have qualified him to set up in business and take apprentices in the City of London. However, Blake's print-selling business with James Parker in 1784-85 and his training of his apprentice Thomas Owen in 1788-95 were in Westminster rather than the City of London, and apparently they were not governed by the guild statutes.<sup>681</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.

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<sup>681</sup> BR (2) 17.

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**Pp. 62fn, 741, 816, 894**  
**For “Callisto” read**

Calisto

**P. 62**

**After the prospectus of January 1792 about Bowyer’s edition of Hume’s *History of England* “in conjunction with Mr. FITTLER”, ADD:**

Notices (paid advertisements) in the same terms appeared in *The Oracle* for **13 and 14 January 1792** specifying 18 paintings by “the most celebrated [*English*] Artists” (including Fuseli, Stothard, and West) and “Historic Prints” by 19 named engravers, including “W. Byrne T. Bromley W. Blake ... W. Sharp”. These painters and engravers “are actually engaged”. *The Oracle* for **6 February 1792** with the same information adds that the text will be “unmangled and unmutilated by notes”.

**P. 63**

According to Fuseli’s letter of 29 May 1792, the paintings for

the Second Number [*of prints for his Milton Gallery*] Adam & Eve observed by Satan; and Satan taking his flight upward from chaos which is ... [*13' high by 10' wide*] intended for Blake, are much advanced.

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The first three Numbers were noticed in *The Oracle* for **13 January 1792**; “PICTURE II – SATAN journeying ... directs his winged speed ... ‘upward like a pyramid of Fire.. BLAKE is to grave this fine Picture.’”

**P. 73**

According to an advertisement in the *Morning Chronicle* for **21 July 1796**,

In a few days will be published, in two vols. large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

**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.

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Printed for J. Johnson, in St. Paul's Church Yard.<sup>682</sup>

The ad abbreviates and paraphrases the title to “*drawings made by the Author*”, it adds, after “*made*”, “*on the spot*”; the engravers are not named on the title page, but they are so listed in the ad in Johnson's *Analytical Review*, XXIV (Feb 1796). Johnson deposited the statutory nine copies in Stationers' Hall on 25 July 1796 (*BBS*, 256), and the book was reviewed in the *Analytical Review*, XXIV (Sept 1796), 237, suggesting that it was indeed published “within a few days” of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (*DNB*), too late to alter the engraved title page where he is entitled Captain.

**P. 75**

**After “by the author.” ADD:**

The *Edinburgh Magazine* for **December 1796**  
announced

A splendid edition of Young's Night Thoughts, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs by Blake, is in forwardness. The price of the work to subscribers is Five Guineas; to non-subscribers Six Guineas.<sup>683</sup>

The terms are very similar to those in the undated prospectus (?Spring 1797) (“a splendid edition” in each,

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<sup>682</sup> Quoted from a reproduction of the page generously sent me by Angus Whitehead.

<sup>683</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.

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“large quarto” vs “atlas-sized quarto”, “150 etchings” vs “one hundred fifty engravings”). It adds “frontispieces to each book” and the price to non-subscribers” of £6.6.0 vs “considerably advanced” beyond £5.5.0.

**P. 79**  
**15 August 1797**  
**James Curry to Ozias Humphry**

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints ...

The “prints” may be a set of the Large of Small Book of Designs similar to the ones 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>684</sup>

**P. 79**  
**After “Oriental Scenery.”, ADD:**

It was perhaps in the **autumn of 1797** that Flaxman

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<sup>684</sup>The prints cannot be “a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry, probably the previous year” (*BR* (2) 79), for many of the prints in Small Book (B) were inscribed after Blake’s death by Frederick Tatham.

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acquired from Blake copies of *America* (S), *Thel* (S), *Europe* (S), *Visions of the Daughters of Albion* (S), and *Urizen* (K) bound together.<sup>685</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>686</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**

**After “the ravings of insanity’.” ADD:**

Richard Edwards, the publisher, went out of business not long after Blake’s *Night Thoughts* was published, and the book was scarcely advertised after publication. Most records of it<sup>687</sup> during Blake’s lifetime are in the catalogues of second-hand dealers:

**1798 John White**, *A Catalogue of Rare, Splendid and Valuable Books, in Every Branch of Polite Literature, Including the Entire Libraries of the Rev. Harvey-Spragg ...*

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<sup>685</sup> Then or later he bought *For Children: The Gates of Paradise* (?F), *Songs of Innocence* (D), and *Songs of Innocence and of Experience* (O).

<sup>686</sup> *Europe* (18 folio prints) and *Urizen* (28 quarto prints) are not listed in the Prospectus, but they probably cost the same as *America* (18 folio prints). All three are the same price in Blake’s letters of 9 June 1818 (£5.5.0) and 12 April 1827 (£6.6.0).

<sup>687</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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*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."

**1798** **Thomas Payne**, *Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ... (London, 1799): "Young's Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, -- 1797 & 98"*<sup>688</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"*

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<sup>688</sup> Only the first Number of 1797 is known.

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**1810 William Gardiner**, *A Catalogue of a Small Collection of Ancient and Modern Books ... for Sale of W. Gardiner's, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: J. Barker, 1810) Lot "691 Young's Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796" and Lot "1213 Young's Night Thoughts, with Engravings by Mr. Blake, fol. Boards, £1 5s -- -- 1797" "This is one of the most singular and eccentric works that ever appeared."

**1811 W[illiam] Ford**, *A Catalogue of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature. ... Part the First for 1810* (Manchester, 1811): "Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf cleg. ib"

**1811 W[illiam] Ford**, *A Catalogue (Part the Second for 1810-11) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature* (Manchester, 1811): "Young's Complaint, and the Consolation; or Night thoughts with Blake's singular designs round the text. ib. 1797.<sup>689</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.) Illustrations of Young's Night Thoughts. 4to. Bds. 30s. —

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<sup>689</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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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>690</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**

**To “strained his income” ADD footnote<sup>691</sup>**

**P. 108**

**To John Marsh’s account for 26 June 1801 of drinking tea with Hayley, Blake, and “young Mr Chetwynd” ADD:**

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<sup>690</sup> This “unpublished” print for *Night Thoughts* by Perry after Blake is plainly the frontispiece by Perry after Blake (with a quotation from Young’s *Night Thoughts*) for G.A. Bürger’s *Leonora A Tale*, tr. J.T. Stanley (1796).

<sup>691</sup> Eventually Butts was quite prosperous. After the Muster Master General’s Office was abolished on 25 September 1818, Thomas Butts, First Clerk, Commissary General of Musters, Length of Service 35 [years], Amount of Annual Retired Allowances £430, according to *Estimates and Accounts: Army; Navy; Ordnance ...*, Vol. XI (1820), not paginated <Harvard>.

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“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>692</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 Jan 1803), and the Blakes in London had “a call from M<sup>rs</sup> Chetwynd & her Brother, a Giant in body mild & polite in Soul” (Blake’s letter of 28 Sept 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.<sup>693</sup>

Blake apparently taught John Chetwynd painting (see 9 Sept 1801).

**P. 109**

**DELETE:**

**“whom Blake later (28 September 1804) described as ‘a Giant in body mild & polite in Soul as I have in general found great bodies to be’.”**

**P. 115**

**To “a second [copy of the book] in Germany” ADD**

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<sup>692</sup> Charlotte Smith wrote to Joseph Cooper Walker on 14 April 1801 of the “common Report ... that he [Hayley] is going to be married to M<sup>rs</sup> Chetwynd the widow of a Gentleman who was killed in Ireland in the rebellion” (*The Collected Letters of Charlotte Smith*, ed. Judith Phillips Stanton [Bloomington: Indiana University Press, 2003], 371), repeated in a letter of 7 Oct 1801, and confirmed in Hayley’s manuscript autobiography excised in the printed version, all cited by Whitehead (below).

<sup>693</sup> All these details of the Chetwynds derive from Angus Whitehead, “‘M<sup>rs</sup> Chetwynd & her Brother’ and ‘Mr Chetwynd’”, *Blake*, XLII (2008), 75-78.

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**footnote:**<sup>694</sup>

**P. 134**

**Add footnote to the animal painter “by the name of  
Spilsbury”<sup>695</sup>**

**P. 144**

**Add footnote to “portrait of the beloved bard by Abbot”<sup>696</sup>**

**P. 147**

**ADD:**

Charlotte Smith wrote to the booksellers Cadell &  
Davies on **16 December 1802**:

M<sup>r</sup> Hayley informd my daughter some time since  
that he would order his last publication about  
animals (the title I forget) to be left at Y<sup>r</sup> Shop for  
her perusal to be returnd for the profit of the person  
who made the drawings. If it is there, be so good  
as to let me know.<sup>697</sup>

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<sup>694</sup> A copy of “Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake, Part I” had been listed by Ludwig Schubart, *Englische Blätter* (Erlangen, **1798**).

<sup>695</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>696</sup> Lemuel Abbott [sic] (1760-1803) painted famous portraits of Cowper and Nelson.

<sup>697</sup> *Collected Letters of Charlotte Smith*, ed. Judith Phillips Stanton

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**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>698</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>699</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 battalion of Chichester Volunteers.<sup>700</sup> Blake wrote on 16

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(Bloomington & Indianapolis: Indiana University Press, 2003), 503. The reference was pointed out by Angus Whitehead, “A Further Reference to William Blake in the Letters of Charlotte Smith”, *Blake*, XLIII, 2 (Fall 2009), 78.

<sup>698</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>699</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.

<sup>700</sup> See G.E. Bentley, Jr., “Rex v. Blake: Sussex Attitudes toward the Military

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August 1803 that

The Lawyer who wrote down the Accusations told me in private [*that they*] are compelld by the Military to suffer a prosecution to be enterd into altho they must know & it is manifest that the whole is a Fabricated Perjury.

For another, all the justices who sat in judgment on Blake were connected with the Corps of Volunteers, and the Duke of Richmond, their chairman, was Commander-in-Chief of all the military forces in the south.

Some of the magistrates may have been ignorant of the differing jurisdictions of the Quarter Sessions and the Assizes, but this cannot have been true of the Duke of Richmond, who had been in Pitt's cabinet. He and the other magistrates chose to ignore the distinction and perhaps thereby secure a quick conviction.

And some of them were deeply suspicious of Blake. Hayley wrote that the Duke of Richmond "was bitterly prejudiced against Blake & had made some unwarrantable observations in the course of the trial, that might have excited prejudice in the jury."

But the verdict was not given by the magistrates, and the jury took only a few minutes of deliberation to declare Blake innocent.

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and Blake's Trial for Sedition in 1804", *Huntington Library Quarterly*, LVI (1993), 83-89.

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**P. 203**

**footnote to letter from Hayley to Lady Hesketh of 18 July 1805, for “Cowper Museum, Olney” READ:**

Cowper Newton Museum (Olney), on deposit since 1996 in Buckinghamshire County Record Office.

**P. 227 footnote**

**For “in the possession of Mr Wilfred Warrington” READ:**  
in Princeton University Library.

**ADD:**

In **August** Cromek placed another announcement in the *Monthly Magazine*:

Mr. Cromek intends to publish in the course of the ensuing winter a series of twelve engravings, etched by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair’s popular poem “The Grave.” In consequence of the originality of the designs, and the vigorous expression, the work has been honoured with the patronage of the first professors of art in the metropolis, and by the subscriptions of the most distinguished amateurs.<sup>701</sup>

Probably later in the same month he placed a very similar puff in the *Universal Magazine*<sup>702</sup> which added (1)

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<sup>701</sup> Anon., “Monthly Retrospect of the Fine Arts”, *Monthly Magazine and British Register*, XXII, Part II (London: Richard Phillips, **July 1806**), 61. An emended version in the same section for next month omitted “twelve”, and added “in a very superior style of excellence” and, after “subscriptions of”: “upwards of 250 of”.

<sup>702</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.

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after “etched”: “in a very superior style of engraving”; (2) after “patronage”: “the principal members of the Royal Academy, and”; and (3) before “the most distinguished amateurs”: “upwards of 300 of”. This suggests that Cromek’s exhibition of the Blair watercolours at the Royal Academy and the subscriptions of the members of the Royal Academy took place in July 1806, and that the favourable new publicity increased the number of subscribers to “upwards of 300”.

**P. 234**

**to “rapt poetic expression” ADD footnote<sup>703</sup>**

**P. 234**

**Add:**

The engraver John Pye (1782-1874) about 1863

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<sup>703</sup> T.H. Cromek reported a conversation with John Pye (1782-1874) about an engraving of Phillips’ portrait of Blake: “Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention” (T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye).

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showed me [*T.H. Cromek*] a fine proof of Blake's portrait [*from Blair's GRAVE*], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention. My father had given him a set of proofs of "The Grave" "but," said he, "I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well."<sup>704</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>705</sup> ...

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<sup>704</sup> Quoted from the sale catalogue (see 2008) of the Cromek Archive (Vol. VI) now in Princeton University Library.

<sup>705</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."

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[*Postscript:*] I am quite busy preparing my  
new Prospectus &c.<sup>706</sup>

**P. 246**

Cromek industriously touted Blake's designs for Blair's *Grave*. He took them on a tour which included Edinburgh and arranged for a puff in the *Scots Magazine* for **July 1807**:

A Splendid Edition of Blair's *Grave* is about to be published, illustrated with paintings by Mr. Blake, an artist and poet of great and singular genius. These paintings are now exhibiting in [*St*] James's Square [*Edinburgh*] No. 9, by Mr Cromek, a very ingenious young artist, who proposes to engrave them for the above-mentioned work, for which he is now taking in subscriptions. A beautiful painting of the procession of Chaucer's pilgrims is exhibited at the same time, and Mr Cromek is also taking in subscriptions for an engraving which is to be made from it.<sup>707</sup>

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<sup>706</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>707</sup> Anon., "Scottish Literary Intelligence", *Scots Magazine, and Edinburgh Literary Miscellany*, LXIX (July 1807), 522; this and the reference in Sept 1808 were first reported by David Groves, "'Great and Singular Genius': Further References to Blake (and Cromek) in the *Scots Magazine*", *Blake*, XXXIX (2005), 47-48.

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The statement that “Mr Cromek ... proposes to engrave them” means “proposes to have them engraved”, for in May 1807 Cromek wrote to Blake about “Mr Schiavonetti ... etching a plate” for *The Grave*, and on 21 July 1807 Schiavonetti wrote to Cromek about engraving “the last judgment”. The “beautiful painting of the procession of Chaucer’s pilgrims” which Cromek exhibited was Stothard’s, not Blake’s.

**P. 248**

Following the list of prints for Blair’s *Grave* in the *Manchester Gazette* (7 **November 1807**), for “and ‘The Reunion of the Soul & the Body’ is omitted, though Cromek listed it in his second prospectus of November 1805” **READ:**

The last print, “The Reunion of the Soul & the Body”, is omitted, almost certainly by accident, for Cromek listed it in his First Prospectus of November 1805, a proof has the imprint of 1 June 1806, and it is inconceivable that Cromek would have paid for an engraving and then omitted it.

**P. 249**

**After “Nancy Flaxman.” ADD:**

Blake’s letter to the *Monthly Magazine* of 1 July 1806 defending Fuseli’s painting of Count Ugolino from an anonymous attack in *Bell’s Weekly Messenger* had a surprising sequel. The young antiquary John Britton (1771-1857) wrote a jocular book called *The Pleasures of Human Life* (1807), in response to James Breresford’s *The Miseries of Human Life* (1806). Britton’s book is embellished with five prints after Thomas Rowlandson, and in the preface Britton defends embellishments which dutifully illustrate the book. However,

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there are many *designing* men, unfortunately calling *themselves* artists who, like some methodist preachers, pay little regard to their text, though they religiously adhere to that part of the Mosaic law, which says, or implies, “thou shalt not imitate any thing in the heavens above,” (this, however, we will defy even Mr. Fuseli, or his successful pupil and advocate, Mr. Blake,<sup>708</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>709</sup>

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<sup>708</sup> The former sublime artist exhibited a very *extraordinary* picture last year [*Count of Ugolino*] .... The immortal and justly esteemed Sir Joshua, having painted a very interesting, and apposite picture of this subject, some diurnal critic, thought proper to compare the two performances, and was rather hard upon the late professor [*i.e.*, *Fuseli*]. Thus circumstanced, Mr. Blake couched his lance, and in the true quixotic style, attacked his and Mr. F’s 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>709</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

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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>710</sup> Britton may have learned of Blake from his friend Thomas Phillips, who painted Blake’s portrait in April 1807 and whom Britton described as his “valued friend”.<sup>711</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

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William Blake”, *Notes and Queries*, CCLIII (2008), 418-420.

<sup>710</sup> “Public Address” (*Notebook* p. 53).

<sup>711</sup> Britton, *Autobiography* (1814), 316-317, cited from Ripley.

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of WILLIAM BLAKE.<sup>712</sup>

Comparing it with the ad published next day in *The Bristol Gazette*, the date of publication of *The Grave* is said to be “the First Day of July” rather than “about six weeks”, Schiavonetti and the Royal Academy subscribers are not mentioned, nor are there Impressions to be seen in Leeds as there were in Bristol.

**P. 257**

**To footnote ending “touched the infinite in expression’.” ADD paragraph:**

An anonymous review of David Scott’s *Of Man, Six Monograms* (1831) in the *London Literary Gazette*, No. 736 (26 Feb 1831), 139, made “a comparison not to his [Scott’s] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo”.

**P. 258**

**After “W.B.S.”, ADD:**

On 11 July 1808, C. Griffith of Sarum wrote to Ozias Humphry at the Prince of Wales Hotel, Sloane Street, Knightsbridge, saying that she cannot deal with the newspapers and suggesting that Humphry give them to Blake[?] to care for.<sup>713</sup>

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<sup>712</sup> *Leeds Mercury*, “Printed and Published by Edward Baines at His Office, in Briggate, Leeds”, XLI, 237 (4 June 1808), 1, discovered for me with great generosity by Helen Skilbeck, Information Librarian, Central Library, Leeds.

<sup>713</sup> Royal Academy Archives HU/7/17, summarized as above in the Archives

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**P. 259**

**Add to footnote about Phillips’s portrait of Blake:**

There was a chorus of praise for Schiavonetti’s engraving: Anon., “Monthly Retrospect of the Fine Arts.” *Monthly Magazine*, XXIX, 7 (1 July 1810), 576-578, a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Philips’s [*sic*] picture; are wonders in the style he adopted” (p. 577); Anon., “Exhibition at the Gallery (in Pall Mall) of the British Institution ... 1816”, *New Monthly Magazine*, V, 26 (1 March 1816), 154: The “Portrait of Thomas Bewick” engraved by Thomas Ranson after William Nicholson is a “brilliant portrait ... in a style of excellence and originality seldom witnessed and surpassed only by the extraordinarily fine portrait of Mr. Blake by SCHIAVONETTI after the academician PHIL[L]IPS”; Anon., “Fine Arts. Wilkie’s Blind Man’s Buff”, *Manchester Iris*, I, 22 (29 Jan 1822), 170: Schiavonetti’s “portraits of Vandyke and Blake ... entitle him to a high rank”.

**P. 262**

**To letter of 13 August 1808 ADD:**

	£
Money to receive.	
Mr Thos Bewick -----	0. 0. 0
John Davidson, Esqr <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

---

catalogue. I know nothing of the context and strongly suspect that the individual is not Humphry’s friend the poet-painter William Blake.

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Mr Miller Mr Hewitson's Book returnd 1.11.6  
One of the Davidson's paid me a Guinea & having lost  
or mislaid my Memorandum Book I cannot tell which;  
nor am I quite certain that Mr Redhead paid me but I  
think he did.<sup>714</sup>

**P. 262**

**Footnote: for "Mr Wilfred Warrington" READ:**  
in Princeton University Library

**P. 264**

In **September 1808**, an advertisement appeared among a list of "New Works Published in Edinburgh" in the *Scots Magazine*, LXX (1808), 683: "Illustrations of Blair's Grave, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions of William Blake, 4to. 2l. 12s.6d." And a long, generous review appeared in *The Scots Magazine* for November 1808 (BR (2) 274-275).

**P. 279**

**To footnote ending "writing backwards" ADD:**  
Cumberland's essay was reprinted in "Hints on Various Modes, etc." from the "Journal de NICHOLSON, No. 126", *Bibliothèque britannique, ou Recueil extrait des Ouvrages Anglais périodiques* [Genève], L (1821), 69-76.

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<sup>714</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No 4, in Princeton University Library.

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**P. 281**

**ADD:**

Cromek wrote to Thomas Bewick on **25 June 1809** expressing his gratitude for Bewick's exertions on behalf of *The Grave* and sorting out a problem of delivery to one of its subscribers.<sup>715</sup>

**P. 281**

**1809**

“William Blake, Esq.” appears in

PROPOSALS | FOR PUBLISHING BY  
SUBSCRIPTION, | A Series of Engravings on  
Wood, | FROM | SCRIPTURAL SUBJECTS, |  
IN THE MANNER OF | *QUARLES'S EMBLEMS*,  
| AFTER THE | DESIGNS OF J. THURSTON,  
ESQ. | AND EXECUTED BY | THE MOST  
EMINENT ENGRAVERS ON WOOD. | THE  
SUBJECTS WILL BE SELECTED, AND THE  
DESCRIPTIONS WRITTEN, BY | *THE REV. J.*  
*THOMAS, A.M.* | **D**ESIROUS that my Friend Mr.  
THURSTON'S Talents, with which the World have  
long been | partially acquainted, should be more  
fully known, I thought *Divine Emblems* particularly  
suited | to his Genius, the Subjects for which  
might be selected from Quotations of Scripture, as  
in | *QUARLES'S* celebrated Work on the same  
Subject: taking care to choose such only as were |

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<sup>715</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No. 5, in Princeton University Library.

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best adapted to the Wants and Comforts of Man in his present State, and most likely to suggest | and enforce the due Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy, and presuming, with many respec- | table and distinguished Artists, that it is capable of producing Effects infinitely superior to what | has hitherto been seen, the Object of this Work is to present to the Public the most perfect Spe- | cimen that has ever yet been executed.

J. THOMAS. | - |

CONDITIONS.

1. The Work will consist of Twenty Engravings, with a Head and Tail-piece, and will be printed in Royal | Quarto, on India Paper, by T. BENSLEY, in his best Style.
2. The Price to SUBSCRIBERS will be TWO GUINEAS .... | ... The Price will be considerably advanced to Non-Subscribers.
3. The Work is intended to be published with all due Dispatch. | Subscriptions are received by ROBINSON and SON, Paternoster Row; MILLER, Albemarle Street; WILLIAMS, | Strand; COLNAGHI, Cockspur Street; DEIGHTON, Cambridge; and COOKE, Oxford; PARISH, Circulating | Library, Epsom; Mr. THURSTON, Twickenham Common; and the

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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

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week's engraving work, but perhaps he had a special price or a gift because of his special relationship with the author who, according to Nancy Flaxman (Sept 1805) "wishes to collect all B---- has done". Thomas commissioned from Blake his 6 watercolours for Milton's *Comus*, 6 for his Shakespeare first folio (1806-9), 12 for *Paradise Lost* (1807), 6 for "On the Morning of Christ's Nativity" (1809), and also bought Blair's Grave with Blake's designs (1808) and *Songs* (Q, 1810).

**P. 282**

**Before the entry for August 1809, ADD:**

On **4 August 1809** Cromek in Edinburgh wrote a joint letter to his wife ("My dearest love") and to his daughter ("My dear Maria") about his various commercial enterprises. The letter began:

I wish you would go out to Mr. Schiavonetti & see what he is about. I think it very proper. Have you got any Money for The Grave?<sup>716</sup>

**P. 287**

**ADD:**

Cromek wrote to Thomas Bewick on **20 December 1809** saying that having paid Schiavonetti 300 guineas (part of the total payment of 800 guineas for engraving Stothard's *Canterbury Pilgrims*), he found himself in a state of penury and asked if Bewick has "a few guineas about your town"

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<sup>716</sup> The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.

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from the subscriptions for Blair's *Grave*.<sup>717</sup>

**P. 295**

**Add:**

Louis Schiavonetti wrote to the publishers Messrs Cadell & Davies on **30 January 1810** discussing engraving commission and referred in passing to "Blake's Portrait for Mr. Cromek" which he had engraved for Blair's *Grave* (1808).

**Pp. 302-303**

In an undated letter to George Cumberland, Charles Henry Bellenden Ker wrote that his commission to Blake for two drawings, for which Ker did not wish to pay, was given "2 years ago" when he "was not of age". As Ker was christened on 18 February 1787,<sup>718</sup> the commission was presumably given in late 1807 or very early 1808 when he came of age, and the present letter may be of 1809 or 1810.

**P. 306**

**ADD:**

In a postscript to his letter of **24 December 1810** to Thomas Bewick, Cromek wrote:

The Plate of the Canterbury Pilgrims is  
advancing & will be ready for Publication next  
winter – Mr Schiavonetti's Etching will be finished

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<sup>717</sup> T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No. 6, in Princeton University Library.

<sup>718</sup> According to W.R. Cornish, & David J.A. Cairns, "Ker, Charles Henry Bellenden (formerly Charles Henry Gawler] (c. 1785-1871), law reformer ...", Vol. XXXI, p. 379, of *Oxford Dictionary of National Biography* (2004), Ker was "Baptized at St Andrews, Holborn, London, on 18 February 1787"; *BR* (2) 302fn, says Ker's "birth year is not known (?1785 ...)".

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by Mr Bromley & myself – I think you have one Book of The Grave left– If you have pray present it to your Son with my respects. —

**P. 306**

**After “the poetical sketches of Mr. Blake.” ADD:**

Leigh hunt returned to the attack on Blake in **October 1810** in the context of “the abuses of the Cabala – of the Great Secret”, of the Rosicrucians, Zoroaster ....

Monsieur the Count de Gabalis may have had the power of invisibility,--a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian or Corregio both in his writings and paintings, may tell us that he is inspired by certain spirits to alter the human figure;- -but to be out of sight can as little benefit mankind as to be out of nature.<sup>719</sup>

**P. 309**

**After “the Chimney Sweeper.” ADD:**

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<sup>719</sup> [James Henry Leigh Hunt], “Art. XI. Account of a Familiar Spirit, who visited and conversed with the Author, in a manner equally new and forcible, shewing the Carnivorous Duties of All Rational Beings and the true End of Philosophy”, *Reflector, a Quarterly Magazine*, Conducted by the Editor of the Examiner [Leigh Hunt], I (**Oct 1810**), 88. When the essay was reprinted as “The Nightmare” in Leigh Hunt’s *The Seer; or, Common-Places Refreshed*, Part 2 (**1841**), the first three paragraphs including the Blake passage were omitted (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 129). For earlier attacks on Blake by the Hunts, see 31 July and 28 Aug 1808.

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Ariel,<sup>720</sup> “Blake, Dichter, Schwärmer, und Mahler zugleich”, *Morgenblatt für gebildete Stände* [Tubingen], No. 86 (10 April 1811), 341-343, gives “Der Tiger” in English and German as in [H.C. Robinson’s essay in] *Vaterländisches Museum* (Jan 1811) (pp. 589-590 below), which it cites.

**P. 312**

**Wordsworth thought that Blake had “the elements of poetry – a thousand times more than ... Byron”, ADD FOOTNOTE<sup>721</sup>**

**P. 314**

**about the Associated Painters in Water Colour exhibition**

“The landlord seized the contents of the gallery in distraint of rent”,<sup>722</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 ...

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<sup>720</sup> It is not clear to me whether “Ariel” is a pseudonym for the author of the *Morgenblatt* essay or serves some other purpose.

<sup>721</sup> According to Sidney Colvin, *Memoirs & Notes of Persons & Places 1852-1912* (N.Y.: Charles Scribner’s & Places 1852-191251:

Trelawney declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist’s *Life* and Rossetti’s reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of Blake’s poem “London” from the *Songs of Experience*:—

In every cry of every man  
In every infant’s cry of fear,  
In every voice, in every ban,  
The mind-forged manacles I hear,--

and so forth.

<sup>722</sup> J.L. Rogers, *History of the Old Water Colour Society* (1891), I, 271, noted in *BB* under *Jerusalem* but not under the 1812 catalogue, nor in Butlin (1981), No. 649, 651, 653, and *BR* (2) (mea culpa).

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*Jerusalem*<sup>723</sup> (324). Thomas Butts, who apparently owned “Nelson” and Chaucer,<sup>724</sup> may have bought them – or bought them back – from the distraining landlord.

**P. 315**

**DELETE footnote:** “The enigmatic ‘Sign’ may be a misprint for ‘design’”.

**ADD:**

Blake painted a design on a wood panel about 6’ x 8’ for a sign-board for The Talbot Inn (renamed when it was rebuilt after the original Tabarde Inn burned down in 1676). The design represented two men in hats holding hands while a friar addresses them. Behind are three horsemen and buildings. It was displayed on the second-floor balcony of the Inn for over sixty years, where it could be seen by every passerby, and it was repeatedly reproduced.<sup>725</sup> However, Blake’s name was rarely associated with it, and his responsibility for it was scarcely known before 2010.

**P. 321**

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<sup>723</sup> Probably *Jerusalem* pl. 25, 32, 46 (*BB*, 262-263).

<sup>724</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>725</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.

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**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>726</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>727</sup>

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<sup>726</sup> BR (2) 321; quoting Gilchrist, 370. "To learn the Language of Art Copy for Ever is My Rule" is quoted from Blake's marginalia (1802?) to Sir Joshua Reynolds, *Works* (1798), third contents leaf, but the other phrases attributed to Blake are not in his surviving writings.

<sup>727</sup> Anon., "Richard Bean, Esq.," *Gentleman's Magazine*, LXXXII (Oct 1817), 368-369. In the National Portrait Gallery is an undated engraving by Richard Bean of Joseph Goupy (reproduced on-line). Charles George Dyer, *Biographical Sketches of the Lives and Characters of Illustrious and Eminent Men Illustrated with Whole Length Portraits* (London: C.G. Dyer and H. Setchel and Son, 1819) is dedicated "To the Memory of My Most Excellent and Accomplished Friend, Richard Bean". Dyer was with Bean when he drowned at Hastings on 24 June 1817.

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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], 147-149)

**P. 363**

**footnote to “Blake-Varley Sketchbook”:**

This cumulation of Blake’s Visionary Heads also appeared in “Blake’s Visionary Heads: Lost Drawings and a Lost Book”, Chapter 12 (pp. 183-205) of *Romanticism and Millenarianism*, ed. Tim Fulford (N.Y. & Basingstoke: palgrave, 2002).

**P. 378**

**In the footnote to “Dyer”, for “Lamb’s friend George Dyer” READ:**

Charles George Dyer (1787-1840), whose intimate friend the engraver and painter Richard Bean (1792-1817) profoundly admired “the sublime compositions of Blake” (*Gentleman’s Magazine*, LXXXII [Oct 1817], 369) and who dedicated to Bean his *Biographical Sketches of ... Eminent Men* (1819). Another possibility is Gilbert Dyer [Jr] (b. 1776), the son of the Exeter bookseller Gilbert Dyer (1743-1820) (as in p. 344 fn).

**P. 385**

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**After “gentle manliness”, ADD:**

An enigmatic reference to the English Poet Blake appeared in **October 1822**: “Schon der berühmte Englische Dichter Blake besang prophetisch vor einem Decennium in seinem temple of Cove [?love] Griechenlands in Amerika wieder aufblühende Cultur.”<sup>728</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>729</sup> The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

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<sup>728</sup> Anon., “Was den Greichen noch übrig bleibt?”, *Politiches Journal nebst Anzeige von gelehrten und andern Sachen* [Hamburg], Jahrgang 1822 Ersten Band (**Oktober 1822**), 886. I know of no reference in Blake to a Temple of Cove or Love (though “loves temple” is in his “Everlasting Gospel” [Notebook p. 50, l. 65]) or to Greece in America.

<sup>729</sup> Mei-Ying Sung, “Technical and Material Studies of William Blake’s Engraved Illustrations of *The Book of Job* (1826)”, Nottingham Trent University Ph.D., 2005, 148-151,

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The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates originally used for Pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762) which differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel copperplates was at the rate of 8.6 g for a penny, doubtless reduced in cost because they had already been used.

The two copperplates not included in Linnell's "Account of Expenses of the Book of Job" are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 copperplates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker's mark of G HARRIS | N<sup>o</sup> 31<sup>730</sup> | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer's "never-to-be forgotten first interview" with Blake, "the copper of the first plat – 'Thus did Job continually' [*Job pl. 2*] – was lying on the table where he had been working at it" (*BR* [2] 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell. At the rate of the other PONTIFEX copperplates (11.6g for a penny), the cost would have been 5s 8d.

**P. 387**

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generously sent to me.

<sup>730</sup>Not "No 3", as in *BB*, 518.

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In **September 1823** William Hazlitt published an essay “On the Old Age of Artists” in which he remarked in passing:

Flaxman is ... a profound mystic. This last is a character common to many other artists in our days – Louthembourg, Cosway, Blake, [*William*] Sharp, Varley, &c -- who seem to relieve the literalness of their professional studies by voluntary excursions into the regions of the preternatural, pass their time between sleeping and waking, and whose ideas are like a stormy night, with the clouds driven rapidly across, and the blue sky and stars gleaming between!<sup>731</sup>

**P. 387**

**For “James S. Deville asked permission to take a cast of Blake’s head” READ:**

James De Ville took a cast of Blake’s head, probably at his Phrenological Museum at 367, Strand,<sup>732</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>733</sup>

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<sup>731</sup> [Hazlitt, William], “On the Old Age of Artists”, *New Monthly Magazine*, VIII (**Sept 1823**), 33, reprinted in his *Plain Speaker* (**1826**). The account of Blake and other mystics is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon.)”, *Spirit of the English Magazines* [Boston], XIV (**1 Nov 1823**), 107-111.

<sup>732</sup> See [James De Ville, *Outlines of Phrenology, as an Accompaniment to the Phrenological Bust* (London: Published by J. De Ville, 367, Strand, 1821).

<sup>733</sup> Information about the death of Sarah Banes derives from the authentication (6

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**P. 388**

**ADD:**

In 1823 an essay entitled “The Juvenile Artist” appeared in *The Percy Anecdotes Original and Select* By Sholto and Reuben Percy [i.e., Joseph Clinton Robertson & Thomas Byerley], Brothers of the Benedictine Monastery, Mont Benger (London: T. Boys, **1823**), III, 159-161. The essay was silently lifted, with adjustments,<sup>734</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

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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.

<sup>734</sup> The chief of the adjustments are:

<p style="text-align: center;">Malkin</p> <p>“the king’s palaces”</p> <p>“The same indulgent parent soon”</p> <p>“ buy prints”</p> <p>“Hemskerck”</p> <p>“to whom he served ... they too cunning”</p> <p>“He saw the simple ... of modern practice”</p> <p>“The monuments of Kings and Queens”</p> <p>“which surrounded the chapel ... and his Queen”</p> <p>“These exquisite little figures ... in and about London”</p>	<p>“The Juvenile Artist”</p> <p>“all the king’s palaces”</p> <p>“He also”</p> <p>“purchase prints”</p> <p>“Hemskerck”</p> <p>“In the early part of his apprenticeship to Basire”</p> <p><i>Omitted</i></p> <p>“The Monuments”</p> <p><i>Omitted</i></p> <p><i>Omitted</i></p>
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have reflected disgrace on artists of double his age and experience.

**P. 399**

**After “Purgatorio and Paradiso” ADD:**

There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for *Job* (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante copperplates (11,209 g) was more than that of the 22 copperplates for *Job* (10,516 g), the cost is likely to have been more than that for *Job* (£3.11.7, not counting two copperplates whose prices are unknown).

**P. 418**

**Footnote to “he fetched the porter for dinner himself from the house at the corner of the Strand”<sup>735</sup>**

**P. 418**

On **25 November 1825** (the post-mark date), Blake wrote to John Linnell:

Dear Sir

M<sup>r</sup> Banes says his Kitchen is at our Service to do as we please. I should like to know from the Printer whether our own Kitchen would not be equally or even more convenient as the Press being already there would Save a good deal of time & trouble in taking down & putting up which is no

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<sup>735</sup> The public house was The Coal Hole, beside the alley from the Strand leading to Fountain Court (Angus Whitehead, “William Blake’s last residence ...”, *British Art Journal*, VI [2005], 22).

**William Blake and His Circle**  
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slight job. Also the light is better in our Kitchen if there is but room enough.

I am yours Sincerely

Will Blake

Henry Banes, the husband of Catherine Blake's sister Sarah, was the owner of 3, Fountain Court, where Blake lived in 1821-27. The Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blakes' exhibition room, which was 19' x 13' 6". Anthony Dyson estimates that a star-wheel press like Blake's would require a clear space "at least" 14' x 14'.<sup>736</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. 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>1737</sup>**

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<sup>736</sup> Angus Whitehead, "William Blake's last residence ...", *British Art Journal*, VI [2005], 30.

<sup>737</sup> George Richmond wrote in his copy of Gilchrist (I, 326):

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**P. 429**

**In “first printed in the *Memoirs of Thomas Hollis*, delete “first” and, for “but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible to say with confidence either that they are by William Blake or that they are not by Cipriani”**

**SUBSTITUTE:**

However, the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies given away by Hollis in 1762 and 1765;<sup>738</sup> neither Blake nor any one else altered Cipriani’s etched bust of Milton between 1762 and 1780.

**P. 439**

**After “the lodger on the floor above” ADD:**

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He said to me that all children saw “Visions” and the substance of that [*i.e.*, what] he added is that all might see them but for worldliness[?] or unbelief, which blinds the spiritual eye.

GR

Richmond’s annotations in Gilchrist Vol. I were quoted in “William Blake, Samuel Palmer and George Richmond,” *Blake Studies*, II, 2 (1970), 43-50, those in Vol. II in Angus Whitehead, “But, Kitty, I better love thee: George Richmond’s Annotation to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863)”, *Blake Journal*, No. 9 (2005), 87-97. Vol. I, the only one I saw, was in 1969 in the collection of Anthony W. Richmond; both volumes now belong to Stephen Keynes. None was included in *Blake Records* (1969, 2004).

<sup>738</sup>David Wilson, “An idle speculation by Samuel Palmer: William Blake’s involvement in Cipriani’s portrait of John Milton”, *British Art Journal*, VI, 1 (Spring/Summer 2005), 31-36.

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The lodger on the floor above was John George Lorhr, whose carving and gilding shop was above the Blakes' flat.<sup>739</sup>

**Pp. 446-447**

**<Omit the Hazlitt references, which originally appeared in  
September 1823>**

**P. 453**

The lawyer Henry Crabb Robinson called on Blake on 7 December 1826 to talk about the recent death of John Flaxman. Perhaps this stimulated Blake's brother-in-law Henry Banes to draw up his Will two days later, replacing that in which he had named his wife Sarah (d. 1824) as his sole heir and executrix. In the new Will of **9 December 1826**, Henry Banes wrote:

I give & bequeath to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases, Tables Chairs & Crockery & £20 in lawful money of Great Britain √I also beg Mr Blakes acceptance of

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<sup>739</sup> He paid the rates at 3 Fountain Court in 1823-1828, but he probably lived with his wife and 7 children at 1 Fountain Court, where he paid the rates in 1803-29. He was born in 1776 in Alsace, and in 1801 he married Letitia Lewis, who signed the marriage register with an X. She may be related to John Ford Lewis, apparently a tailor at 12 Fountain Court, opposite No. 3. Lewis's wife Lucy was daughter of William John Rhodes, landlord of the Coal Hole at 16 Fountain Court and probably the W. Rhodes who was a witness at Lorhis wedding. All this new information comes from Angus Whitehead, *ren* at 1 Fountain Court, where he paid *tBlake*, XLII (2008-2009), 93-95.

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my wearing apparel<sup>^</sup> – I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate<sup>740</sup> (& pictures ~~what is worth her acceptance~~) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whole and sole use or disposal I also constitute and appoint the said Louiza Best my sole Executrix of this my last Will and Testament – H. Banes Decr 9<sup>th</sup> 1826 Witness John Barrow<sup>741</sup>

No other beneficiary is named. His property therefore was to go to his sister-in-law Catherine Blake, his brother-in-law William Blake, and his daughter Louisa Best, though their relationships to him are not specified.<sup>742</sup>

Did the pictures include any by his brother-in-law William Blake? And were the watch and clock made by his son-in-law Richard Best, watch-finisher?

The specification that the bequests to Louisa Best were “for her whole and sole use” was to insure that they did not

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<sup>740</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”.

<sup>741</sup> The will is reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2006), 84-85.

<sup>742</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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pass to the control of her husband, as they would otherwise have done by law and convention.

The bequest to Blake of Banes' "wearing apparel" suggests that they were similar in size (Blake was 5' 6" tall and sturdy) and that for reasons of size or affection Banes preferred that his clothes should go to Blake rather than to his son-in-law Richard Best.

**P. 457 fn**

**To the record of the burial of James Blake from Bunhill  
Fields Indexes in Somerset House ADD:**

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis & Carol Garrido's excellent "William Blake's final resting place" [2005], pp. 96, 98), "James Blake [Age] 71 years [*was Brought from*] 7 Cirencester Place [*and buried in a Grave*] 11 feet [*deep*] [E&W] 52..53 [N&S] 62". This adds the 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. 464**

**Add to footnote to George Richmond's letter to Samuel  
Palmer of 15 August 1827:<sup>743</sup>**

**P. 468**

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<sup>743</sup> Beside the version of this letter in Gilchrist (I, 362) without the names of recipient or author, George Richmond wrote in his copy: "This note was written to Mr Palmer by Geo. Richmond."

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**To “Mr. Blake, in our hearing,” ADD footnote<sup>744</sup>**

**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>745</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>746</sup>

**P. 492**

**After “in this work.[“] ADD footnote:<sup>747</sup>**

**P. 490**

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<sup>744</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>745</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>746</sup> A.E. Evans & Son catalogue ([1845]), Lot 720: “a Stereotype design for Pilgrim’s Progress, presented by Mrs. Blake to Mrs. Tatham, 1828”.

<sup>747</sup> In his *On the Improvement of Society by the Diffusion of Knowledge ...* (N.Y.: J. & J. Harper, 1833), 421, Thomas Dick quotes the description of “the ghost of a flea” from Varley’s *Zodiacal Physiognomy* (1828) and comments that, had he not seen Varley’s book, “we should have deemed it almost impossible that amid the light of the present age, any man capable of writing a grammatical sentence would seriously give such a description as that quoted above, and attach his belief to such absurdity and nonsense”. Dick’s books was reprinted in 1838 (twice) and 1840.

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On **19 November 1828**, William Twopenny, an antiquary and barrister, wrote to J.T. Smith:

My dear Sir,

Can you tell me where the Widow of Blake  
the artist lives.

Yours most truly

W.<sup>m</sup> Twopenny

Temple

19. Nov. 1828<sup>748</sup>

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<sup>748</sup> The letter, quoted from a reproduction of the manuscript in the Yale Center for British Art, is in an extra-illustrated copy of the second edition of J.T. Smith's *Nollekens and his Times* (1829). The leaves are loose, and the extra-illustrations are numbered to indicate with which printed page they are associated – the Twopenny letter is number 474 (referring to the Blake biography in Smith's book). Some of the extra-illustrations are annotated and signed by the great autograph collector William Upcott (e.g., No. 58, 66), suggesting that the collection belonged to him.

Perhaps this was the copy of J.T. Smith's book which, as he told Linnell in an undated letter (see Nov 1828), had been "taken to pieces for illustration". This seems to be the extra-illustrated copy of Smith (1829) sold in the Evans auction of William Upcott, 15-19 June 1846, Lot 910 ("2 vol. *unbound*", extra-illustrated "to 4 vol."). It is probably *not* the copy of Smith [no date or edition identified] "*loose in boards*", extra-illustrated to "9 vol." with many letters, e.g., 4 from Blake to Ozias Humphry, not included in the 1846 sale or the Yale collection, which was in the Sotheby auction of Joseph Mayers, 21 July 1887, Lot 189.

The Twopenny letter was quoted in the auction catalogue of Bonham (London), 28 March 2006, Lot 205, and thence in R.N. Essick, "Blake in the Marketplace, 2006", *Blake*, XL (2007). No other connection of Twopenny with the Blakes has been traced.

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The letter is almost certainly a response to the last paragraph of J.T. Smith's life of "Blake" in his *Nollekens and his Times* (1828), published in October 1828:

His beloved Kate survives him clear of even a sixpenny debt, and in the fullest belief that the remainder of her days will be rendered tolerable by the sale of the few copies of her husband's works, which she will dispose of at the original price of publication ....<sup>749</sup>

It was doubtless letters like this one from Twopenny which prompted Smith to tell Linnell in an undated letter (see November 1828) that he knew his biography had "been servisable to his widow."<sup>750</sup>

**P. 493**

**After "continuance anxiously" ADD:**

"Mr. William Blake, an eminent engraver" appears among Scientific Obituaries in *Arcana of Science and Art ... Third Edition* (London: John Limbird, **1828**), 240.

A review of Edmund Lodge's *Portraits of Illustrious Personages of Great Britain* (London: William Smith, 1828) in *The Times* for **3 Jan 1829** went out of its way to discuss Blake's Visionary Heads:

Closely associated with the desire of knowing the exclusive history of such [*famous*] personages, is the wish to be acquainted with their external

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<sup>749</sup> *BR* (2) 626.

<sup>750</sup> *BR* (2) 490.

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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>751</sup>

and verify or correct the images which fancy has formed by the true copy which the art that confers immortality has preserved of them.

The late Mr. Blake, the engraver, whose genius was subject to a kind of morbid excitement, was so possessed with this notion, that he had contracted a belief that he could, almost at will, bring before his actual physical eyesight the forms of the great men of this and other countries, whose existence he could only know by means of history. Under this delusion, which, however, was of no kin to madness, and could not have happened to any but a person of exalted imagination, he had frequent interviews with his distinguished buried acquaintance, and used to relate his imaginary conversations with them in perfect conviction of their truth and reality.<sup>752</sup>

Not long after the publication of Varley's *Zodiacal Physiognomy* in January 1829, Charles Lamb wrote an

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<sup>748</sup> Marlowe, *Doctor Faustus*, IV, 2, where Alexander the Great is conjured up for the German emperor.

<sup>752</sup> Anon., “LODGE'S PORTRAITS AND MEMOIRS. FURTHER NOTICE”, *Times*, 3 Jan 1829, p. 4, column A, first reported by Keri Davies, “Blake in the *Times Digital Archive*”, *Blake*, XLI (2007), 45-46.

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unpublished “Analytical Disquisition on Punch and Judy” in which he silently paraphrased Varley’s strange book:

As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions.<sup>753</sup>

Henry Banes, Catherine’s brother-in-law, died on **20 January 1829**, and his Will was authenticated on 14 February by his daughter Louisa Best and her son Thomas.<sup>754</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 & crockery & £20”. The “wearing apparel” bequeathed to Blake probably stayed with Louisa Best, for her husband or sons – her first-born, Charles, would have been 23 in February 1829. The furniture Catherine did not much need,<sup>755</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>756</sup> the furnishings might have

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<sup>753</sup> “Analytical Disquisition on Punch and Judy, Found among the Papers of the late Charles Lamb”, *Monthly Repository*, N.S., XI (Feb 1837), 113. The essay was probably written between the publication of *Zodiacal Physiognomy* in January 1829, and the death of William Hazlitt (to whom Lamb says he showed the essay) in September 1830.

<sup>754</sup> The will and its proving (Public Record Office: PRO B11/1751, Liverpool Qiore 51-100) are reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2005), 84-85.

<sup>755</sup> Linnell paid her £1.10.0 in April 1828 for “Furniture sold” (*BR* (2) 808).

<sup>756</sup> *BR* (2) 755.

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proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Baines in February 1829 (presuming it was paid) plus the £84 from Lord Egremont for Blake's "The Characters of Spenser's *Fairie Queene*" in August 1829<sup>757</sup> and the sale of other works by Blake. These resources made her feel sufficiently comfortable to ask on 5 January 1830 that an application on her behalf to the charity of the Artists' General Benevolent Institution should be withdrawn,<sup>758</sup> and some time "after Blake's death" she returned the "gift of £100" sent her by Princess Sophia.<sup>759</sup>

**P. 494**

**for "an unnamed patron" SUBSTITUTE:**

John Pye, an engraver and antiquarian<sup>760</sup>

**P. 495**

**for "the patron" SUBSTITUTE:**

Pye

**P. 495**

The date of Frederick Tatham's letter offering Blake's works for sale is **11 April 1829**, as in *BRS*, 90, not 1 April 1829.

**P. 496**

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<sup>757</sup> *BR* (2) 498.

<sup>758</sup> *BR* (2) 501-502.

<sup>759</sup> Seymour Kirkup reported by Swinburne (1868); see *BR* (2) 462-463.

<sup>760</sup> On 18 Jan 1828 E.J. Chance wrote to Linnell that "Mr Pye & Mr Field called".

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**for “the patron to whom Tatham was writing”**

**SUBSTITUTE:**

Blake had other patrons such as James Ferguson\* and

**and ADD:**

Pye apparently bought nothing from Catherine Blake, for when T.H. Cromek was shown his collection the only Blake he had was Varley’s *Zodiacal Physiognomy* (1829). According to T.H. Cromek,

My father had given him a set of proofs of “The Grave” “but,” said he, “I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well.”<sup>761</sup>

**Add footnote to “when the patron wrote to Catherine”<sup>762</sup>,”**

**P. 497**

**INSERT:**

According to his journal for 17 June 1829, the extravagantly popular Irish poet Tom Moore talked to “Lady Sandon, whom I made laugh a good deal by my account of Varley’s book of Astrology, his portrait of the ‘Ghost of a Flea,’ &c. &c.”<sup>763</sup>

**P. 503**

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<sup>761</sup> T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye, in Princeton University Library.

<sup>762</sup> The patron, unnamed in *BR* (2) is plausibly identified in the 2008 Catalogue of the Cromek Archive, p. [45], as John Pye.

<sup>763</sup> *Memoir, Journal, and Correspondence of Thomas Moore*, ed. Lord John Russell (London: Longman, Brown, Green, and Longmans, 1854), VI, 57.

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**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>764</sup>

The second review of Cunningham which referred to Blake was in *The Athenaeum* ....

**P. 503**

**At the end of the footnote to “p. 175-6.” ADD:**

Cunningham’s account (¶37) of Blake’s vision of William Wallace is quoted in a discussion of “second sight” by Georg Conrad Horst, *Deuteroskopie, oder merkwürdige psychische und physiologische Erscheinungen und Probleme aus dem Gebiete der Pneumatologie Für Religionsphilosophen, Psychologen, und denkende Aerzte eine nothige Beilage zur Dämonomage, wie zur Zauber – Bibliothek von Georg Conrad Horst ....* Vol. I. (Frankfurt am Main: Heinrich Wilmans, **1830**), I, 163-167.

**P. 504**

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<sup>764</sup> Anon., “Visions of Blake, the Artist”, *Times*, 27 Jan 1830, p. 3, column E, first reported by Angus Whitehead, “‘Visions of Blake, the Artist’: An Early Reference to William Blake in the *Times*”, *Blake*, XLI (2007), 46-47. The *Times* account alters Cunningham’s “stept” and “stopt” to “stepped” and “stopped”.

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A review of Cunningham's *Lives* in the *Sheffield Iris* for  
**9 February 1830** concentrated on the account of Blake:

NUMBER X. of this interesting work ... is just published, and comprises the lives of seven painters – West, Barry, Blake, Opie, Morland, Bird, and Fuseli .... What a singular being was William Blake! A painter, an engraver, a poet, and a visionary, – in the last character perhaps little less singular than Swedenberg [*i.e.*, *Swedenborg*] himself. “To describe” says the biographer “the conversations which Blake held in prose with demons, and in verse with angels, would fill volumes, and an ordinary gallery could not contain all the heads which he drew of his visionary visitants. That all this was real, he himself most sincerely believed; nay, so infectious was his enthusiasm, that some acute and sensible persons who heard him expatiate, shook their heads, and hinted that he was an extraordinary man, and that there might be something in the matter.” The spirits, however, who thus obeyed the artists’s bidding, came not to reveal any secrets, save the secrets of their own countenances -- in short they came as might be expected at the call of a painter -- to have their portraits taken! and many of the likenesses of these spiritual sitters did poor Blake delineate, from the heroic Wallace to “the ghost of a flea!” Instead of transcribing the narrative of these unearthly vagaries, we shall copy the brief account of the enthusiast’s procedure and luck in a transaction incident to the greater part of mankind:

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but which few engage in so inconsiderately, and fewer still, when that is the case, with such exemplary good fortune:– [*Cunningham* ¶9-10 about Blake's courtship and marriage.]<sup>765</sup>

It is striking that the same two paragraphs about Blake's courtship and marriage are quoted in the *Athenaeum* (6 Feb 1830), *London Literary Gazette* (6 Feb 1830), *Sheffield Iris* (9 Feb 1830), *Edinburgh Literary Gazette* (13 Feb 1830), *Edinburgh Literary Journal* (20 Feb 1830), *Fraser's Magazine* (March 1830), and *New Jerusalem Magazine* (Jan 1832).

**P. 506**

**After "is his best" ADD:**

A note on Cunningham's book appeared in the *Dublin Literary Gazette*, I, 7 (13 Feb 1830), 99-102: "Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining" (p. 102).

**P. 507**

**After the paragraph about "the loss of Blake" ADD:**

The editor of the *Literary Gazette* replied on **20 February 1830** to a correspondent:

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<sup>765</sup> Anon., "Family Library.–Painters", *Sheffield Iris*, 9 Feb 1830, p. 4, first identified in relation to Blake and quoted in David Groves, "Blake and the *Sheffield Iris*", *Blake*, XXXIX (2005-6), 125. Cunningham's "Boutcher" is changed correctly to "Boucher", "worshipped" incorrectly to "worshipped", and before "indulging" is added "by".

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We do not know the address of the widow of Blake, the artist: but have no doubt she might obtain liberal sums for such remains of his productions as may be in her possession. We will make some enquiries.<sup>766</sup>

This is perhaps a response to J.T. Smith's statement (1828) that Catherine Blake "will dispose of" "copies of her husband's works" (*BR* (2) 626).

**P. 520**

**After "in 1828" ADD:**

Cunningham's Blake was also noticed in the *Belle Assemblée* for March 1830:

The life of another, but far more amiable enthusiast [*than Barry*], poor William Blake, who could not only "call spirits from the vasty deep," but compel them to arise and appear before him, is, in its details, singularly striking and curious ....

Many a time have we ourselves seen these portraits; and we may add, that the "artist of some note," alluded to by Mr. Cunningham, is almost as great an enthusiast as Blake himself – a gifted enthusiast in his own beautiful art, and yet greater enthusiast in the science, or pretended science, of judicial astrology. His portrait, sketched by the pen, not the pencil, of Cunningham, is nearly as graphic as that of Blake. Some other capital stories

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<sup>766</sup> Anon., "To Correspondents", "To Clericus", *Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c.*, No. 603 (20 Feb 1830), 121, 125.

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of the worthy pair, are given; but, for these, we  
must refer the reader to the work.<sup>767</sup>

**P. 534**

**After “a good subject for him.” Add:**

The first French review of Cunningham’s life of Blake, by L. Sw.-Belloc (Louise Swanton Belloc) for the *Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, la Littérature, les Arts industriels, et les Beaux-arts; par un Réunion de Membres de l’Institut et d’autres Hommes de Lettres [Paris], XLVI (juin 1830)*, 664-667, gave sympathetic paraphrases of Cunningham; “De tous les personnages qui figurent dans la dernière partie de la galerie ... le plus curieux et le plus attrayant” in Cunningham’s account of Blake is “les fantasies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’un fée”, with quotations about the Visionary Heads; “Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie” (pp. 666-667).

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<sup>767</sup> Anon., “Monthly View of New Publications ...”, *Belle Assemblée, or, Court and Fashionable Magazine*, N.S., LXIII (March 1830), 120-123. Anon. quotes Cunningham ¶36-37. The “artist of some note” is Varley, but the anonymous reviewer is unknown.

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**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>768</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>769</sup> but they might with far more truth have called the

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<sup>768</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>769</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 ...* (London, 1830) and was physician to the Lunatic Asylum near Nottingham in 1833.

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world mad.<sup>770</sup>

**P. 544**

**After “imitate the latter” ADD:**

German accounts of “Blake’s visionen” appeared in Anon., *Allgemeines Reportorium der gesammten deutschen medizinisch-chirurgischen Journalistik*, ed. Carl Ferdinand Kleinert, V Jahrgang [Leipzig] (1831), 16-17, and in [Junius Andreas Christian Kerner], “Stehen wir im Verkher mit der Geisterwelt?”, *Blätter aus Prevorst: Originalien und Lesefrüchte für Freunde des inner Lebend mitgetheit von dem herausgeber der Sehin aus Prevorst*, Vol. VII (Karlsruhe: Gottlieb Bravo, 1831). **B. §(1833) C. (1835) P. 168.**

**P. 545**

**After “Vol. II. P. 167.” ADD:**

Blake was severely characterized as “nervenkrank, melancholtscher, hypochondrischer und hysterische Personen” in Johann Friedrich von Mayer, “Die Seheren von Prevorts”, pp. 302 ff. of his *Blätter für höhere Wahrheit aus Beyträgen von Geleherten älten* (Berlin: Ludgwig Dehmte, 1831), 320-322, in the section “Aus dem Wunderbuchlein” (p. 284 ff.).

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<sup>770</sup> [Lady Charlotte Bury], *The Separation: A Novel*. By the Authoress of “Flirtation” In Three Volumes (London: Henry Colburn and Richard Bentley, 1830); **B. Two Volumes** (N.Y.: Collins and Hannay, Collins, and Co., ..., 1830), II, 76.

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**P. 549**

**After “truths’.” ADD:**

According to Anon., “The British School of Design”, *Library of the Fine Arts*, III, 13 (**Feb 1832**), 89-95, Fuseli “had few if any imitators, unless the equally eccentric designs of Blake can be considered as imitations” (p. 91).

And an anonymous reviewer of Cunningham in the *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>771</sup> The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-662), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

**P. 558**

**After “1831 and 1832.” ADD:**

Thirty years after Catherine’s death, a critic wrote:

We ourselves remember being assured by a

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<sup>771</sup> P.M.C., “British Artists. Thomas Stothard”, *Scrap Book of Literary Varieties*, II (25 Feb 1832), 80. (My information comes from a fragment of the periodical [with a running head “Scrap Book”] in the John Johnson Collection [under Stothard] in Bodley.) *The Dictionary of National Biography* records no chronologically appropriate person with the initials P.M.C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.

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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 ...”<sup>772</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>773</sup>

**P. 570**

**Footnote to “Kitty, I better love thee”<sup>774</sup>**

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<sup>772</sup> Anon., *Crossthaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts* (Whitehaven: Crossthaite and Co., 1860), 98.

<sup>773</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>774</sup> In his copy of Gilchrist (1863), II, 6, George Richmond underlined the word “Kitty” and annotated it in the margin: “His good Wifes name”. Angus Whitehead, “*But, Kitty, I better love thee*: George Richmond’s Annotations to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863)”, *Blake Journal*, No. 9 (2005), 87-97, reproduces the page and argues that “Kitty” is Catherine Boucher whom Blake married in 1782, even though, according to the Advertisement to *Poetical Sketches* (1783) in which the poem appears, since “his twentieth year” (1777) Blake had not had “the leisure requisite to ... revis[e] ... these sheets”.

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**P. 572**

**Appendix 1B**

**Crabb Robinson's essay  
To "107-31" ADD footnote<sup>775</sup>**

**P. 622**

**J.T. Smith**

"Blake preferred mixing his colours with carpenter's glue, to gum"<sup>776</sup>

**P. 625**

**Footnote to J.T. Smith, "lighting the fire"<sup>777</sup>**

**P. 626**

Blake "was buried in Bunhill-fields ... at the distance of about twenty-five feet from the north wall" **add footnote<sup>778</sup>**

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<sup>775</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".

<sup>776</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, & John Dean, "Blake's Use of Tempera in Context", p. 138, in *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003]).

<sup>777</sup> By this passage in his copy of Gilchrist (I, 315), George Richmond wrote: "I remember his saying to me, that he saw the devil when lighting the fire. Not in the fire but in himself. This was his way of confessing his natural impatience[.] | G R." For Catherine's drawing of "something she saw in the fire", see 608 fn.

<sup>778</sup> "twenty-five feet" is a mistake for 25 yards or paces, as Luis & Carol Garrido point out in "William Blake's final resting place" (2005), 49.

**William Blake and His Circle**  
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**P. 631**

**To footnote about Cunningham and Flaxman, after  
“they both partook”, ADD:**

A review of Cunningham Vol. III in *Dublin Literary Gazette, or Weekly Chronicle of Criticism, Belles Lettres, and Fine Arts*, No. 25 (19 June 1830), 388-390, mentioned that “the Reverend Mr. Mathew ... afterwards aided Flaxman in befriending Blake”; Flaxman’s “chief companions were Blake and Stothard .... With Blake, in particular, he loved to dream and muse”.

**P. 631**

**To the footnote about “Fuseli’s sharp tongue” ADD a  
new paragraph:**

The passage is quoted in Anon., “Henry Fuseli”, *Olio; or, Museum of Entertainment*, V (January to July 1830), 104-105.

**P. 638 footnote**

**for “It is difficult to determine whether the mistaken  
association with Urizen originated with Cunningham or  
with T.H. Cromek. Cunningham lived with”**

**SUBSTITUTE:**

The mistaken association with Urizen originated with Cunningham, who lived in 1810 with R.H. Cromek

**For “, who commissioned the Blair designs”**

**SUBSTITUTE:**

T.H. Cromek wrote of a visit to the British Museum Print

**William Blake and His Circle**  
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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>779</sup>

**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 1*d* for a cubic centimetre, the price of his plates for Flaxman's *Naval Pillar* [1799] – see p. 759 – and the thickness of the copper as 0.141 cm, as in his fragmentary surviving copperplate from *America* pl. a), and besides many of them were printed after his death. But the cost of Blake's 43 large copperplates for Young's *Night Thoughts* (1797) would have been sixty guineas (assuming the plates were 0.183 cm thick, as in Blake's Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young's *Night Thoughts*.

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<sup>779</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**  
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**P. 704**

Note to Crabb Robinson's report of 13 June 1826, "He was as wild as ever"<sup>780</sup>

**Appendix VI: "My Name is Legion: for we are many":  
"William Blakes" in London 1740-1830.**

**P. 717**

**Footnoteor "No account of Blake in *The Times*  
is known before 1901" READ:**

The only known accounts of Blake in *The Times* before 1901 are reviews of Edmund Lodge and of Allan Cunningham on 3 Jan 1829 and 27 Jan 1830.

**P. 734**

**Appendix II: Blake Residences, ADD:  
Walkeringham, Nottinghamshire  
1725**

Gervase Wright, Maltster and Yeoman Farmer of Walkeringham, Nottinghamshire, left a will of 1700. He is probably the father of the Gervase Wright who married Mary Dawson on 23 April 1712 and whose children, born 1715-32, included Catherine (born 21 November 1725) who later became the poet's mother. Presumably Catherine grew up in Walkeringham, though she married in London in 1746.

Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of

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<sup>780</sup> Beside this passage in his copy of Gilchrist (I, 350), George Richmond wrote: "I must say that Mr Crabb Robinson['s] conclusion that Blake was mad was the very kindest one he could come to, if he believes his own journal."

**William Blake and His Circle**  
Captions

Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine's future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

**P. 735**

**to 28 Broad Street, after “*The New Complete Guide*” ADD:**  
and William *Bailey's Western and Midland Directory* (Birmingham, 1783), 14 (only “Carnaby Market”)

**P. 735**

**Under “28 Broad Street” at the beginning of the bottom paragraph, ADD:**

“Blake, James, and Son, *Hosiers and Haberdashers*, Carnaby-market” appears in William *Bailey's British Directory or, Merchant's and Trader's Useful Companion, For the Year 1784* (1784), and next year, after the death of the elder James Blake, “Blake, James, *Haberdasher*, 28, Broad-str. Carnaby Market” appears in *Bailey's* (1785).

**P. 735**

**under 28 Broad Street**

**for “Stephen Blake is listed for this address in 1783 in *The New Complete Guide* and in 1784 in *Lowndes's London Directory*” READ:**

“Stephen Blake, Haberdasher, 28 Broad Street, Carnaby Market” is listed in *Lowndes London Directory for the Year 1782*<sup>781</sup> and *1784* and in *The New Complete Guide* in 1783.

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<sup>781</sup> The reference in *Lowndes London Directory for the Year 1782* was pointed out to me by Dr Angus Whitehead.

**William Blake and His Circle**  
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**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).

**P. 737**

**To “Regent’s Park (1825).” ADD footnote:<sup>782</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.

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<sup>782</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.

**William Blake and His Circle**  
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**P. 741 fn †**  
**For “Townshend” READ:**

Townsend”

**P. 742**  
**footnote † to Tatham’s story of theft from Blake 1796-1800, READ:**

“voted in 1784 for Fox and Hood and in 1788 for Townsend”

**To end of “29 Broad Street” ADD:**

“Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market” is listed in William *Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785* (London: dedication dated June **1785**), 144; he may have been a sitting tenant when Blake’s brother John paid the rates (1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14 Jan 1792), Stationer, was listed in directories at Broad Street, Carnaby Market (1763-1788), 29, Broad Street (1779-1788); 85, New Bond Street (or New Broad Street) (1789-1799) but trading as William Horncastle (1794-99).<sup>783</sup>

**P. 746**  
**Residences, 13 Hercules Buildings**

**For “One of the few ... Carnaby-market” READ:**

Blake’s name rarely appeared in directories, but in 1797 he was transmogrified or renominated “Blocke, William – 13

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<sup>783</sup> Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone: Dawson, 1977), 115; Horncastle is not in William B. Todd, *A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (1972) or *Stationers’ Company Apprentices 1701-1800*, ed. D.F. McKenzie (1978).

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Hercules Buildings, Lambeth” and “William Blocke” under Lambeth, 13, Hercules Buildings (the poet’s address) in Patrick *Boyle’s New London Guide for the Year 1797* (London: P. Boyle, 1797), 34, and the entries were repeated without change in *Boyle’s City Companion to the Court Guide, for the Year 1798 (1798)*. And in the spring of 1799 the following striking constellation appeared in [W.] *Holden’s Triennial Directory [Corrected to the end of April] 1799*, p. 63:

Blake W.S. *Engraver and Printer* 16, ‘Change-alley,  
Cornhill

Blake William *Engraver* Lambeth Green<sup>784</sup>

...

Blake James *Hosier* 28, Broad-street, Carnaby market

**P. 749, Residences**

**For “The rates for 17 South Molton Street were paid  
by Mark Martin, who presumably was Blake’s  
landlord” READ:**

The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named “Will<sup>m</sup> Enoch”<sup>785</sup> and in March 1805-1821 by Mark Martin.

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<sup>784</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.

<sup>785</sup> All the information here about the Enochs derives from Angus Whitehead, “New Information Concerning Mrs Enoch, William and Catherine Blake’s ‘Fellow Inhabitant’ at 17 South Molton Street”, *Notes and Queries*, CCL (2005), 460-463. The rate-payer information is from the ratebooks in Brook Street Ward, St

William Blake and His Circle  
Captions

**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>786</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>787</sup> and she knew Blake well enough to offer advice about his fresco of “The Last Judgment”. Blake said of it, “I spoiled that – made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn’t like it.”

**17 South Molton Street**

**For “There were other lodgers in the house as well, including ‘our Kind attentive fellow inhabitant, the young & very amiable M<sup>rs</sup> Enoch, who gave my wife all the**

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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>786</sup> *BR* (2) 477fn, 482.

<sup>787</sup> Angus Whitehead, 喂, 喂 performancead, 喂’ *Blake*, XLII (2008-(2009), 84.

**William Blake and His Circle**  
Captions

**attention that a daughter could pay to a mother' until Blake's return from his trial on 14 January 1804." READ:** Soon after the Blakes moved into 17 South Molton Street in the autumn of 1803, they formed a close friendship with their first landlord William Enoch, who probably lived above his ground-floor tailor-shop, and with his twenty-one year old wife Mary (née Naylor) and presumably with their son William (born 1801). When Blake went to Chichester for his trial for sedition in January 1804, his wife was prostrated with worry and

near the Gate of Death as was supposed by our Kind & attentive fellow inhabitant, the young & very amiable M<sup>rs</sup> Enoch, who gave my wife all the attention that a daughter could pay to a mother

as Blake reported in his letter of 14 January 1804 on his triumphal return, a free man.

**P. 751**

**Fountain Court: For "the rooms were small and dark", delete "small and" 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".

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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>788</sup> Richard Best paid the rates from 1829<sup>789</sup> to 1838, when presumably he died, after which they were paid by Louisa Best until 1844, when presumably she in turn died; in 1845 she was replaced as rate payer by William Walker.

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<sup>788</sup> *BR* (2) 751 fn for 1820-29, supplemented by Whitehead pp. 80, 82, 90. “Mary” Banes may refer to Henry’s wife Sarah; however, since Sarah died in 1824, this suggests that the 1825 record was in error, mechanically repeating the entry for the previous year.

<sup>789</sup> *BR* (2) 751 fn.

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**P. 752**

**Footnote § describing Fountain Court, at the end ADD:**

The building “was finally demolished *c*1902” (Angus Whitehead, “William Blake’s last residence ...”, *British Art Journal*, VI [2005], 29).

**P. 753**

**After “bar of gold” ADD:**

Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (I, 305) on the page where the description of Fountain Court begins “Blake’s fellow lodgers [*who*] were humble but respectable”<sup>790</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>791</sup> Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

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<sup>790</sup> Gilchrist (1863), 308 (one hopes based on Samuel Palmer) in *BR* (2) 752.

<sup>791</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).

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**P. 754**

Residents of the apartments at 3 Fountain Court, Strand, while the Blakes lived there in 1821-1827 were **(1)** their landlord Henry Banes (d. 1829), wine cooper or vintner, **(2)** his wife Sarah (1757-1824), Catherine Blake's sister, **(3)** their daughter Louisa Best (?1790-?1845), **(4)** her husband Richard Best (d. ?1839), watch finisher, and their children **(5)** Charles (b. 1805), **(6)** Charlotte Louisa (b. 1807), **(7)** Elizabeth (b. 1809), **(8)** Thomas (b. 1813), print colourer and artist, **(9)** Richard John (1815), artist, and **(10)** John Barrow (1757-1838), print-colourer, print-seller (e.g., of Blake's "Mrs Q" [1820]), and artist.

Banes, vintner, may have been at the Coal Hole public house at the corner of Fountain Court and the Strand where Blake got his porter.

Louisa and Thomas Best and John Barrow of 3 Fountain Court, Strand, were witnesses of the Will of Henry Banes when it was proved (6, 13 February 1829).

Other residents at 3 Fountain Court probably included a family named Walker, for Martha Walker of 3 Fountain Court, age 3 weeks, was buried at St Clement Danes, Strand, on 8 January 1816, and William Walker took over payment of the rates at 3 Fountain Court from Louisa Best in 1845.<sup>794</sup>

**P. 755**

**Residences: Lisson Grove**

Catherine Blake lived with Tatham from April 1828 until she removed to Upper Charlotte Street by 11 April 1829 (not "early 1830").

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<sup>794</sup> This new information about residents at Fountain Court comes from Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' ...", *Blake*, XXXIX (2005), 78-99.

**William Blake and His Circle**  
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**P. 757 fn**

**To the record of the burial of James Blake from Bunhill  
Fields Indexes in Somerset House ADD:**

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis & Carol Garrido's excellent "William Blake's final resting place", pp. 96, 98), "James Blake [Age] 71 years [*was Brought from*] 7 Cirencester Place [*and buried in a Grave*] 11 feet [*deep*] [E&W] 52..53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

**P. 758**

**APPENDIX III  
Blake Accounts  
Separate Accounts**

**ADD:**

In **June 1788** Blake received fifty guineas for the apprenticeship of Thomas Owen.

**P. 758**

**After "October 1797" ADD:**

Perhaps this paid for Flaxman's copies of *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions of the Daughters of Albion* (S), bound together, which would have cost £2.2.0 at the prices of his 1793 Prospectus.

**William Blake and His Circle**  
Captions

**P. 778**

**ACCOUNTS**

Catherine Blake was bequeathed £20 in **February 1829** in the Will of her brother-in-law Henry Banes.

**P. 800**

**In the footnote, for “Pl. 14 from Sir Thomas Lawrence’s collection was sold in 1981” READ:**  
Sir Thomas Lawrence’s copy was sold in 1978

**P. 804**

**to footnote ‡ ADD:**

See 25 March 1823.

**P. 809**

**APPENDIX F**

**Summary of Accounts**

**P. 809**

**ADD:**

1788 For the apprenticeship of Thomas Owen £ 52.10. 0

**P. 809**

**After “1782-99”, for “£208.6.8” READ:**  
£260.16.8

**P. 810**

**Under Hayley’s *Ballads*, for £42.0.0 READ:**  
£52.10.0

**Delete “and as much again if they are successful”**  
**and for “(see Blake’s letter of 25 April 1805)” READ:**  
(see Blake’s letter of 22 March 1805)

**Total for 1800-1805 should be**  
£455.10.0

**William Blake and His Circle**  
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**P. 811**

**Accounts: Payments to Catherine 1827-31**

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>795</sup>**

**P. 815**

**To “Robin Hood & Clorinda” ADD footnote<sup>796</sup>**

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<sup>795</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 [*i.e.*, *Macklin*]; Morning Amusement und Evening Amusement [1782], von W. Blake in Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge.”

<sup>796</sup> Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste* [Leipzig], XXX, 2 (1785), 332-349: “Robin Hood and Clorinda” after J. Meheux, engraved by “W. Blake, in punktirter

William Blake and His Circle  
Captions

To “The Fall of Rosamond” ADD footnote<sup>797</sup>

**P. 821**

**ADD:**

1810            “Carfax Conduit” [?Blake] 1        Blake        Blake  
Spring<sup>798</sup>

**P. 822 fn**

**Before “Compositions in Outline” ADD:**

According to the *New Monthly Magazine*, II, 12 (1 Jan 1815), 557, “Mr. FLAXMAN has finished a series of compositions in outline from Hesiod’s Works, which will be engraved by Mr. J. Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor”, and

**Pp. 829-845**

**Appendix VI**

According to the Biography Database 1680-1830 (three CDs), there were printed accounts of non-poetical men named William Blake and of others in the poet’s circle which supplement the information in *BR* (2), particularly in

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Manier”, in the round, 8” in diameter, cost “4 Schillinge im Preis” (p. 337).

<sup>797</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>798</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.”

**William Blake and His Circle**  
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Appendix VI: “My Name is Legion: for we are many’: ‘William Blake’ in London 1740-1830” (829-846, 879).

**P. 839 ff.**

**Appendix VI: “My Name is Legion: for we are many”  
Table III: Miscellaneous References to “William Blake” in  
London, 1740-1830**

**Engraver (1748-?1817)**

William Blake, engraver, at Bartholomew Close, is in *A List of the Society for the Encouragement of Arts, Manufactures, and Commerce* (London, January 23, 1771); he may be the same as William Blake, Mercer, at Bartholomew Close (1767-70).

He is certainly the “Blake, Wm”, engraver, at No. 16, Exchange (or ‘Change) Alley who appears in *Barclay’s British Directory* (1785), *Andrew’s New London Directory* (1789) (William Stretton Blake), (1790) (William Stratton Blake), *Bailey’s London Directory* (1790), *Holden’s London Directory* (1790), *Wakefield’s Merchant’s and Tradesman’s General Directory for London* (1790), and as a subscriber (William Blake, Exchange Alley) for 4 copies of the *Prolegomena to the Dramatic Works of William Shakespeare*, Vol. I (1788) <Biography Database>.

“Blake, of ‘Change Alley, [*was*] a jocose and excellent man, now deceased, who employed much of his time and means to kind offices to others ... who appears to have been intimate with [*William*] Sharp”. “The idea of engraving it [the portrait of Sir William Curtis after Sir Thomas Lawrence]

**William Blake and His Circle**  
Captions

originated in the respect which Blake entertained” for Curtis and Sharp.<sup>799</sup>

“William Staden Blake” was a trustee for Richard Smith’s charity in the Parish of St Mary Woolnoth.<sup>800</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 1798-98, 1801-6 were produced by different printers and publishers.

**For “eight engravings by W.S. Blake (1798-1809) are known” READ:**

twenty-five engravings (1783-1809) by W.S. Blake are known, including seventeen trade cards. W.S. Blake signed two engravings (c. 1800-1810) of letterheads or stock certificates for the Albion Insurance Company (Corbould-W.S. Blake) (in the collection of R.N. Essick).

**Yeoman (1749)**

“William Blake White-hart Yard Yeoman” is listed in *A*

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<sup>799</sup> Anon., “Biographical Memoir of the late Mr Sharp”, *European Magazine and London Review*, LXXXVI (Sept 1824), 191-199 (p. 198).

<sup>800</sup> *Accounts and Papers, Seven Volumes. Relating to Charities and Charitable Donations for the Benefit of the Poor and Other Persons in England and Wales*, Session 5 February-24 June 1829. Vol. XX (1829).

**William Blake and His Circle**  
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*Copy of the Poll for a Citizen for the City and Liberty of Westminster* (London: The Booksellers of London and Westminster, 1749), 211.

**Poulterer (1749-78)**

The Will of William Blake, Poulterer, of St James, Middlesex, was dated 13 November 1778 (Prerogative Court of Canterbury Prob 11/1047).

**Aldersgate Street (1765-1800)**

William Blake, of Aldersgate Street, appears in the *Transactions of the Society Instituted at London, for the Encouragement of Arts, Manufactures, and Commerce ...* (1783, 1786-1800) <Biography Database>. He is plainly the same as the Warehouseman (fl. 1765-1800) at this address. “Blake and Paxton *Warehousemen and Manufacturers of Morocco-Leather* 15, Aldersgate-street” and “Blake William *Barrister* 15, Aldersgate-street” are listed in *Holden’s Triennial Directory* (London, 1799), 63.

**Mercer (1767-70)**

William Blake, Mercer, at Bartholomew Close, is listed in *Kent’s Directory for the Year 1767, ... 1768, ... 1769, ... 1770*. This may be William Staden Blake [engraver], who completed his apprenticeship as a Clothworker in 1767 and is listed as an engraver at Bartholomew Close in 1772. <Biography Database>

**William Blake and His Circle**  
Captions

**Stationer's Company Apprentice (1772)**

William Blake was apprenticed at the Stationer's Company on 8 April 1772 <Biography Database>. (The poet was apprenticed to the Stationer's Company on 4 August 1772.)

**Victim of Theft (1773)**

Robert Kipling, porter, was convicted at the Old Bailey on 21 April 1773 of stealing books from William Blake and sentenced to **transportation**.<sup>801</sup>

**Of 62 Portland Place and Danesbury House (c. 1774-1852)**<sup>802</sup>

In October 1820, Lady Caroline Lamb invited the bookseller John Murray to dinner to "meet Mr. [*William*] Blake a remarkably clever person who wrote a Book upon political Economy".<sup>803</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>804</sup> He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to "invite [*Ugo*] Foscolo &

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<sup>801</sup> The Proceedings of the Old Bailey London 1674 to 1834 are quoted from <http://www.lib.gla.ac.uk/Resources/Databases/oldbailey.shtml>.

<sup>802</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".

<sup>803</sup> Manuscript in the John Murray Archive (now in the National Library of Scotland) generously transcribed for me, like the next two letters, by my friend Professor Paul Douglass. In his *Lady Caroline Lamb: A Biography* (Basingstoke: palgrave macmillan, 2004), 225, 242-3 Professor Douglas identifies these William Blakes as the poet but will not do so in a future edition.

<sup>804</sup> Bodleian Library (Abinger Papers C529). The undated MS probably responds To a letter from Godwin of 20 Feb 1823. In 1820 this William Blake moved to Danesbury House, Hertfordshire.

**William Blake and His Circle**  
Captions

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>805</sup>.

“William Blake, Esq. F.R.S. &c of Portland Place” made four “original Sketches” which were engraved on wood by H. White representing Izaak Walton’s Fishing-House and the Pike-Pool, Staffordshire, for Izaak Walton & Charles Cotton, *The Complete Angler “Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists”* (London: John Major, 1824), according to the book’s Descriptive List of Embellishments (pp. xliv-xlv).

He is also probably the “William Blake, Esq.” in “An Alphabetical List of the Proprietors of the Royal Institution of Great Britain. May 1, 1800” in *The Prospectus, Charter, Ordinances and Bye-Laws of the Royal Institution of Great Britain* (London: Cadell and Davies [et al], 1800) and the “William Blake, Esq.” who was one of 36 “Directors” of the *Twenty-First Report of the Directors of the African Institution* (London: Hatchard and Son, 1827), p. [iv].<sup>806</sup> “William Blake, Esq.” of 62, Portland Place, subscribed to Vol. III of Gibbon, *Miscellaneous Works*, ed. Lord Sheffield, and “Blake,

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<sup>805</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 Sketchbook of Geoffrey Crayon* was published in 1820.

<sup>806</sup> “Blake, William, Esq., 62, Portland place” subscribed £31.10.0 to the African Institution (*Seventh Report of the Directors of the African Institution ...* [London: J. Hatchard, 1813], 94, 142).

**William Blake and His Circle**  
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William, Esq., London” subscribed to Thomas Price, *The History of Protestant Nonconformity in England, from The Reformation under Henry VIII*, In Two Volumes (London: William Bull and John Leifchild, 1836), and to Mrs William Busk, *Plays and Poems* [2 vols.] (London: Thomas Hookham, 1837). He was also a member of the Athenæum in 1826.<sup>807</sup>

The Sun Fire Office insured him in 1811 and 1815-16  
<Guildhall Library>.

William Blake, Esquire, of Danesbury, acquired the use of the Manor of Knibworth <Hertfordshire Archives>. The estate and family papers (1776-1924) of the Blake family of Danesbury, Welwyn, Hertfordshire, are in Hertfordshire Archives. William Blake of Danesbury was Sheriff of Hertfordshire in 1836 (*Annual Register*, LXXV III [1837], 164).

Mary, daughter of William Blake of Danesbury, married Baron de Biel of Zierow, in Mecklenberg, according to The Court Magazine, and Belle Assemblée (April 1833), xvi.

**Victim of Theft (1775)**

Thomas Wright was indicted on 13 September 1775 at the Old Bailey for breaking and entering and stealing clothes and money of William Blake<sup>808</sup> from the house of Elizabeth Blake, widow, but was **acquitted**.

**Vintner (1776, 1792)**

William Blake, Citizen and Vintner of London, took

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<sup>807</sup> *An Alphabetical List of the Members ... of the Athenæum* (London: William Clowes, 1826), 21, lists “Blake, William, Esq., F.R.S. F.G.S.”

<sup>808</sup> This could be the William, son of Allen, labourer, and Elizabeth Blake, christened 18 Jan 1755, who was apprenticed as a needlemaker in 1770 (*BR* (2) 831, 841).

**William Blake and His Circle**  
Captions

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.

**William Blake and His Circle**  
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**Accused of Stealing Eels (1782)**

William Blake and William Kercheval were indicted at the Old Bailey on 4 December 1782 for stealing on 8 November a basket (1s) with “one hundred lampern eels” (5s) from James and Stephen West and were found **not guilty** because the Wests could not identify the 11 eels which were left.

**Accountant (1783)**

“Mr. William Blake” was the “Principal Clerk of Old Annuity Pell Office”, according to *The Report of the Commissioners Appointed to Examine, Take and State The Public Accounts of the Kingdom* (London: Cadell and Davies, 1783), 371.

**Accused of Stealing Bread (1784)**

William Blake and Robert Walker were indicted at the Old Bailey on 15 September 1784 for stealing 12 loaves of bread (3s 6d) on 22 July and selling 6 of them to Ann Gafney, who was indicted for receiving stolen goods; all three were found **not guilty**.

**Grocer (1784)**

William Blake, grocer, of 28, Whitecross Street, is listed in *Bailey's British Directory* (1784) <Biography Database>.

**Tin Plate Worker and Watch Case Maker,  
of 75, Whitechapel Road (1784-90)**

William Blake, No. 75, Whitechapel Road, listed without profession in *Bailey's British Directory* (1784), is plainly the William Blake, Tin Plate Worker and Watch Case Maker, of

**William Blake and His Circle**  
Captions

75 Whitechapel Road, London, listed in *Bailey's British Directory* (1785) and in *Wakefield's Merchant's and Tradesman's General Directory for London* (1790) (as Watch Case Maker of 28 White Cross Street) <Biography Database>. He must be distinct from the William Blake, Watchmaker, Grocer, and Haberdasher of 28 Cross Street, Cripplegate (1786-87) and the watchmaker of 5 Steyning Lane (1776-87) and the William Blake who was apprenticed as a watchmaker (1796).

**Auctioneer (1784-1823)**

William Blake, auctioneer and broker of Croydon, Surrey, is listed in *Bailey's British Directory* (1784) <Biography Database> and in the same place as Auctioneer, Appraiser, House Agent, Cabinet Maker, Upholsterer and Surveyor with insurance at the Sun Life Insurance Office (1823).

**Classical Scholar ( c. 1785)**

“William Blake”, almost certainly not the poet, wrote his name repeatedly in an 18th Century manuscript translation of Sophocles' *Ajax* with learned notes in English, Latin, and Greek.<sup>809</sup>

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<sup>809</sup> See Michael Phillips, ppenticed as a needlemaker in 1770 (abeth Blake, chr, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet) and G.E. Bentley, Jr, *Blake*, XXXI (1997), 65-67 (the handwriting is not the poet's).

**William Blake and His Circle**  
Captions

**Inn Keeper, Bull and Gate, Holborn (1785)** William Blake, Inn Keeper, Bull and Gate, Holborn, was listed in *Bailey's British Directory* (1785) <Biography Database>.

**“Officer” (1786)**

William Blake was an “officer” at the trial at the Old Bailey on 11 January 1786 of Caleb Only and Charles Hemmings who stole 1,000 lb of lead from a roof and were sentenced to **7 years transportation**.

**Lodging House Keeper  
in Little Windmill Street (1786)**

John Bingham was indicted and acquitted at the Old Bailey on 31 May 1786 for stealing clothing (£5.5.0) from John Chambers with whom he shared a room and a bed “in the dwelling house of William Blake” with “many lodgers” in Little Windmill Street. Mary Blake, apparently the owner’s wife, made the beds.<sup>810</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>.

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<sup>810</sup> Couples named William and Mary Blake had sons christened William on 26 June 1785 at St Lawrence, Poutney, on 15 Feb 1790 at St Andrew, Holborn, on 6 July 1792 at St Mary, Whitechapel, on 11 June 1798 at St Mary St, Marylebone, and on 8 Oct 1801 at St George in the East, Stepney, inter alia.

**William Blake and His Circle**  
Captions

**Add footnote to “the Lawyer W. Blake ...[of] Bedford Row”<sup>811</sup>**

**Wimbledon (1790)**

William Blake, Esquire, of Wimbledon, Surrey, subscribed to Charles Moore, *A Full Inquiry into the Subject of Suicide* (London, 1790) <Biography Database>.

**Glue-Maker (1790, 1805)**

William Blake, Glue-Maker, of Acton Bottom, is listed in *Wakefield’s Merchant’s and Tradesman’s General Directory for London* (1790) <Biography Database> and in 1805.

**Grosvenor Square (d. 4 March 1795)**

William Blake of Grosvenor Square died 4 March 1795, according to *Gentleman’s Magazine* (1795) <Biography Database>.

**Alleged Owner of a Piano Forte (1796)**

Richard Geast, a tuner, was indicted on 6 April 1796 at the Old Bailey for stealing a square piano forte, apparently from Ellison & Oakley, Musical Instrument Makers of Fountain Court, bankrupts, and claiming it belonged to William Blake and others; he was found **not guilty** but later was convicted for other musical thefts and sentenced to **7 years transportation**. In separate trials on the same day

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<sup>811</sup> See 1810 below.

**William Blake and His Circle**  
Captions

William Gater (47), an organ builder, and John Bates, were indicted for theft of piano fortes and claiming they belonged to William Blake and others. Both were found **guilty**; for Gates mercy was recommended and he was **fined 1s**; Bates was sentenced to **12 months in Newgate Prison and a 1s fine**.

**Of Sunbury Place, Essex (1796-1807)**

William Blake of Sunbury Place made a deed in 1796 <London Metropolitan Archives>. The Will of William Blake of Sunbury Place, Essex, was dated 15 November 1803 (Prerogative Court of Canterbury Prob 13/1395). "William Blake, Esq. Sunbury House, Middlesex" subscribed to J.T. Smith's *Antiquities of Westminster* (1807).

**Gave a Testimonial for a Thief (1797)**

William Blake gave a good character to William Wood who was convicted at the Old Bailey on 26 April 1797 of the theft of cloth (£10) and sentenced to **death**.

**Murdered (1797)**

John Christie was indicted at the Old Bailey on 26 April 1797 for shooting and killing on 29 March William Blake, a seaman in a press-gang, which was attempting to press Christie. He was convicted of manslaughter and sentenced to **1 year imprisonment in Newgate and 1s fine**. The inquest had said that the killing was justified homicide.

**Publican, Victim of Theft (1797)**

On 16 November Elizabeth Moore stole 6 pewter pots (7s 6d) from William Blake who kept The Star (public house) at 31, Aldersgate Street; the pots bore his name. She was

**William Blake and His Circle**  
Captions

sentenced at the Old Bailey on 6 December 1797 to be **transported for 7 years.**

**Tortoise-shell Case-maker (1799)**

“Blake William *Tortoise-shell Case-maker* 87, Goswell Street” is listed in *Holden’s Triennial Directory* (London: W. Holden, 1799), 63.

**Accused of Receiving Stolen Property (1802)**

William Blake of Angel-alley, Bishopsgate Street, was indicted at the Old Bailey on 13 January 1802 for knowingly receiving stolen property but was found **not guilty.**

**Banker Victim of Embezzlement (1802, 1804)**

Daniel Trinden, clerk to William Blake, William Sansome, and Thomas Postlethwaite, City of London bankers, was indicted on 28 April 1802 at the Old Bailey for embezzlement from them but was **acquitted.**

Robert Hibbert (22), clerk to the same firm, was convicted on 16 May 1804 at the Old Bailey for stealing drafts, etc., from them and was sentenced to be **transported for 7 years.**

**William Blake and His Circle**  
Captions

**Accused of Breaking, Entering, and Theft (1802)**

William Blake, Elizabeth Blake,<sup>812</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.

**Victim of Theft (1804)**

Ann Crouch (55) was convicted on 5 December 1804 at the Old Bailey for stealing, inter alia, 6 silver watch cases (36s) with WB on them from William Blake of 66 Noble Street, parish of St Luke's<sup>813</sup> -- the cases were at Bolton's in Noble Street -- and sentenced to **6 months in the House of Correction and a fine of 1s.**

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<sup>812</sup> This bath-thief might be the Elizabeth, wife of William Blake, whose son William was christened in 1796 in Holborn or the Elizabeth wife of William Blake whose son William was christened in 1798 at St Giles in the Field or the Elizabeths who married William Blake in 1793 and 1798 (*BR* (2) 832, 833, 836). There are numbers of earlier and later Elizabeths married to William Blake.

<sup>813</sup> There were watchmakers named William Blake at 28 Cross Street, Cripplegate (1768-87), at 87 Goswell Street (1805), and at 5 Steyning Lane (1776-87), and a boy named William Blake was apprenticed to a watchmaker (1796); see *BR* (2) 840-843.

**William Blake and His Circle**  
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**Intoxicated Bath Thief (1805)**

William Blake (age 35)<sup>814</sup> was convicted at the Old Bailey on 20 February 1805 for stealing a tin bath while “very much intoxicated” and sentenced to be **whipped and discharged**.

**Butcher(?), Victim of Theft (1805)**

James Tatnell was indicted at the Old Bailey on 10 July 1805 for stealing 20 pounds of bacon (20s) from William Blake in Bedford Court in Bedford Street but found to be **not guilty**. Blake’s wife was named Esther.

**Porter and Thief (1806)**

William Blake, a Billingsgate porter (37),<sup>815</sup> with a wife and 3 small children, was convicted on 21 May 1806 at the Old Bailey for stealing a tanned bullock hide and sentenced to **1 month in Newgate and whipping**.

**Questioner at the Old Bailey (1807)**

William Blake asked questions in a trial at the Old Bailey on 28 October 1807, but his role there is not clear – perhaps he was a lawyer.

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<sup>814</sup> This might be the William, son of William and Elizabeth, christened 25 Dec 1769, or the William, son of Richard and Mary Blake, christened 14 Aug 1770 (*BR* (2) 831).

<sup>815</sup> This hide-thief corresponds to no William Blake recorded in *BR* (2).

**William Blake and His Circle**  
Captions

**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>816</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>816</sup>This fisherman could be the William, son of William and Elizabeth Blake, who was christened on 8 May 1768 or the William, son of Richard and Mary Blake, christened on 22 May 1768 (*BR* (2) 831).

**William Blake and His Circle**  
Captions

**Of 22 Pitfield Street, Witness (1813)**

William Blake of 22 Pitfield Street<sup>817</sup> was a witness in a trial at the Old Bailey on 15 September 1813 about the theft of 350 pounds of butter (£20).

**Witness (1815)**

William Blake was a witness at a trial at the Old Bailey on 13 September 1815.

**Drunken Sailor and Thief (1816)**

William Blake (25)<sup>818</sup> and William Turnbull (20), who worked on a ship, were convicted at the Old Bailey on 14 February 1816 for stealing clothes while drunk and sentenced to **6 months imprisonment and a 1s fine.**

**Victim of Goose Theft (1816)**

John Robinson (54) stole geese from George Blake in the house of William Blake who had sons named James and William; Robinson was convicted at the Old Bailey on 30 October 1816 and sentenced to **6 months imprisonment and whipping.**

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<sup>817</sup> This could be the William, son of Charles and Jane Blake, christened 21 Nov 1890 or the William, son of Peter and Elizabeth Blake, christened Jan 1791 (*BR* 832).

<sup>818</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).

**William Blake and His Circle**  
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**Assisted a Patrol to Catch a Thief (1817)**

At the trial at the Old Bailey of 19 February 1817 William Blake was said to have helped to arrest David Ferguson (25), who, with James Cotton, was convicted for theft; Ferguson was sentenced to **death**.

**Witness (1821)**

William Blake was a witness at a trial at the Old Bailey on 10 January 1821.

**Victim of Hat Theft (1821)**

Thomas Johnson was indicted on 11 April 1821 at the Old Bailey for stealing a hat (5s) worn by William Blake but was **acquitted**.

**Of Islington and Pentonville (1821-27)**

The Sun Fire Office insured William Blake, Gent, at 3 High Street, Islington (1821-22), at 6 Brunswick Terrace, White Conduit Fields, Pentonville (1823-24), at 8 Upper Islington Terrace (1826), and at 17 Claremont Terrace, Pentonville (1827) <Guildhall Library>. By 1831 he was bankrupt, according to *Law Advertiser*, IX (1831).

**Driver of Edmonton Coach and Witness (1822)**

William Blake, driver of the Edmonton coach from London to Enfield, was a witness at a trial at the Old Bailey on 1 April 1822. He is probably the coachman who was a beneficiary of the will of Rebekah Bliss (1819) of Enfield.

**Stabbed (1822)**

George Vellum was indicted at the Old Bailey on 23 October 1822 for stabbing with intent to kill William Blake (a

**William Blake and His Circle**  
Captions

boy), who with other boys had been fighting with Vellum but was found **not guilty**.

**Shopman and Witness (1822)**

William Blake, shopman to Mr Aldus of Berwick Street (probably a pawnbroker), was a witness in a trial at the Old Bailey on 4 December 1822.

**Custom House Agent (1823)**

**DELETE**

**“the ‘William Blake, Esq. Sunbury House, Middlesex’ who  
subscribed to J.T. Smith’s Antiquities of Westminster  
(1807) or“**

**Baronet (1825)**

The death “In Hanover Square, aged 26, [of] Mary, eldest daughter of Sir William Blake, Bart”, was reported in *La Belle Assemblée: or, Court and Fashionable Magazine*, II, 10 (Oct 1825), 184.

**Thief, Age 10 (1826)**

William Blake (10)<sup>819</sup> and George Power (12) were convicted at the Old Bailey on 26 October 1826 for stealing a handkerchief (1s), but because of their youth they were sentenced to be merely **whipped and discharged**.

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<sup>819</sup> The pickpocket does not correspond to any William Blake in *BR* (2).

**William Blake and His Circle**  
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**Thief, Age 16 (1827)**

William Blake (16)<sup>820</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).

**MATHEW, Mrs [Harriet]**, wife of A.S. Mathew

Mrs Mathew subscribed to [Elizabeth Blower], *Maria: A Novel* (1785) with an engraving by Blake, to Amelia Bristow, *The Maniac* (1810), to *The Spiritual Works of the Celebrated Francois Fenelon, Archbishop of Cambrai*, tr. Richard Houghton, Vol. I (1771), and to [A. Gomersall], *Eleanora, A Novel, in a Series of Letters*, Vol. I (London, 1789) <Biography Database>.

**New Contemporary References to William Blake**  
**After 1831**

On **27 October 1843**, the young Quaker Barclay Fox “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted.”<sup>821</sup>

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<sup>820</sup> The waistcoat thief does not correspond to any William Blake in *BR* (2).

<sup>821</sup> *Barclay Fox*, ed. R.L. Brett. (London: Bell & Hymes, 1979), 359.

**William Blake and His Circle**  
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**P. 849**

**Endnotes 150 and 159,  
letters of 1 Feb 1804 and 3 Aug 1805: To “Cowper  
Museum, Olney, Buckinghamshire” ADD:**  
on deposit since 1996 in Buckinghamshire County Record  
Office

**P. 855**

**To footnote 65 at end ADD:**

The sentence in Hayley’s letter is quoted in the anonymous review of Hayley’s *Memoirs* in *Literary Chronicle*, No. 213 (14 June 1823), 369-370.

**Pp. 860-861**

**footnote 19 about Cromek’s letter of May 1807  
at the end ADD:**

A transcription by R.H. Cromek’s son Thomas (in Thomas’s MS “Memoirs” of his father [1865] now in Princeton University Library) differs in many minor ways from that in the *Gentleman’s Magazine* (1852); abbreviations are expanded, lay-out is altered (e.g., the first paragraph in the *Gentleman’s Magazine* is divided into three), “yours exclus<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. 867**

**To end-note 39 at the end ADD:**

The quotation from Hayley’s letter of 11 June 1802 about

**William Blake and His Circle**  
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“The kind indefatigable Blake” is also given in the Anon. review in *The Literary Chronicle*, No. 213 (14 June 1823), 369-370.

**P. 869**

**Delete end-note 96**

**P. 869**

**To the end of endnote 97, ADD:**

It is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon)”, *Atheneum, or Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111.

**P. 871 footnote 37**

**For “T.H. Cromek’s great-grandson Mr. Paul Warrington” READ:**

in Princeton University Library

**P. 871**

**for “in the possession of” SUBSTITUTE:**

which passed from

**and ADD:**

in 2009 to Princeton University Library.

**P. 872**

**To end-note 49 about the *London Literary Gazette* ADD:**

The same passages appear in Anon., *London Literary Magazine and Journal of Belles Lettres, Arts, Sciences, &c*, No. 681 (6 Feb 1830), 85-86 (quotes ¶8-10, 23 [omitting the first sentence]-24, 36-49). The *Literary Gazette* review was partly reprinted in Anon., “Sketch of Blake, the Painter”, *Spirit*

**William Blake and His Circle**  
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*of the English Magazines*<sup>822</sup> [Boston], 3 S, IV, 1 (1 April 1830), 25-30 and in Anon., "From the Literary Gazette. The Family Library, No. X", *Museum of Foreign Literature and Science* [Philadelphia & N.Y.], XVI (June 1830), 498-501.

**P. 873**

**To end-note 65, at end ADD:**

Anon., "Visions of Blake the Artist", *Rural Repository, or Bower of Literature ...* [Hudson, N.Y.], VII, 4 (17 July 1830), 30-31, quotes ¶37 from [Cunningham's] "Lives of the Painters".

**P. 874**

**To end-note 2 about Mrs Hemans'' poem ADD:**

The poem and its footnote saying that it was "suggested by the closing scene in the life of the Painter Blake, as beautifully related by Allan Cunningham", is quoted in *Blackwood's Edinburgh Magazine*, XXXI (Feb 1832), 220, *Museum of Foreign Literature, Science, and Art*, XX, 118 (April 1832), 449, *Christian Messenger* [N.Y.], I, 29 (19 May 1832), 232, and *Lady's Book* [Philadelphia], V (July 1832), 30.

In a letter of 3 February 1832, Mrs Hemans wrote: "I should be very glad to know how you like the little scene I have taken from the life of Blake the painter, which appears in this month's Blackwood" (Henry F. Chorley, *Memorials of Mrs. Hemans ...* [Philadelphia: Carey, Lea & Blanchard,

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<sup>822</sup> The volume title page calls it *The Atheneum; or Spirit of the English Magazines*.

**William Blake and His Circle**  
Captions

1836], 236 – there were other editions of Saunders & Otley in London, 1836 and N.Y. & London, 1836)

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**William Blake and His Circle**  
**(1992 ff.)**  
**ADDENDA**

**p. 1**

**Title page**

For "Toronto, 2010" **READ:**  
Toronto, 2010, 2011

**P. 13**

**Under "Japanese Publications" ADD:**

In books printed in the traditional Japanese format, the Japanese characters are printed in vertical columns, the columns are read from top to bottom and from the right-hand column to the ones on the left. The pages are numbered from the right-hand end of the book. Text in European characters in such books is of course printed and read horizontally from left to right, but the pagination following the Japanese format seems to be backward. See Kobayashi below.

**p. 14**

**After the entry for "Cyrillic" ADD:**

**Serbian**

Note that in Serbian, the poet's names are given variously as "Vilijam", "Vilijama", "Vilijem", "Vilijema", "Williama", "Blakea", "Blejk", "Blejka", "Blejku", "Blejkova", and "Blejkovom" because of the seven different

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cases in Serbian.

**P. 21**

**Under "Audio Books" Add:**

§**Mary Holmes**, "William Blake", *Trianon Press Archive exhibition*: Talks presented 8-9 November 1990 at Special Collections, McHenry Library, University of California, Santa Cruz in connection with the exhibition of the Trianon Press Archive (2009), [Vol. III], **Ross Woodman**, *Jung and Blake* (Carpinteria [California]: Pacifica Graduate Institute, 2009), and *Blake: The Great Poets* "(Unabridged Collection)", read by Robert Glenister, Michael Malone, & Stephen Critchlow, Naxos Audio Books, 2007).

**P. 22**

**ADD:**

**"Blogs"**

*Zoamorphosis: The Blake 2.0 Blog*, chiefly by **Jason Whitaker**, with, e.g., his "Tate buys Blake Works", 12 Jan 2010 (Small Book of Designs [B]), "Is Blake just bad, or crazy as well?", 10 Feb 2010, "William Blake's Life and Works" (21 Aug 2010) (part of "Zoamorphosis, Essential Introductions"), "Guided Tour of Blake's Lambeth", 1 May 2010, "A Vindication of Albion-Blake and Mary Wollstonecraft", 27 April 2012, **Keri Davies**, "The new Blakes at the Tate: prequel [*sic*]", 13 June 2010 (useful notes he made on Small Book [B] in 2007).

P. 24

**Under "Calendars" ADD:**

§*Art of Imagination: William Blake 2010 Calendar* ([No place]: Amber Lotus, 2009).

**P. 25**

**William Blake and His Circle**  
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**Under "Coffee Mugs" ADD:**

See "William Blake: Comus with His Revellers Coffee Mugs", Zazzleproducts on-line.

**p. 27**

**Under "Jewelry" ADD:**

Funcylove (on line) offered in 2010 **Barrettes:** "ANGEL LOVE", "Albion", "ALTAR PRAYER" [*Song of Los* pl. 1]; **Ear Rings:** "Infant Joy", "SNAKE Prophecy" [*Europe* title page], "ANGEL Prophecy", "Infant Joy", "The Garden" of Love, "The Sick Rose", "ANGEL LOVE" [Butlin #500], "HEAVEN GOD", "Stairway Heaven" ["Jacob's Dream"], "Pegasus" [Butlin #547 6], "The Tyger"; **Pendants or Pins:** "PEGASUS", "The Tyger", "The Sick Rose", "Infant Joy", "HEAVEN-GOD", "STAIRWAY—HEAVEN", "RED DRAGON", "THE GARDEN" [of Love], "BLACK DESPAIR"; and **Tie Tack Pins:** Portrait of Blake by Phillips, "Green SNAKE" [*Europe* title page].

**p. 27**

**Under "Exclusions" ADD:**

**Match-Book Covers**

Bob Essick sends me a match-book cover of Four Seasons Hotels + Resorts inscribed "Some are born to sweet delight ... Blake" ["Auguries of Innocence", ll. 122-123], but this doesn't count as "Blake-decorated", since the only image is of cakes, coffee, and cognac.

**P. 32**

**Pod-casts**

**William Blake and His Circle**  
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See the exhibition of 3 Aug-2 Oct 2010 called *Remember Me! Blake in Our Time* and Jason Whittaker, “Zoapod: Blake’s Poems – The Lamb and The Tyger”, Zoamorphosis: The Blake 2.0 Blog, 1 May 2010 from *Zoamorphosis: Essential Introductions: The Songs of Innocence and of Experience*, Chapter 4.

**P. 36**

**Posters**

For example, from Funkylove (on-line) (2010): “LUCIFER-demon” [“The Ghost of a Flea”], ”Laughing Song”, “DANTE & VIRGIL entering HELL”, “RED DRAGON”, “SATAN-Lucifer-demon”, “MALEVOLENCE”, [“The Tyger”], ‘STAIRWAY TO HEAVEN’ [“Jacob’s Dream”], *Songs of Innocence* frontispiece, “SEPULCHER of CHRIST—Angels” [Butlin #500].

**Readings and Singings**

For instance \***Fernand Péna**, “Ode to William Blake”, “chansons rock avec les mots de l’Esprit” [in English “with Words from the Mind”] ([www.myspace.com/fernandpna](http://www.myspace.com/fernandpna) 2007[?]); “La langue de Blake, s’est adaptée naturellement au chant rock”.

**T-Shirts**

Several T-shirts were available in 2010 at Zazzleproducts.

**P. 53**

**In the table of "Publications by and about Blake", for the last two lines substitute:**

2009	122	32	30	621	239
2010	<u>180</u>	<u>78</u>	<u>13</u>	<u>313</u>	<u>78</u>
<b>Totals</b>	<b>3,932</b>	<b>1,484</b>	<b>615</b>	<b>11,677</b>	<b>4,425</b>

**William Blake and His Circle**  
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**Pp. 54-55**  
**Table 2, ADD:**

Croatian	1
Danish	5
Estonian	1
French	6
German	10
Greek	1
Italian	8
Japanese	8
Macedonian	1
Norwegian	1
Polish	2
Portuguese`	1
Rumanian	2
Serbian	21
Slovenian	2
Spanish	3
Swedish	4

**P. 57**

**After " Gombak and Xalapa!" ADD:**

**Reprints**

There is a flourishing industry of republishing works related to Blake whose chief virtue is that they are (deservedly) out of print. The chief practitioners in the Blake world seem to be Kessinger Publishing, Nobu Press, and

**William Blake and His Circle**  
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General Books.<sup>823</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 incredulity about some of them, such as the four separate publications of 18-44 pages into which Emily Hamblen's *On the Minor Prophecies of William Blake* (1930) has been divided. However, as each has an International Standard Bibliography Number assigned to it, I take it that they were not only advertised but published.

**P. 58**

**Table 3 Doctoral Dissertations by University ADD as appropriate:**

California (Santa Barbara)	2008
Campinos, Universidad Estadual de (Portugal)	2007
Glasgow	2002, 2008
Illinois	2009
Liverpool (England)	1999
London	2005 (2)
McGill (Canada)	2003, 2010
State University of New York (Binghamton)	2007
(Buffalo)	1998
Warwick (England)	2000
Western Ontario (Canada)	1992
Wollongong (Australia)	2008

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<sup>823</sup> The author is often given as "William Blake, Jr. Ph.D.", but it is not clear whether the oddity originates with the publisher or with the agency such as Google Books which is reporting it.

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**P. 66**

**Table 4 / Doctoral Dissertations by Year ADD as appropriate**

1991	1
1992	1
1998	1
2000	1
2002	1
2003	1
2005	2
2007	2
2008	3
2009	1
2010	1

**P. 68**

**After "sequence of a book is lost" ADD:**

Blake's long-lost letter of 7 August 1804, known previously only through catalogue snippets, was acquired in 2009 by Robert N. Essick and masterfully published in full in 2010 by Mark Crosby and Essick in *Blake*. It is an important letter, and the essay about it records a number of significant discoveries related only rather distantly to the text of the letter.

**P. 85**

**After "But not much more." ADD:**

One of Blake's largest paintings, an inn-sign made in 1812 for Chaucer's Tabard or Talbot Inn in Southwark, was

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for the first time identified and reproduced in 2010.<sup>824</sup> Alas, under out-door exposure for two-thirds of a century the picture deteriorated so extensively that at the end of its lifetime its features were virtually indistinguishable, and when the building ceased to be an inn the sign was probably abandoned. The inn-sign, as recorded in contemporary engravings, is disconcertingly different from Blake's familiar heroic art, and most Blake students are likely to be made uneasy by it if not incredulous of its connection with Blake.

Beginning about 1800, Blake made a number of miniatures for Hayley and his friends, but a number have been lost.<sup>825</sup> Two of Blake's lost miniatures seem to be reproduced in the *European Magazine* (1803) and in Hayley's *Life of George Romney* (1809), as Mark Crosby and Robert N. Essick demonstrated brilliantly.<sup>826</sup> This increases by a third the number of Blake's miniatures which have been reproduced.

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<sup>824</sup> G.E.Bentley, Jr, "Pictura Ignota: Blake's Most Seen, Least Known Painting", *Descant*, XLI, 4 (Winter 2010), 73-103.

<sup>825</sup> Blake's known miniatures are

Mrs Hayley (1801)	<b>&lt;Butlin #346&gt; untraced and unreproduced</b>
Johnny Johnson (1802)	<b>&lt;Butlin #347&gt; Mary Barham Johnson</b>
George Romney (self portrait) (1801)	<b>&lt;Butlin #348&gt; untraced</b>
George Romney (self-portrait) (1801)	<b>&lt;Butlin #348&gt; untraced</b>
William Hayley (1801)	<b>not in Butlin untraced and unreproduced</b>
William Cowper (after Romney) (1801)	<b>&lt;Butlin #353&gt; Misses Cowper</b>
William Cowper (after Romney) (1801-4)	<b>&lt;Butlin #354&gt; Ashmolean</b>
Thomas Butts (1801?)	<b>&lt;Butlin #376&gt; British Museum Print Room</b>
Thomas Butts Jr (1809)	<b>&lt;Butlin #377&gt; British Museum Print Room</b>
Mrs Butts (1809)	<b>&lt;Butlin #378&gt; British Museum Print Room</b>

<sup>826</sup> Mark Crosby & Robert N. Essick, "'the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV [2010], 62-64).

**William Blake and His Circle**  
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**P. 87**

**After "with large lithographs from Blake's designs for Blair's *Grave*." ADD:**

Mark Crosby and R.N. Essick identified for the first time prints of Blake's lost miniatures of Romney in the *European Magazine* (1803) and Hayley's *Life of George Romney* (1809).<sup>827</sup> The evidence is so plain that it difficult to understand why they were not identified long ago.

**P. 90**

**Books Owned by William Blake Newly Identified, to the list of books ADD:**

**Orpheus, *The Mystical Initiations; or, Hymns of Orpheus*, translated by Thomas Taylor (1787)**

**below, after "Dryden, &c." ADD:**

Orpheus,

**DELETE:**

bearing the signature of William Blake

**and after "traced" ADD:**

, the *Satyrical History*, Dryden, Quincy, and Raphael bear the signature of William Blake, and Orpheus has annotations by him

**P. 94**

**"New Facts about Blake", DELETE:**

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<sup>827</sup> Mark Crosby & Robert N. Essick, "the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV, 2 (Fall 2010), 52-72.

**William Blake and His Circle**  
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-- but never of the poet

**below, for "his brother James (1784) READ:**  
his brother James (1784, 1788)

**after "his brother John (1788)" ADD:**

, but apparently "The poet himself never voted",<sup>828</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>829</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 Sept 1794), and indeed he was reported to have been confined in a madhouse.<sup>830</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>831</sup> But none of these William Blakes is known to have been a poet, a painter, or a visionary.

**TABLE OF COLLECTIONS**

**ADD:**

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<sup>828</sup> *BR* (2), 736, I am sorry to say.

<sup>829</sup> See the Addendum to *BR* (2), 59.

<sup>830</sup> Anon., "Hôpital des fous à Londres", *Revue Britannique*, III S, IV (July 1833), 179-187.

<sup>831</sup> See the Addenda to *BR* (2).

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Bodley	<b>MARGINALIA:</b> <i>The Mystical Initiations; or, Hymns of Orpheus</i> , tr. Thomas Taylor (1787)
Essick, Robert N.	<b>LETTER:</b> 7 Aug 1804

**TABLE OF WATERMARKS**

**J W**

Letter of 7 Aug 1804<sup>832</sup>

***AMERICA***

**COPY B**

**BINDING:** (1) *America* (B, printed 1795), probably then lacking pl. 4 and 9, was stabbed through three holes 6.5 and 7.7 cm apart apparently with *Europe* (C, printed in 1794); (2) *America* (B) was separated from *Europe* (C) by 1799 (when it was inscribed to C.H. Tatham) and probably sewn through three new stab holes 10.7 x 12.9 cm apart; it was presumably in this state, or possibly unstitched, when sold “unbound” in 1874; (3) By 1878 it was “BOUND BY F. BEDFORD” in citron morocco and, after being bound thus, excellent photolithographic facsimiles of pl. 4 and 9<sup>833</sup> (probably copied by its owner A.G. Dew-Smith from copy F in the British Museum Print Room), marked “F” (?for “Facsimile”), were

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<sup>832</sup> See the note to the letter below.

<sup>833</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* 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.

**William Blake and His Circle**  
Captions

tipped in at the appropriate places to perfect the copy.<sup>834</sup>

**COPY R**

**HISTORY:** (1) “Almost certainly”<sup>835</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.

*Book of Thel*

**COPY J**

**BINDING:** *Thel* (J) and *Visions* (G) were bound by C. Lewis according to the 1864 Quaritch catalogue but by Hering according to the 1880 Christie catalogue and the August 1883, October 1883, and 1896 Quaritch catalogues.

**HISTORY:** (2) Offered with *Visions* (G) in Quaritch’s *Catalogue of Books* (1864), Lot 6,522, for £15.15.0; ... (4) Offered by Quaritch in his *Catalogue 350* (10 Aug 1883) and his *Catalogue of Works on the Fine Arts ...* (Oct 1883), both Lot 13,845, for £85.

*A Descriptive Catalogue*

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<sup>834</sup> The new information here about numeration and facsimiles derives from Joseph Viscomi, “Two Fake Blakes Revisited; One Dew-Smith Revealed”, pp. 35-78 in *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010). *BBS* p. 54 suggests erroneously that pl. 4 and 9 were added after 1878.

<sup>835</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*.

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**(1809)**

**COPY F**

**HISTORY: (3)** Offered in Quaritch, *Catalogue of Works on the Fine Arts* (Oct 1883), Lot 12,295, for £10.10.0

*Europe*  
**(1794)**

**EDITION**

§*Europe: en profetia*. Tr. **Peter Glas**. (Lund: Bakhåll, 1994) In Swedish

§*The First Book of Urizen*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 28 pp.; ISBN: 9781161463293

*For Children: The Gates of Paradise*

**COPY F**

**HISTORY:** Perhaps “Blake’s Engravings” for which Flaxman paid 4s in October 1795<sup>836</sup> were for *For Children* plus an extra print. In “To the Public” (1793), *For Children* is priced at 3s.

*For the Sexes: The Gates of Paradise*  
**(1826?)**

**COPY G**

**HISTORY: (2)** Offered in Quaritch’s catalogue (1864), Lot

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<sup>836</sup> Perhaps “Blake’s Engravings” for which Flaxman paid 4s in October 1795 (*BR* (2) 758) were for *For Children* plus an extra print. In “To the Public” (1793), *For Children* is priced at 3s.. Flaxman was in Italy 1787-1794 when *For Children* was published.

William Blake and His Circle  
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6,522, for £6.15.0 <see under Catalogues>

*An Island in the Moon*  
(?1784)

EDITION

*An Island in the Moon*. William Blake Archive. Ed. **Morris Eaves, Robert N. Essick, & Joseph Viscomi** (2010).

*Jerusalem*

EDITION

*Jerusalem*. Ed. E.R.D. Maclagan & A.G.B. Russell. (London, 1904) The Prophetic Books of William Blake <**BB #77**> **B.** §*The Prophetic Books of William Blake: Jerusalem*. Ed. E.R.D. Maclagan. ([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 152 pp.; ISBN: 9781163448021 **C.** §*Jerusalem the Emanation of the Giant Albion*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 72 pp.; §ISBN: 9781161437607

**“Joseph of Arimathea Among the Rocks of Albion”**

**COPY L**

**HISTORY:** Offered in Quaritch’s *Catalogue 350* (10 Aug 1883), and his *Catalogue of Works on the Fine Arts ...* (Oct 1883), both Lot 13,844, for £4.

**Letters**

1804 Aug 7      †AU                      JW[hatman]<sup>837</sup>      R.N. Essick

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<sup>837</sup> According to Mark Crosby & Robert N. Essick, “the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, *Blake*, XLIV (2010), 54,

A large watermark in the center of the full sheet shows a shield with a horn within, the shield surmounted by a crown and with a finial at its lower termination. Below these motifs is an elaborate JW cipher that identifies the paper as Whatman ... the chain lines are 2.4 cm.

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[1]804

(Ph.)

**1800 September 12****HISTORY: (2)** Acquired by 1885 by B.B. Macgeorge.<sup>838</sup>**1800 November 26****HISTORY: (2)** Offered in Quaritch's *Catalogue of Works in European Philology and the Minor European Languages* (1879), Lot 12,893, for £52.10.0;

*Marriage of Heaven and Hell*

**COPY B****HISTORY:** It is reproduced in the William Blake Archive (2010).**COPY D****HISTORY:** It was reproduced in black-and-white in 2010.**COPY E**

It is reproduced in the William Blake Archive (2010).

**COPY M**

and in the catalogue of the 2 August-3 October 2010 exhibition at Victoria University Library in the University of Toronto.

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 apart.

<sup>838</sup> It 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.

William Blake and His Circle  
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**EDITIONS**

*The Marriage of Heaven and Hell* [F] (London: [Camden Hotten, 1871]. <**BB #99**>

In *Very Important New Books* (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for Original Editions of Blake's Works.

NOTICE.—Mr. Hotten has in preparation a few facsimile copies (exact as to paper, printing – the water-colour drawings being filled in by an artist) of the ORIGINAL EDITIONS of the Books written and Illustrated by WILLIAM BLAKE. As it is only intended to produce – with utmost care – a few examples of each work, Mr. Hotten will be glad to hear from any gentleman who may desire to secure copies of these wonderful books. The first volume, “MARRIAGE OF HEAVEN AND HELL,” 4to, is now being issued, price 30s, half morocco ... [quotation from Charles Lamb]

No other facsimile was issued in this series.

In Quaritch's *New Catalogue of Miscellaneous Works* (1876), Lot [16,078], the [Camden Hotten] facsimile was dated “1871”, “Only 100 copies of this facsimile were printed, and of these only 25 copies were coloured.”

**REVIEW**

**Anon.**, *North American Review*, CVIII, 223 (April 1869), 641-646 (with two others) (the Camden Hotten facsimile was “made from a fine copy in the possession of Lord Houghton” [F]; “the artist by whom the hand-work in the facsimile was executed has lately died”)

“Le Mariage du Ciel et de l'Enfer.” Tr. André Gide. *Nouvelle revue française*, N.S., No.107 (1 Aug 1922), 129-147. B.

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(Paris,<sup>839</sup> 1922) C. (Paris: Chez Claude Aveline, 1923<sup>840</sup>) ...  
<**BB, BBS**>

§*Himlens och Helvetets äktenskap*. Tr. **Johan Hammarström**. (Umeå: h: ström, 2000) ISBN: 918944700X  
In Swedish

§\**The Marriage of Heaven and Hell (Text and Facsimiles)*. ([No place]: Benediction Books, 2010) 60 pp. ISBN: 9781849026864

A murky black-and-white reproduction of Copy D with facing transcriptions and no other added text besides the 2010 title page.

*The Marriage of Heaven and Hell*, copy B. Ed. **Morris Eaves, Robert N. Essick, & Joseph Viscomi** (William Blake Archive, 2010)

*The Marriage of Heaven and Hell*, copy E. Ed. **Morris Eaves, Robert N. Essick, & Joseph Viscomi** (William Blake Archive, 2010)

***Milton A Poem***  
**(1804[-1811])**

*Milton*. Ed. **E.R.D. Maclagen & A.G.B. Russell**. (London, 1907) The Prophetic Books of William Blake <**BB #119**> **B**.

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<sup>839</sup> Not “Charlot” (a publisher, not a place), as in *BB* #111B.

<sup>840</sup> The title page is dated “MCMXXIII”, but the colophon (p. 65) says it was printed “a Abbeville, le XXX Novembre MCMXXII”.

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(1973) <**BBS p. 102**> C. §*Milton: The Prophetic Books of William Blake*. Ed. **E.R.D. Maclagen**. ([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 82 pp.

**"The Order in which the Songs of Innocence and  
Experience ought to be paged"**  
<**BB pp. 338-341**>

(F1) (1) Sold by §Puttick and Simpson, 3-4 July 1863 (“Blakiana, The Life of William Blake in MS., extracted from Allan Cunningham, with curious plates, drawings, and scraps”) for £15.15.0;<sup>841</sup> (2) Offered in Bernard Quaritch, *Catalogue of Books* (1864), Lot 6,521 <see under Catalogues> including “14 portraits of the artist; his friends and contemporaries” (among which is “THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE”) and the huge “Canterbury Pilgrims” print; (3) Offered in Bernard Quaritch, *Catalogue of Works on the Fine Arts* (October 1883), Lot 10,252, for £80; (F4) At the George C. Smith sale at Parke-Bernet, 2 Nov 1938, Lot 28, *Europe* (c) pl. 1 (called “The Ancient of Days” (D) in *BB*) sold for \$300; (F5) Sold by A.E. Newton at Parke-Bernet, 16 April 1941, Lot 130, for \$175

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<sup>841</sup> Anon., “Fine Arts Record”, *Fine Arts Quarterly Review*, I (Oct 1863), 434-435. Geoffrey Keynes, *Engravings by William Blake: The Separate Plates: A Catalogue Raisonné* (Dublin: Emery Walker, 1956), 6, says George A. Smith (who sold the collection in 1880) collected the contents of the volume “About 1853”, and Keynes, *A Bibliography of William Blake* (N.Y.: Grolier Club, 1921), 319, cites “a prefatory note signed ‘G.A.S. 1855’” (which is not now with the collection). However, the references in Puttick and Simpson (1863) and Quaritch (1864) contradict this history for the 1850s. Note also that the sketch of Thomas Hayley (No. 99 among the "Order" materials, *BB* p. 339) is probably the "Portrait of Hayley the Sculptor" (Butlin No. 345, now in the Yale Center for British Art) sold at Sotheby's, 29 April 1862, Lot 178 (with 7 others including the portrait of Romney, Butlin No. 349).

**William Blake and His Circle**  
Captions

(probably bought in<sup>842</sup>); **(F6)** Acquired by A.E. Newton's daughter Caroline Newton; **(F7)** Bequeathed by W.H. Auden (1907-73) to **(F8)** "a New York Private Collector", identified to me by R.N. Essick in 2009 as an Anonymous collector of New York.<sup>843</sup>

**The Pickering [Ballads] Manuscript**  
**(?after 1807)**  
**EDITIONS**

§*The Pickering Manuscript*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 24 pp.; ISBN: 9781161473339

***Poetical Sketches***  
**(1783)**

**FACSIMILE PAGES**

In copies K-L, P, U, gatherings H-K have been replaced in very persuasive type-facsimile,<sup>844</sup> complete with long "s" (ſ) and ligatures for "ct", "fl", "fh", "fi", "fk", "fl", "ff", and "ft". The clearest type differences between the original and the type-facsimile are the omission of the catchword ("THE" for "THE | COUCH OF DEATH") at the foot of p. 59 and the misprint "honſte-ſeeming" for "honest-ſeeming" on p. 65 ("Samson") of the facsimile.

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<sup>842</sup> *BB* suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

<sup>843</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.

<sup>844</sup> In copy P, only gatherings I-K are in facsimile.

**William Blake and His Circle**  
Captions

In the original leaves, the paper has fairly clear vertical chain-lines 2.8 cm apart. In the facsimile leaves is a watermark “MICHALLET” (not present in copy K), and the vertical chain-lines are 2.8 cm apart, as in the original paper. However, the chain lines are much fainter in the facsimile than in the original, and the facsimile paper seems to be a trifle thicker. In copy K, the same thicker paper is used for the blank leaves adjacent to the text.

**COPY Q**

**HISTORY:** Perhaps this is the copy sold at Sotheby’s on 21 February 1843, Lot 336, to the dealer Rodd.

**EDITION**

*Poetical Sketches Now First Reprinted from the Original Edition of 1783.* Ed. **Richard Herne Shepherd.** (London, 1868) <**BB #129**> **B.** §([No place]: BiblioBazaar, 2009) 5.8” x 8.5”, 110 pp.; ISBN: 9781117078304 **C.** Reproduced on-line from the copy F in Turnbull Library (Wellington, New Zealand).

**REVIEW**

**Anon.,** *North American Review*, CVIII, 223 (April 1869), 641-646 (with two others)

*Songs of Innocence*  
(1789)

**COPY B**

**HISTORY:** Acquired by “R H Clarke”,<sup>845</sup> who signed the

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<sup>845</sup> *BB* 405, silently following Geoffrey Keynes & Edwin Wolf 2nd, *William Blake’s Illuminated Books: A Census* (1953), identifies R.H. Clarke as “the son of Hayley’s friend J.S. Clarke [1765?-1834]”. However, my friend Stephen Massil of the Garrick Club Library (London) tells me that R.H. Clarke does not appear in the

**William Blake and His Circle**  
Captions

first fly-leaf ...

*Songs of Innocence*. With a Preface by Thomas Seccombe and Twelve Coloured Illustrations by Honor C. Appleton. (London [1911]) <**BB #153**> **B.** §([Charleston, South Carolina]: Nabu Press, 2010) 126 pp.; ISBN: 9781176728851

§*Songs of Innocence*. (Charleston, South Carolina]: Nabu Press, 2010) 86 pp. ISBN: 9781176997844

***Songs of Innocence and of Experience***  
**(1794[-1831])**

**COPY G**

(1) Copies G and N were listed in *A Catalogue of Books in All Classes of Literature ... Offered for Sale by Bernard Quaritch* (London, 1860), 320, Lot 5400, “2 vols. in 1, 4to, 40 most remarkable engravings, half red morocco, uncut, £8.10s” bound up with *The World Turned Upside Down* (1822); (2) after the leaves of Copy N were separated, copy G was offered by Quaritch in *A New Catalogue of English Books ... October 1875*, Lot 9,426\* (small octavo, “15 plates of 17 poems ...

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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.

**William Blake and His Circle**  
Captions

printed in colours on thick paper, on one side only, hf. calf”, with a list of the poems, £25).

***Songs* pl. 2 (frontispiece to *Innocence*) and pl. 4 “Introduction” to *Innocence*)**

**DESCRIPTION:** Three drawings on 3 leaves, described in Quaritch (below) as

A PROJECTED WORK: Original Designs (considerably different from the published engraving):

‘Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:’ --

5 verses of 4 lines each, on 1 leaf [*Songs* pl. 4 (“Introduction”)]

The Shepherd, a frontispiece 1 “ [*Songs* pl. 2, or perhaps pl. 28]

An ideal Hell 1 “ [Butlin #217]

-- the three Drawings in Blake’s usual rich style of colouring, executed *circa* 1820

No other drawing for *Songs of Innocence* is known, and “An ideal Hell” has not been further identified.

**HISTORY:** (1) They came “From the Collection of a friend of Blake’s”; (2) Offered at £10 in Bernard Quaritch catalogues (1878), Lot 12,894; No. 322 (March 1879); (1880), Lot 12,894; No. 346 (15 Nov 1882), Lot 12,894; (Oct 1883), Lot 10,249; (1887), Lot 10,249, £10; (3) Untraced.

**EDITIONS**

*Songs of Innocence and of Experience* [ed James John Garth Wilkinson] (London, 1839) <BB>

**REVIEW**

**William Blake and His Circle**  
Captions

**Anon.**, “Blake’s Poetry”, *Monthly Magazine*, N.S., II, 12 (Dec **1839**), 700-711 <Bodley> (includes high praise of Blake, attacks upon his “absurd” Swedenborgian sponsors and ideas; 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**, 342-343, q.v.>

§*Songs of Innocence and Songs of Experience*. (London: R. Brimley Johnson, and Guildford: A.C. Curtis, 1901) <**BB** #176, misdated 1911>

§*Pesni na Nevinosta i na Iskustvoto: što pokažuvaat dve sprotivni sastojbi na čovečkata duša*. Tr. **Ivan Džeparoski**. (Skopje: Mislá, 1988) 21 cm, 120 pp.; ISBN: 8615000085  
In Macedonian

§\**Songs of Innocence and Songs of Experience*, First published 1789 [*sic*], “Republished 2008 by Forgotten Books”, [www.forgottenbooks.org](http://www.forgottenbooks.org), “original title page” is unrelated to the one reproduced here 27 pp., 102 reproductions

§*Canciones de inocencia y de experiencia*. Tr. **Nicolás**

**William Blake and His Circle**  
Captions

**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

*Visions of the Daughters of Albion*  
(1793)

**COPY E**

It is reproduced in the William Blake Archive (2010).

**COPY G**

**HISTORY:** For the Binding and History, see *Thel* (J).

**COPY I**

It is reproduced in the William Blake Archive (2010).

**EDITIONS**

*Visions of the Daughters of Albion* copy E. Ed. **Morris Eaves, Robert N. Essick, & Joseph Viscomi** (2010).

*Visions of the Daughters of Albion* copy I. Ed. **Morris Eaves, Robert N. Essick, & Joseph Viscomi** (2010).

**Section B**

**COLLECTIONS AND SELECTIONS**

**Blake's Works Reprinted in Conventional Typography  
Before 1863**

**1828**

§“The Lamb.” *Wesleyan-Methodist Magazine*, LI (1828), 425

**1839**

**William Blake and His Circle**  
Captions

“Introduction” to *Innocence*, “Laughing Song”, “Nurse’s Song” (from *Innocence*), “The Lamb”, “The Little Black Boy”, “Cradle Song” (from *Experience*), “The School Boy”, “On Another’s Sorrow”, plus a passage from *TheL. Anon.*, “Blake’s Poetry” (a review of *Songs* [1839]), *Monthly Magazine*, N.S., II, 12 (Dec 1839), 700-711 <**BBS pp. 342-343**>

**1845**

§”The Lamb.” Francis Edward Paget, *The Churchman’s Companion in the Closet; or, A Complete Manual of Private Devotion*. (N.Y.: D. Appleton and Co., **1845**). B. §(N.Y.: Stanford & Swords, **1853**) C. §(Stanford and Delisser, **1858**) D. §(N.Y.: H.B. Durand, **1862**)

**1861**

§”The Lamb.” *Light for Early Days (Hymns and Verses)*, (London: S.M. Haughton; Wertheim & Co.; Book Society, **1861**), 6. B. §(London: Darton & Hodge, [1866])

**1862**

§”The Lamb.” *A Poetical Reading Book*, ed. W. M’Gavin (Glasgow **1862**), 7

§*Blake*. Tr. **Miha Avanzo**. (Ljubljana: Mladinska Kuiga, 1970) 21 cm, 113 pp. In Slovenian **1862**), 7



§*Blake*. Tr. **Miha Avanzo**. (Ljubljana: Mladinska Kuiga, 1970) 21 cm, 113 pp. In Slovenian

William Blake and His Circle  
Captions

*Blake's Poetry and Designs*. Ed. **Mary Lynn Johnson & John Grant**. (1979) <**BBS**> Published by 2009 as an E-book. B. (N.Y. & London: W.W. Norton, 2008) <**Blake (2008)**>

**REVIEW**

**James Rovira**, *College Literature*, XXXVI, 4 (2009), 229-231 <**Blake (2010)**> (“By all standards this is the best edition of Blake available on the market today” [i.e., in print])

§\**Chants d’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

**“The Edition of the Works of Wm. Blake”  
by “The Blake Press at Edmonton”  
(1884-90) <BB>**

A unique, very Blakean watercolour “Title Page by W<sup>m</sup> Muir” “Vol. I” was commissioned and paid for (£1.5.0, June 1889), presumably by ‘HENRY MARTIN GIBBS | of Barrow Court Flax Bourton | Co. Somerset’ whose book-plate appears in the volume, to accompany Muir’s facsimiles of *Innocence, Experience, Visions, Thel, Marriage, Milton, No Natural Religion, Gates of Paradise*, and *Urizen* bound by Zaehnsdorf (1890, £7.10.0).<sup>846</sup> It omits *America, Europe, Song of Los, On Homer*, and “Little Tom”.  
*Europe*

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<sup>846</sup> The complete set of Muir facsimiles was offered by John Windle, March 2010; the prices and dates here derive from an inventory, presumably by Gibbs, which accompanies the volume.

**William Blake and His Circle**  
Captions

**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] Facsimiled by Wm. Muir ...  
(1888)

**REVIEW**

**Anon.**, *Athenaeum*, No. 3170 (28 July 1888), 137  
*For the Sexes: The Gates of Paradise* (F)

§\**Eldfängd Glädje*. Tr. **Jonas Ellerström**. (Lund: Bakhåll,  
2007) 22 cm, 78 pp.; ISBN: 9789177422709 In Swedish

§\**The Fly: Poem*. Ed. **Yuri M. Skovorodnikov**. ([No  
place]: Skovrodnikov Books, 1997) 13 cm, 18 pp.; no ISBN

§*The Four Zoas*. ([Whitefish, Montana]: Kessinger  
Publishing, 2010) 38 pp. [sic]; ISBN: 9781169191105

§*Helvedts Proverber* [*Proverbs of Hell*]. (København, 1950)  
26 pp. In Danish

“Holy Thursday” (*Innocence*). Pp. 67-68 in [**Jane & Ann  
Taylor**], *City Scenes* (1818, 1823, 1828) <**BB, BBS**> ....

The anonymous print in 1818 and 1823 (image 7.3 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

**William Blake and His Circle**  
Captions

boys, while in 1828 the boys follow the girls.<sup>847</sup>

§*Infant Joy & The Blossom*. ([No place]: Cherub Press, 1981) Miniature book 5.2 x 6.0 cm, 4 pp., 240 copies.<sup>848</sup>

§*Innocenza e Crudeltà: Liriche*. Tr. **Angelo Zanon Dal Bo**. (Milano: Edizioni Accademia, 1976) 21 cm, 306 pp. In Italian

§*Izabrana Dela [Selected Works]*. Tr. **Dragan Purešič**. (Belgrade: Plato, 2007) In Serbian

§\**Izabrana Poezija i Proza [Selected Poetry and Prose]*. Tr. **Dragan Purešič**. (Belgrade: Itaka, 1998) 21 cm, 119 pp.: ISBN: 8681635158 In Serbian

§*Izabrane Pesme [Selected Poems]*. Tr. **Vesna Egerić**. (Vrbas: Slovo, 1997) Edicija Prevodi 17 cm, 110 pp. In Serbian

§*A Memorable Fancy: The Marriage of Heaven and Hell / Une Vision memorable: le Mariage du Ciel et de l'Enfer*. Tr. Marie-Christine Natta, José San Martin, graveurs sur bois, Christine Tacq, eaux-fortes. (Thame: p's & q's Press, 2007) 21 x 28 cm, 24 pp.; no ISBN In English and French 60 copies

§\**Poeme si Gravuri: Poems and Gravas [sic]*. Ed. **Cicerone**

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<sup>847</sup> Details of the prints were first reported in R.N. Essick, "Blake in the Marketplace 2011", *Blake*, XLIV (2011), 26-27.

<sup>848</sup> The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 131.

**William Blake and His Circle**  
Captions

**Theodorescu.** (Bucaresti: Crater, 1999) 22 cm, 127 pp.: ISBN: 9739029647 In Rumanian

§\**Poems*. Selected by **James Fenton**. ([London]: Faber & Faber, 2010) Pp. xxiv, 95 ISBN: 9780571236039 Also published as an E-book

Fenton, "Introduction".

*Poems by William Blake*. Ed. **Alice Meynell**. (London, 1911) Red Letter Library. **B.** *Poems*. Introduction by **Alice Meynell**. (London & Glasgow [1927]) <**BB**> **C.** §*Poems by William Blake*. Ed. **Alice Meynell**. ([Whitefish, Montana]: Kessinger Publishing, 2010) Regency Reprint Series 244 pp., ISBN: 9781163898765

C is a digital reproduction of the 1911 edition.

*The Poems of William Blake*. Ed. **W.B. Yeats**. (London, 1893) The Muses Library **B.** (N.Y., 1893) **C.** (London & N.Y. [1905]) **D.** *Mr. William Butler Yeats Introduces the Poetical Works of William Blake*. (London, 1910) Books that Marked Epochs **E.** *Poems of William Blake*. (N.Y., [1920]) Modern Library <**BB**> **F.** (N.Y., 1938) <**BBS**> **G.** (N.Y.: Carlton House [c. 1950]) viii, 278 pp. **H.** (London, 1969) The Muses Library <**BB**> **I.** (London, 1979) <**BBS**> **J.** §*Collected Poems*. Ed. **W.B. Yeats** with a new introduction by **Tom Paulin**. (London & N.Y.: Routledge, 2002) xliii, 256 pp; ISBN: 041528984X **K.** §(2009) Echo Library ISBN: 9781406880625 **L.** §([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series. 324 pp.; ISBN:

**William Blake and His Circle**  
Captions

9781163393420 **M** §([Memphis, Tennessee]: General Books, 2010) 292 pp.

*The Poems, with Specimens of the Prose Writings, of William Blake. With a Prefatory Notice, Biographical and Critical, by Joseph Skipsey.* (London: W. Scott, 1885) The Canterbury Poets. <**BB #298A**> **B.** §([?1885]) **C.** (London: Walter Scott; N.Y.: Thomas Whittaker; Toronto: W.J. Gage & Co., 1888) <**Blake**> **D.** §([?1899]) <**Blake**> **E.** (London, Felling-on-Tyne, N.Y., & Melbourne, [?1904]) The Canterbury Poets <**BB #298B**> **F.** §([No place]: BiblioBazaar, 2010) 296 pp.; ISBN: 9781141086689 **G.** §([Memphis, Tennessee]: General Books, 2010) 304 pp.; ISBN: 9781154815450

§*Poesie.* Introduzione di **Sergio Perosa**; tr. **Giacomo Conserva.** (Roma: Newton Compton, 1976) Paperbacks Poeti, 45 19 cm, 197 pp. <**BBS p. 162**> **B.** (Roma: Grandi Tascabili Economici Newton, 1991) Grandi Tascabili Economici, 93 22 cm, 197 pp. In Italian <**Blake (1999, 2007)**> **C.** 3 ed. (Roma: Newton, 2003) Grandi Tascabili, Economici 22 cm., 198 pp.

§\**Poesie.* (Novare: De Agostini, 2005]) I Tesori della Poesià in Miniatur 9 cm, 344 pp. In Italian

*The Poetical Works of William Blake: A New and Verbatim Text.* Ed. **John Sampson.** (Oxford, 1905). **B.** Photographically Reprinted. (Oxford, 1947) **C.** §(Kennebunkport, Maine, 1971) <**BB #300**> **D.** (Boston, 1973) **E.** §(1977) **F.** §([Charleston, South Carolina]: Nabu Presss, 2010) 7.4" x 9.8", 432 pp.; ISBN: 9781177688857

**William Blake and His Circle**  
Captions

*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 & 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 p. 162**> **T.** §[No editor named] ([Memphis, Tennessee]: General Books, 2010) 6" x 9", 270 pp.; ISBN: 9781153250368

*Selections from the Symbolic Poems of William Blake.* Ed. **Frederick E. Pierce.** (New Haven & London, 1915) <**BB #323**> **B.** §([Whitefish, Montana]: Kessinger Publications, 2010) Legacy Reprint Series **C.** §([Charleston, South Carolina]: Nabu Press, 2010) 102 pp.; ISBN: 9781176971240

§*Selections from the Writings of William Blake.* Ed. **Laurence Housman.** (London: Kegan Paul, 1893) <**BB #325**> **B.** §([Memphis, Tennessee]: General Books, 2010) 308 pp.; ISBN: 9781152598218

*Songs of Innocence and [of] Experience with Other Poems.*

**William Blake and His Circle**  
Captions

[Ed. **R.H. Shepherd.**] **B.** (London, 1868) <**BB**> **C.**  
§([Charleston [South Carolina]: BiblioBazaar, 2010) 126 pp.;  
ISBN: 9781143261688

**REVIEW of 1866**

**Anon.**, *North American Review*, CVIII, 223 (April  
1869), 641-646 (with two others)

*\*Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions.* (Orlando: Flying Horse Editions, University of Central Florida, 2009) 2 octavo-size paper covered “volumes” (13.9 x 19.4 cm), within a huge hinged double clam-shell box (132.5 x 37 cm), 33 copies printed, \$1,950

The text-volume entitled *\*William Blake. Songs of Innocence and of Experience (1794): A Note on Production* consists of **Anon.**, [introduction] in the third person (pp. 5-8) and **Michael Phillips**, “A Note on Production” (pp. 9-34), with sections on “Relief Etching” (pp. 18-22), “Printing the Facsimile” (pp. 23-24), “Ink” (pp. 25-26), “Paper” (pp. 27-30), and “Wrappers” (p. 31), most of it “abstracted” (p. 33) from his “The Printing of Blake’s *America a Prophecy*”, *Print Quarterly*, XXI, 1 (March 2004), 18-26. It is largely based on John Jackson [& William A. Chatto], *A Treatise on Wood Engraving* (1839). The plates were printed by “Dennis Hearne at Flying Horse Editions”.

The facsimile “volume” consists of a folded unmarked leaf with string through three stab-holes plus 18 unsewn reproductions (pl. 1, 3, 8, 12, 16-19, 24, 29, 33, 37-38, 42-43, 46-47, b) printed mostly in yellow ochre or grey (pl. b).

**REVIEW**

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011),  
104-110 (with another) (an important review; “it is

**William Blake and His Circle**  
Captions

certainly a handsome object”)

§ *Tigře, Tygře, žhavě žhneš.* Tr. **Zdeněk Hron.** (Praha: Dokořan, 2010) Mocca 15 cm, 75 pp.; ISBN: 9788073633066 In Czech.

Illustrations by Vojtěch Domiátol.

§\* *Udvalgte Skrifter.* (København: Thaning & Appel, 1970) 166 pp. In Danish

§ *Vizije.* Tr. **Marko Grčić.** (Zagreb: Centar za društvene nauke, 1972) Bibliothek Centra Edicija Pjesnici 179 pp. In Croatian?

§ *Vječno Evandjelje.* Tr. **Marko Grčić.** (Zagreb: Grafički Zavod Hrvatske, 1980) Biblioteka Zora 2 20 cm., 196 pp. In Croatian?

“Komentar” (pp. 172-189).

**William Blake Archive**

In 2010 were added 39 Bible illustrations (20 water colours and 19 temperas), *An Island in the Moon, Milton* (D) (all four copies are now reproduced in the William Blake Archive)

See *The Cynic Sang: The (Un)Official Blog of the William Blake Archive.*

*Works by William Blake: Songs of Innocence* [copy a]. 1789. *Song of Experience* [a]. 1794. *Book of Thel* [?D]. 1789.

**William Blake and His Circle**  
Captions

*Vision[s] of the Daughters of Albion* [B]. 1793. *America: A Prophecy* [?F]. 1793. *Europe: A Prophecy* [?D]. 1794. *The First Book of Urizen* [D]. 1794. *The Song of Los* [A or D]. 1794 [i.e., 1795], &c. *Reproduced in Facsimile from the Original Editions. One Hundred Copies printed for Private Circulation.* 1876. <**BB, BBS**>

“A List of Books Published by Chatto & Windus” (London, Dec 1874)<sup>849</sup> advertises

Blake’s Works. Messrs. CHATTO & WINDUS have in preparation a series of Reproduction in Facsimile of the Works of WILLIAM BLAKE, including the “Songs of Innocence and [of] Experience,” “The Book of Thel,” “America,” “The Vision[s] of the Daughters of Albion,”<sup>850</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 works were named and a quotation from Charles Lamb added in *A List of Books Published by Chatto and Windus* (n.d.)<sup>851</sup> and in *Chatto & Windus List of Books* (Oct 1876),<sup>852</sup> omitting the Lamb quotation.

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<sup>849</sup> It is bound at the end of Charles Wareing Bardsley, *English Surnames, Their Sources and Significations Second Edition* (London: Chatto & Windus, 1875) <Virginia> and *More Puniana; or, Thoughts Wise and Other-Whys*, ed. Hon. Hugh Rowley (London: Chatto & Windus, 1875).

<sup>850</sup> Note that the erroneous singular “Vision” is found in both the Chatto & Windus *List* and in *Works by William Blake*.

<sup>851</sup> It is bound with Edward Lee Childe, *The Life and Campaigns of General Lee* (London: Chatto & Windus, 1875) <Michigan> and with other Chatto & Windus publications of 1875 and 1876.

<sup>852</sup> Bound with [William Hurrell Mallock], *The New Republic* (London: Chatto & Windus, 1877) <Harvard> and other Chatto & Windus publications. It does not appear in *A List of Books Published by Chatto & Windus* (May 1874)

**William Blake and His Circle**  
Captions

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 & Windus.<sup>853</sup> Further, the Chatto & Windus Lists do not suggest that the work was "for Private Circulation". And after 1876 "Blake's Works" no longer appeared in Chatto & Windus lists, though Swinburne's *William Blake: A Critical Essay* (London: Chatto & Windus, 1868) was advertised in all these lists.

Chatto & Windus had 100 sets of "Blake reproductions" printed on 17 November 1877 and bound on 26 January 1878 <**BBS p. 169**>. Plainly the *Works by William Blake* dated 1876 was not ready for distribution until 1878.

*Jerusalem* was probably omitted from *Works by William Blake* because an uncoloured facsimile of it was published by John Pearson in 1877 (see *BBS* p. 88).

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bound with [John Camden Hotten], *The Slang Dictionary* (London: Chatto & Windus, 1874) <Michigan> or in Chatto & Windus lists after 1877.

<sup>853</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 & Windus published a transcription of *The Marriage* with an Introduction by Francis Griffin Stokes in 1911.

**William Blake and His Circle**  
Captions

§*Works of William Blake*. (Boston: MobileReference.com, 2007) ISBN: 1605011789

*Works of William Blake, Poetic, Symbolic and Critical*. Ed. **Edwin John Ellis & William Butler Yeats**. In Three Volumes. (London; Quaritch, 1893) <**BB**>

Note the \*prospectus for *The Poetic Books of William Blake, Collected, and Their Myth and Meaning Explained by Edwin John Ellis and William Butler Yeats* (London: Quaritch, 1891) <copy in the National Library of Ireland>.

**Part II**  
**REPRODUCTIONS OF DRAWINGS AND PAINTINGS**  
**SERIES OF DRAWINGS AND PAINTINGS**  
**Section A**  
**ILLUSTRATIONS OF INDIVIDUAL AUTHORS**

**BIBLE**

The William Blake Archive reproduced 20 Bible watercolours and 19 temperas in 2010.

**BLAIR, Robert**  
*The Grave*  
**(1805)**

\**William Blake's Watercolour Inventions in Illustration of THE GRAVE by Robert Blair. Edited with Essays and a*

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Captions

*Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley.* (Lavenham, Suffolk: The William Blake Trust, 2009) <**Blake**>

**REVIEW**

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011), 103-110 (with another) (“The reproductions ... are excellent” [p. 104])

**BLAIR, Robert**  
*The Grave*  
(1805)

*\*William Blake’s Watercolour Inventions in Illustration of THE GRAVE by Robert Blair. Edited with Essays and a Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley.* (Lavenham, Suffolk: The William Blake Trust, 2009) <**Blake**>

**REVIEW**

**Robert N. Essick**, *Blake*, XLIV, 3 (Winter 2010-2011), 103-110 (with another) (“The reproductions ... are excellent” [p. 104])

**Section B**

**COLLECTIONS AND SELECTIONS**

**Binyon, Laurence.** *The Drawings and Engravings of William Blake.* Ed. Geoffrey Home. (London, 1922) **B.** (N.Y., 1967) <**BB #404A-B**> **C.** §([Charleston, South Carolina]: Nabu Press, 2010) 292 pp.; ISBN: 9781177680431

**Part III**  
**COMMERCIAL BOOK ENGRAVINGS**<sup>854</sup>  
*Section A*  
**ILLUSTRATIONS OF INDIVIDUAL**  
**AUTHORS**<sup>855</sup>

\***Coutts, Francis.** *The Heresy of Job: with the Inventions of William Blake.* (London & N.Y., 1907) <**BB #427**> **B.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 196 pp.; ISBN: 9781120888432

§\**The Book of Job Translated in Rhyme by J.H. Schwarz with William Blake's Illustrations.* (Peoria, Illinois: Rev. J.H. Schwarz, 1974)

It includes reproductions of “proof” impressions of all Blake’s prints save the title page.<sup>856</sup>

§\**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.

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<sup>854</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>855</sup> In 2010 for the first time I record contemporary references to separately issued prints by Blake.

<sup>856</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*. ([Charleston, South Carolina]: Nabu Press, 2010) 52 pp.; ISBN: 9781176714991

**BLAIR, Robert**

*The Grave*

**(1808, 1813, [1870], 1926)**

*The Grave, A Poem* (N.Y.: James Miller, 779 Broadway [c. 1879]) <**BBS**>

**1879 NEW LOCATION:** Victoria University in the University of Toronto

**SALES &c 1808-1830**<sup>857</sup>

**1808**

**Anon.**, “New Works published in Edinburgh”, *Scots Magazine and Edinburgh Literary Miscellany*, LXX, Part 2 (Sept 1808), 683

**Anon.**, “List of Works Recently Published”, under Poetry, *Eclectic Review*, IV, Part II (Oct 1808), 950 <Harvard>

**Anon.**, “Quarterly List of New Publications”, *Edinburgh Review*, XIII (Jan 1809), 500, 508, under “Arts, Fine” and “Poetry”

*A Catalogue of the ... Library of John Leigh Phillips, Esq. deceased ... Sold by Auction, by Messrs. Winstanley & Taylor*

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<sup>857</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.

**William Blake and His Circle**  
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17 October 1814 + 8 days (Manchester, **1814**) <Harvard>, Lot 1400 (1808, £1.18.0 to Brook)

*Catalogue of Books* for 1815 (R. Ackermann, **1815**) listed 1808 “proof impressions of the plates, atlas 4to, £3.13.6 – A few copies only left of this edition”

*A Catalogue of a Miscellaneous Collection of Books, New and Second Hand, on Sale, at the Prices Affixed, by John and Arthur Arch, No. 61, Cornhill, London, 1815* <Bodley>

*Thomas Edwards Catalogue* (**1815**) Lots 218, 527 (1808)

“Mr. Ackerman Begs Leave to solicit the Attention ...” , list of publications added to William Warden, *Letters Written on Board His Majesty’s Ship the Northumberland, and at Saint Helena; in which The Conduct and Conversations of Napoleon Buonaparte, and His Suite, during the Voyage, and the First Months of his Residence in That Island, Are Faithfully Described and Related.* Third Edition (London: Published for the Author by R. Ackerman, **1816**) <Michigan> (“First Edition, with proof Impressions of the plates. Atlas 4to. Boards, 3l. 13s. 6d. N.B. A few Copies only left of this Edition.”)<sup>858</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*

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<sup>858</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.

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*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 p. 284**>

*Catalogue of the Valuable Library of Benjamin Heath Malkin, Esq. LL.D., sold By Mr Evans, 22 March 1828 + 6 days* <British Library>, Lot 237 (1808 sold for 7s 6d)

**CHAUCER, Geoffrey**

*The Prologue and Characters of Chaucer’s Pilgrims*  
(1812)

**REVIEWS, Notices, &c.**

**Anon.**, “Monthly List of Publications”, *British Critic*, XXXIX (Feb 1812), 211 <Harvard> (“The Prologue and Characters of Chaucer’s Pilgrims, with a frontispiece representing Part of the Group setting out from the Talbot Inn, Southwark. By Mr. William Bake [*sic*]. 2s 6d.”)

**NEWLY RECORDED TITLE**

*European Magazine*  
(1803)

§*The European Magazine, and London Review*, xliii (April 1803).

The oval frontispiece of “GEORGE ROMNEY, ESQ.<sup>R</sup>” engraved by William Ridley of Romney’s self-portrait probably derives from Blake’s miniature copied from it for

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Hayley, not from Romney's original (then belonging to Hayley, now in the National Portrait Gallery, London). The evidence is persuasively laid out by Mark Crosby & Robert N. Essick, "the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV, 2 (Fall 2010), 52-72.

**FLAXMAN, John**  
*Compositions from ... Hesiod*  
(1817, 1870)

**NEW LOCATION:** Pierpont Morgan Library  
**Advertisements, &c**<sup>859</sup>

**Anon.**, "Literary Intelligence", *Scots Magazine and Edinburgh Literary Miscellany*, LXXVIII (May 1816), 373-374

**HAYLEY, William**  
*Ballads*  
(1805)

**SALES OF ALL FOUR BALLADS**<sup>860</sup>

Evans, sale of Hayley's Library, **13 Feb 1821 and 12 following days**, Lot 1636, "Hayley's Ballads, with Blake's Designs, 4 Numbers, 1802), 4s 6d to "Smith" and Lot 1637, 3 Numbers, (Rivington, 3s 6d), perhaps the copy in the National Library of Wales, "the only traced copy with 3 ballads".

Sotheby, **29 Nov-9 Dec 1843**, "second portion" of the library of Archdeacon Francis Wrangham, Lot 557 on 30 Nov, "Blake (W.) Designs to a series of Ballad written

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<sup>859</sup> Advertisements are included only when they specify "engraved by J. Blake".

<sup>860</sup> The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 142.

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by W. Hayley, plates, 4 parts Chichester, 1802” (Evans, 13s).

Sotheby, sale of the library of Albert George Dew-Smith (collector and photographer, 1848-1902), Lot 197 (29 Jan): “Blake (W.) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impression of the plates, green morocco extra, g.e. Chichester, 1802” (£9 to Jones); perhaps this is the Essick copy in green morocco, all edges gilt.

**HAYLEY, William**  
*The Life of George Romney*  
(1809)

Ordinary copies of Hayley’s *Romney* (1809) have a printed spine-label reading “LIFE | OF | G. ROMNEY | - | HAYLEY” <Essick Collection>, but the one on large-paper copies reads: “HAYLEY’S | *LIFE* | of | ROMNEY | Illustrated | WITH | TWELVE PLATES | BY | CAROLINE WATSON.” <Essick Collection>, though she engraved only 7 of them.

**NEWLY RECORDED ENGRAVING AFTER BLAKE**

In Caroline Watson’s frontispiece of three self-portraits of Romney, the small oval one at bottom representing Romney wearing a hat is probably copied from Blake’s lost miniature (see Mark Crosby & Robert N. Essick, “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, *Blake*, XLIV [2010], 64).

**HAYLEY, William**

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***The Triumphs of Temper***  
**(1803, 1807)**

**1807** The two versions of *The Triumphs of Temper* dated 1807, each called the “Thirteenth Edition”, are typographically identical except for the title pages.<sup>861</sup> The one without the Blake prints is the Second State of the Thirteenth Edition, not a new edition.

**MALKIN, Benjamin Heath**  
***A Father’s Memoirs of His Child***  
**(1806)**  
**EDITION**

§([Charleston, South Carolina]: Nabu Press, 246 pp. ISBN: 9781178413212

**REES, Abraham**  
***The Cyclopædia***  
**(1802-20)**

**Plate 3**, “*GEM Engraving*” “*Engraved by W. Blake & W. Lowry*”, and “*Drawn by Farey*”, representing Jupiter Serapis, “were copied after pl. 2 in Lorenz Natter, *A Treatise on the Ancient Method of Engraving on Precious Stones* (London: for the author, 1754).”<sup>862</sup>

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<sup>861</sup> Mark Crosby, “a Ladys Book?: Blake’s Engravings for Hayley’s *The Triumphs of Temper*”, p. 105 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).

<sup>862</sup> R.N. Essick, “Blake in the Marketplace 2010”, *Blake*, XLIV (2011), 142.

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***Remember Me! 1825***  
**(1824, 1825)**

**A Cumulative Table**

<b>Location</b>	<b>Cover</b>	<b>Colour of Edges</b>	<b>Colour of Endpapers</b>	<b>Inscription for Gift or Diary<sup>a</sup></b>	<b>Colour of Sleeve-case</b>
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 morocco <sup>e</sup>	gilt	marbled		
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 Wales 1 (1824)	purple <sup>i</sup>	sprinkled in red	marbled grey with blue, pink and orange	Francis Fortuny	No sleeve-case
National Library of Wales Copy 2 (1825?) <sup>j</sup>	rebound	gilt	plain	None	No sleeve-case

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National Library of Wales 3 (1825?) <sup>k</sup>	yellow		front green, back white	None	orange
New York Public Library (1825) <BB>	cream		front yellow brown; back cream		bright green <sup>l</sup>
Princeton (1824) <BB> rebound			pink	None	
Harriet Beacher case	rebound,	gilt	marbled grey	None	No sleeve-
Stowe Center (1824)	leather spine		and cream		
Victoria University in the University of Toronto 1 (1824) <sup>m</sup>	green straight- grain morocco	gilt	marbled		
Victoria University in the University of Toronto 2 (1824)	paper white	gilt	green		present
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 on-line, shows the cover of

**William Blake and His Circle**  
Captions

dark red pebble grain cloth.

<sup>g</sup> The Huntington copy lacks pp. 153-160.

<sup>h</sup> It is inscribed "W.M. Rossetti from Swinburne 1878".

<sup>i</sup> With extraordinary generosity, Timothy Cutts of the National Library of Wales Rare Book Unit wrote me that

The copy is sewn on three recessed cords laced into boards with a tight back, covered in full embossed purple skiver [soft thin sheepskin]. The headbands are sewn in blue and white thread. The spine is lettered in gold with four gilded panels, and the borders of the boards are tooled with an ornamental gold fillet line.

<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.

<sup>m</sup> Victoria University Copy 1 (formerly R.N. Essick's) lacks pp. 73-74 (f. E1).

<sup>n</sup> This is described in Geoffrey Keynes, *Blake Studies* (1971), 144, but it is not among the Keynes copies that went to Cambridge University Library.

### REVIEWS

**Anon.**, *Mirror of Literature, Amusement, and Instruction*, IV, cxvi Supplementary Number ([4 Dec 1824]), 413 <New York Public Library> ("This is another of those annual volumes to which Mr Ackerman's work has given rise. ... Remember Me does not rest its claims to support on its superior graphic embellishments or good poetry, but to its botanical embellishments, which to say the truth, are very prettily

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coloured”)

**Anon.**, *Monthly Critical Gazette*, II, 8 (1 Jan 1825), 187  
<Bodley> (“REMEMBER ME’ differs very considerably from any of its rival cotemporaries [*but it doesn’t say how*] ... Its engravings, principally of flowers, are very beautiful”)

**SALZMANN, C.G.**

***Elements of Morality*, tr. [Mary Wollstonecraft]  
(1791, 1792, 1799, 1805, 1815)**

R.N. Essick, “Blake in the Marketplace 2010”, *Blake*, XLIV (2011), 141, suggests that the hand of Blake’s apprentice Thomas Owen may be found in the anonymous Salzmann prints dated October 1790 to March 1791: “They are technically quite simple, in comparison with Blake’s other etchings/engravings of the period, and contain awkward patches ....“

**STEDMAN, J.G.**

***Narrative of a five years’ expedition,  
against the Revolted Negroes of Surinam*  
(1796, 1806, 1813)**

Blake’s engraving of “The Skinning of the Aboma Snake” was copied in *A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World Many of Which Are Now First Translated Into English Digested on a New Plan by John Pinkerton ... Illustrated with Plates*, Vol. XIV (London: Longman, Hurst, Rees, Orme, and Brown and Cadell and Davies, 1813), at p. 257. <Victoria University in the University of Toronto>

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**VIRGIL**  
*The Pastorals*  
**(1821)**  
**REVIEWS**

**Anon.**, “New Books Published in February”, *Monthly Magazine*, LI, 351 (**1 March 1821**), 167 (“highly pleasing and instructive”)

**Anon.**, *European Magazine and London Review*,<sup>863</sup> LXXIX (**March 1821**), 311-343 (should the Pastorals be used for teaching? “One principal objection ... to their general introduction into our schools, is that the poet sometimes indulges in expressions of love for one male shepherd towards another of the same sex ... Doctor T. has most judiciously changed the names of the shepherds alluded to, into shepherdesses, which is an allowable and very proper change”; there are “engravings on wood, to the amount of 230, most of which are executed in a very superior manner” [p. 341])

**Anon.**, “Literary and Scientific Intelligence”, *Edinburgh Magazine*, VIII (**April 1821**), 378 <Bodley>

**Anon.**, “Quarterly List of New Publications, From March to July 1821”, *Edinburgh Review*, XXXV (**July 1821**), 519

**WOLLSTONECRAFT, Mary,**  
*Original Stories from Real Life*  
**(1791, 1796)**

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<sup>863</sup> The issue title calls it *The London Review and Literary Journal*.

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**EDITIONS**

C. *Mary Wollstonecraft's Original Stories with Five Illustrations by William Blake with an Introduction by E.V. Lucas.* (London: Henry Frowde, 1906) <**BB #514C, BBS p. 269**>

D. §*Original Stories. With Five Illustrations by William Blake with an Introduction by E.V. Lucas.* ([Memphis, Tennessee]: General Books, 2010) 132 pp.; ISBN: 9781152567252

**YOUNG, Edward**

*The Complaint, and the Consolation, or, Night Thoughts*  
(1797)

**SALE AND COLLECTION RECORDS 1798-1840**

*A Catalogue of Rare, Splendid, and Valuable Books, in Every Branch of Polite Literature; Including the Entire Libraries of The Rev. Harvey Spragg ... also of The Rev Henry Putman ... The Sale will begin on February 19, 1798, By John White, Bookseller, at Horace's Head, in Fleet-Street, London (1798)* <Bodley> (Lot "1217 Young's Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, 5l. 5s to subscribers, when completed, boards -- -- 1797") †

Anon., "A Correct List of New Publications", *Monthly Magazine*, V, 32 (**June 1798**), 455 ("Young's Night Thoughts, decorated with appropriate Designs, by Mr. Blake, Part 1. 1l. 1s. Robson")

§*Englische Blätter [English Leaves]*, ed. L[udwig] Schubart (Erlangen: Walterschen Kunst- und Buchhandlung, **1798**) – the catalogue entries are in English, the commentaries in German ("Young's Night Thoughts, decorated with appropriate Designs by Mr.

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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*

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*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 Complaint, and the Consolation, or Night Thoughts with Blake’s singular designs round the text. Ib. [London] 1797 – - Blair’s Gave, with engravings from the designs of Blake. LARGE PAPER. eleg. bd. blue mor. &c. 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.”) †

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*Lackington, Allen, and Co's General Catalogue of Books, for the Year 1815 (1815)* <Huntington>, Lot 119 ("finely printed, with curious plates, designed and etched by Blake", £2.2.0)

*Librorum Impressorum, qui in Museo Britannico Adservantur, Catalogus, VII* (Londini, 1819), not paginated <New York Public Library> ("YOUNG (EDW.) D.D. ... The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797") †

§*E. and A. Evans, Bookseller's and Printseller's Catalogue* (London, 1820) (Lot "421 Blake (Wm.) Illustrations of Young's Night Thoughts, 4to. Bds. 30s. – 1797" and "566 Young's Night Thoughts, with numerous fine plates by William Blake, fol. bds. 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.*

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(Malton. **1826**) [Only Seventy Copies.] Unpublished. P. 626 <New York Public Library> (“Young’s Night Thoughts I-IV [i.e., Part 1] with Marginal Engravings by W. Blake 1797”, listed under quartos) <**BBS p. 284**> *Library ... of the Late George Edward Griffiths, Esq. ... Together with ... The Property of a well known Amateur of the Fine Arts [Thomas Griffiths Wainewright] ... which will be Sold by Auction, by Mr. Wheatley, 3 August 1831 + 8 days, Lot 1746 (“with the singular 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)* (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*

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(Leipzig, 1838), in German (lists Young's *Night Thoughts* by Blake) <Fogg Art Museum>

† These are also reported in Wayne C. Ripley, "Printed References to and Known Prices of Blake's *Night Thoughts*, 1796-1826", *Blake*, XLIII (2009), 72-75. The unseen (§) entries derive from him.

**APPENDIX**  
**BOOKS IMPROBABLY ALLEGED**  
**TO HAVE BLAKE ENGRAVINGS**

**HUME, David**  
*History of England*

**(London: Robert Bowyer, 1793-1806) <BBS p. 278>**

An advertisement for a prospectus (dated **2 January 1792**) for Bowyer's edition of Hume's *History of England* appeared in the *Oracle* for **30 January 1792**. The work was to appear "in Numbers", "Superbly Ornamented", but there is no indication of how many Numbers or engravings there will be. The "Gentlemen ... actually Engaged" include "W. Blake" among engravers.<sup>864</sup>

**PART IV**  
**CATALOGUES AND BIBLIOGRAPHIES**

**1843 February 21**

**Sotheby Catalogue of the Second Portion of the Extensive**

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<sup>864</sup> The advertisement was pointed out to me by my friend Mark Crosby. Ads for Bowyer's edition of Hume's *History of England* in *The Oracle* for **13-14 Jan** and **6 Feb** were already recorded.

**William Blake and His Circle**  
Captions

*Singularly Curious and Valuable Library of Thomas Jolley,  
Esq. F.S.A. Containing The First Division of ... The Early  
English Poets ... (1843) <Huntington>*

Lot 336 is “Blake (William ) Poetical Sketches Privately printed, 1783 \* \* Contains King Edward the Third, a Drama.” [6d to the dealer Rodd] This may be copy Q, though it could equally well be K, M, or V-Y.<sup>865</sup>

The catalogue was discovered by R.N. Essick in 2010 while browsing in the Huntington stacks.

**1864**

**Bernard Quaritch**, *A Catalogue of Books ...* (1864)  
<Harvard>

6,521 “BLAKIANA.” MS life of Blake “extracted from Cunningham’s Lives ... ILLUSTRATED with numerous specimens of his works ... including 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*

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<sup>865</sup> Copy & is the newly recorded copy owned by Essick.

**William Blake and His Circle**  
Captions

- Sotheby sale of 29 April 1862, Blake lots 158-202*], with the prices realised, etc. in 1 vol. impl. 4to hf. bound, crimson morocco ... £21.”
- 6,522 *Thel* [J], motto, title, and 6 designs; *Visions* [G], 11 designs “in one volume, roy. 4to. olive morocco, gilt edges, by C. Lewis, £15.15s.”, ”The cuts in both pieces coloured in the artist’s peculiar style”
- 6,523 Dante 7 prints
- 9,032 “BLAKE (William) [*For the Sexes:*] THE GATES OF PARADISE [G], impl. 4to. LARGE PAPER, hf. morocco, gilt top, uncut, £6.15s. Consisting of twenty engraved leaves, the first being the title with an etching headed ‘for the Sexes,’ ... The second is the frontispiece ...”, “2 leaves containing an epilogue ... ‘To the Accuser ...’”

**1878 January 29**

**Sotheby** sale of A.G. Dew-Smith, 29-30 January 1878.

The sale included *America* (B), *Visions* (N), and Blake’s copy of Swedenborg’s *Divine Love and Divine Wisdom* (1788).

**REVIEW**

§Anon., *Academy*, 9 Feb 1878 (*Visions* (N] sold for £30 and *America* (B) for £16.5.0).

**1879 March**

**Bernard Quaritch**, No. 322. *Catalogue of English Literature* (March 1879) <Bodley>

**William Blake and His Circle**  
Captions

- 12,893 11 letters from Blake to Hayley, 26 Nov 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.”

**1883 August 10**

**Bernard Quaritch**, *No. 350 Catalogue of Some More Works on the Fine Arts, Painting, Sculpture, Architecture, Miniatures, and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources* (10 Aug 1883) <Bodley>

- 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.” [Butlin #536 3-9, 11-12]

**William Blake and His Circle**  
Captions

- Biblical designs, “mounted to the size of 22 in. by 17½ in.”, viz.  
 “Famine” [Butlin #196]  
 “Plague” [Butlin #193]  
 “Pestilence” [Butlin #442]  
 “Moses and the Bronze Serpent” [Butlin #447]  
 “Golia[t]h and David meeting” [Butlin #457]  
 “The King of Babylon moving to Hell” [Butlin #467]  
 “The Whirlwind, Ezekiel’s Vision” [Butlin #468]  
 “The Woman caught in Adultery” [Butlin #486]  
 “Abraham about to sacrifice Isaac” [Butlin #109]  
 with, around the margins, heads of [various] [Butlin #84]
- 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” [Butlin #79, 81, 96-97, 103, 150, 177, 205, 211, 218, 228, 339, 369-373, 592, 598-599, 622, 643, 678, 756, 759, 788-789, 792-796, 816, 819, 824, 830-832, 834, R10 ] plus Mrs Blake, “a Face in the Fire” [Butlin #C2] and 4 Wedgwood proofs, £36
- 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,

**William Blake and His Circle**  
Captions

- “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” (1800) or his ESSAY ON SCULPTURE (1800)*], the Portraits of Mr and Mrs William Cowper” [presumably Blake’s engravings for Hayley’s *Cowper* (1803), frontispiece of Cowper after Romney in Vol. I or the frontispiece after Lawrence in Vol. II, plus “M<sup>RS</sup> COWPER | Mother of the Poet” in Vol. I, at p. 4]<sup>866</sup> £3.16.0

**1883 October**

*Catalogue of Works on the Fine Arts ... On Sale by **Bernard Quaritch** October 1883. <Harvard>*

- 10,249 Three drawings for *Songs*: “Introduction” to Innocence, “The Shepherd”, frontispiece to *Innocence*, and “An ideal Hell” [Butlin #217], “From the Collection of a friend of Blake’s”, £10<sup>867</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

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<sup>866</sup> The other prints might have included some from Flaxman’s *Naval Pillar* (1799), 3 pl., Homer, *Iliad* (1805), 3 pl., and Hesiod (1817), 37 pl.

<sup>867</sup> These drawings were also listed in Quaritch’s *Catalogue of Works on European Philology and the Minor European Languages* (1879), at £10.

**William Blake and His Circle**  
Captions

- 10,255 Dante proofs with “2 portraits of Dante and MS. descriptions added”, £10.10.0 [I have no other record of this]
- 10,256 Job (1825), £16.16.0
- 10,257 *Works* (1876), £4.4.0
- 10,258 “A Collection of [11] Books illustrated with Blake’s plates”, £28
- 10,259 Gilchrist (1880) £1.15.0.
- 12,295 *Descriptive Catalogue* [F], “green morocco extra, from Beckford’s Library, £10.10s.”
- 13,842 Drawings from the Butts collection, *Comus*, *Paradise Lost*, the Bible, £1,200
- 13,843 Tatham collection, 40 drawings on 23 leaves, £36
- 13,844 “Joseph of Arimathea” [L], £4
- 13,845 *Thel* [J] bound with *Visions* [G], £85
- 13,846 “Chaucer’s Canterbury Pilgrims” (1810), 37 x 22”, £7.10.0
- 13,847 45 engravings “from the Flaxman collection”, £3.16.0
- 13,848 Gilchrist (1880) £1.15.0.

**1890 April 23-May 1**

**Sotheby, *Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq.*, 23 April-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

**William Blake and His Circle**  
Captions

name (b. 1816).<sup>868</sup>

**1983**

**Robert N. Essick**, *The Separate Plates of William Blake: A Catalogue* (1983) <**BBS**>

For Addenda, see his “Blake in the Marketplace, 2009”, *Blake*, XLIII, 4 (Spring 2010), 148.

**1991**

**Robert N. Essick**, *William Blake’s Commercial Book Illustrations: A Catalogue* (1991) <**BBS**>

For Addenda, see his “Blake in the Marketplace, 2009”, *Blake*, XLIII, 4 (Spring 2010), 148.

**2008 January 26-April 26**

§*Blake’s Shadow: William Blake and his Artistic Legacy*, [exhibition at the] **Whitworth Art Gallery**, curated by Colin Trodd (Manchester: The Whitworth Art Gallery, 2008) <**Blake (2010)§**>

**2008 November 14-2009 February 14**

§*Blake’s Shadow: William Blake and His Artistic Legacy – Exhibition at*

*Seoul National University Museum of Art* (2008) <**Blake (2010)§**>

**REVIEW &c**

**Anon.**, British Council (2009) on-line <**Blake (2010) §under Anon**>

**2009 April 20-October 4**

**\*Martin Myrone**, ed. *Seen in my Visions: A DESCRIPTIVE*

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<sup>868</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).

**William Blake and His Circle**  
Captions

*CATALOGUE OF PICTURES* (2009).

**REVIEWS &c**

**Robin Blake**, “William Blake at Tate Britain”, *Financial Times*, 25 April 2009 (“the Tate’s tribute to the most loveable of all English artists ... is rather melancholy, and very touching”)

**Tom 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)

\***Alexander Gourlay**, *Blake*, XLIII, 3 (Winter 2009-2010), 96-100 (The exhibition “is no more successful than the original in communicating Blake’s ideas”)

§**Andrew Lambirth**, *Art Book*, XVII, 2 (2010), 73-74

**2009 September 11-2010 January 3**

*William Blake’s World: “A New Heaven is Begun”*. **Pierpont Morgan Library and Museum** (N.Y., 2009)

**REVIEWS<sup>869</sup> &c**

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<sup>869</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 2009; *News-Times* [Danbury, Connecticut], 24 Sept 2009; *Artnet.com*, Sept 2009; *On*

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Captions

- \***Evan Mantyk**, “Blake’s Anti-Atheism on Display at Morgan Library”, *Epoch Times*, 10 Sept 2009, on-line
- \***Anon.**, “Poet, Painter, Engraver, Creator of Illuminated Books: New Morgan Exhibition Presents the Genius of William Blake. Show Includes the Seldom Seen Complete Book of Job Watercolour Series – Among Blake’s Greatest Works”, Pierpont Morgan press release, on-line, 2009 (over 100 works are exhibited)
- \***Anon.**, *The Morgan Calendar of Events*, Fall and Winter 2009, 2 (events included “Blake in Poetry and Song: An Evening with Patti Smith” and her daughter Jesse, 19 Nov, and a lecture by Joseph Viscomi, “Blake’s Enlightened Graphics: Illuminated Books and New Technologies”, 8 Oct)  
*Pierpont Morgan Library Media Preview*, on-line, 10 Sept 2009 (includes Charles Ryskamp’s gifts)
- \***Holland Cotter**, “The Palace of Excess Imagination”, *New York Times*, 11 Sept 2009, pp. 23, 25-26 (largely fictitious, about Blake in pubs with the Archangel Gabriel and Socrates)
- \***Barbara Hoffman**, “He’s hellbent on purgatory”, *New York Post*, 11 Sept 2009 (“there’s a helluva lot of hell at the Morgan”)
- \***Evan Mantyk**, “Blake’s Anti-Atheism on Display at Morgan Library”, *Epoch Times*, 10 Sept 2009, on-

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*the Promenade* [N.Y.], Sept 2009; *Selectism*, Sept 2009; *MHNA: The Murray Hill Neighborhood Association Newsletter*, Autumn 2009; *Week*, 22 Dec 2009; \***Anon.**, *NY Art Beat* [2010]; *artcalendar.com*, date unknown; *Artlog*, date unknown; \***Anon.**, *Art Wolf.com*, date unknown; *ExploreLI.com*, date unknown; *L Magazine*, date unknown; *MBO*, date unknown; *nycgo.com*, date unknown.

**William Blake and His Circle**  
Captions

line

- \***Lance Esplund**, “Artist as Oracle: Morgan’s exhibition of the work of William Blake reminds us of the artist’s many gifts”, *City Arts*, 15 Sept 2009, on-line
- \***Judith H. Dobrzynski**, “Extra Credit For The Morgan”, *Arts-Journal*, 15 Sept 2009
- \***Jill Krementz**, “Photo Journal: William Blake’s World”, *New York Social Diary*, 15 Sept 2009 (32 reproductions), on-line
- \***Anon.**, *AO Art Observed<sup>TM</sup>*, 17 Sept 2009, 5 pp., on-line
- \***Beatrice V. Thornton**, “William Blake at the Morgan Library”, *MagazineAntiques.com*, 17 Sept 2009
- Arielle Concilio**, “William Blake and the Imagination at the Morgan Library and Museum”, *Columbia Daily Spectator*, 22 Sept 2009
- \***Drew Toal**, “William Blake’s World: A New Heaven Is Begun”, *Time Out New York*, 24-30 Sept 2009, on-line
- \***Anon.**, “William Blake’s World: ‘A New Heaven is Begun’ at The Morgan Library”, *artrepublic.com*, Sept 2009
- Anon.**, *Art Newspaper*, Sept 2009 (about Patti Smith singing)
- \***Anon.**, *Week*, 16 Oct 2009, on-line
- \***Graham Fuller**, “Extreme Blake”, *Arts Desk*, 18 Oct 2009, 6 pp., on-line
- \**World Journal*, 24 Oct 2009, on-line, in Japanese

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Captions

- Anon.**, “Blake Illuminations At Morgan”, *Northport Journal*, 8 Oct 2009
- \***Thomas Micchelli**, “William Blake’s World: ‘A New Heaven Is Begun’”, *Brooklyn Rail*, Oct 2009, on-line
- \***Marjorie Welish**, “Extreme Art: The creative talent of William Blake and Eighteenth-Century French drawings are at the Morgan Library”, *New York Observer*, 9 Nov 2009
- \***Chloe Malle**, “William Blake’s Heavenly Imagination”, *Daily Beast.com*, 12 Nov 2009, 4 pp.
- \***Anon.**, “Blake in Poetry and Song: An Evening with Patti Smith, Smith”, *Week*, 18 Nov 2009
- \***Anon.**, “William Blake @ The Morgan: Tyger, Tyger!”, *eCognoscente.com* [N.Y.], Nov 2009
- \***Greta Berman**, “William Blake: Praise the Lord With Stringed Instruments”, *Juliard Journal on-line*, XXV, 3 (Nov 2009)
- \***Peggy Roalf**, “William Blake: Sympathy for the Devil”, *Design Arts Daily*, 8 Dec 2009, on-line
- Menachem Wecker**, “Did William Blake Know Hebrew? Did the poet and artist know the Kabbalah from his mystical studies?” *Jewish Daily Forward*, 11 Dec 2009, also on-line (“Blake had not even mastered the letter alef”)
- Michaelanthony Mitchell**, “William Blake at the Morgan”, *Mapcidy*, 18 Dec 2009, on-line
- Richard Goodman**, *Fine Books & Collections*, 5 pp., date not known
- \***Morton D. Paley**, *Blake*, XLIII, 4 (Spring 2010), 149-151
- \***Anon.**, *ArtMagick*, , on-line, date unknown

**William Blake and His Circle**  
Captions

**2009 September 12-2010 January 3**

§“Michael Phillips and the Infernal Method of William Blake. Cornell Fine Arts Museum, Rollins College, 12 September 2009-3 January 2010.”

**REVIEW**

**James Rovira**, *Blake*, XLIV, 3 (Winter 2010-11), 110-111. (The exhibition included Phillips’s “reproductions” of copperplates and prints from them of *Songs* [18 plates and prints], *America* pl. 1, *Europe* [5], and “inking daubers, historical pigments, ...”; “*Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...<http://www.blakequarterly.org>”.)*

**2010 August 3-October 2**

\*[**Karen Mulhallen.**] *Remember Me! Blake in Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827) [at] Victoria University, Toronto.* [Toronto: Victoria University Library, 2010] Horizontal 8°, 64 pp., 38 reproductions, 61 exhibits; ISBN: 9780986707100

The exhibition focuses particularly on works acquired since the gift (2005) of the Bentley Collection of Blake and his contemporaries (see the Victoria University exhibition of 30 October-15 December 2006), including the extra-illustrated Bray, *Life of Thomas Stothard* (1851) (see pp. 13, 22, 24-25), *Diario de los Niños* (1839-40) (pp. 16-17), Varley, *Zodiacal Physiognomy* (1828) (pp. 18-19), Stothard, “The Fall of

**William Blake and His Circle**  
Captions

Rosamond” (1783) (pp. 22-23), Watteau, “Morning [and] Evening Amusement” (1783) (pp. 26-28), Morland, “The Idle Laundress” and “The Industrious Cottager” (pp. 29-31), “Chaucer’s Canterbury Pilgrims” (1810) (pp. 34, 36-37), “Spring” (pp. 46-47), and *Remember Me!* (1824, two copies, one with the rare colour-printed slip-case) (pp. 52-55). *Marriage* (M) is reproduced entire.

**N.B.** The undated draft letter by William Hayley addressed to “Dear Poet & Philosopher” (laid into a copy of Hayley’s *Triumphs of Temper* [1803]) was almost certainly sent to Erasmus Darwin, not “to William Blake” (p. 21). The letter recommends “my excellent friend Flaxman who is just returned [*in 1794*] from Rome” as a sculptor for a monument to Wedgwood. (Flaxman’s monument to Wedgwood is in Stoke-on-Trent church.)

The exhibition and catalogue were associated with *Blake In Our Time: A Symposium Celebrating the Legacy of G.E. Bentley Jr and The Future of Blake Studies* (28 August 2010) organized by Karen Mulhallen and the launch of *Blake in Our Time: Essays in Honour of G.E. Bentley Jr*, ed. Karen Mulhallen (2010).

“Pod-casts on-line” in video and audio of the exhibition (still photos) and symposium were recorded in “Blake in Our time: A Symposium Celebrating the Future of Blake Studies & the Legacy of G.E. Bentley, Jr.” at the E.J. Pratt Library of Victoria University in the University of Toronto.

The symposium part consists of

**Karen Mulhallen** . “Welcome and Introduction.”

**Robert N. Essick**. “Collecting Blake.” (About great collectors of the past, not about his own major collection.)

**Joseph Viscomi**. “Recovering the Earliest Versions of Blake’s Oddest Book.” (About the *Song of Los*.)

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**Mary Lynn Johnson.** “Blake’s Pictures at ‘The Salterns’ and How Captain Butts Challenged his Sister’s Inheritance.”

**Angus Whitehead.** “Blake & George Cumberland’s ‘Pocketbooks’.”

**John E. Grant.** “Songs for Thomas Butts: Visions of the ‘Title Page’.

‘Earth’s Answer’, and ‘The Tyger’.”

**Dennis Read.** “Disputing the Sins of His Father: Thomas Cromek contra Gilchrist.”

**Garry Leonard.** “Without Contraries Is No Progression: Did Blake Invent Modernist Cinema?”

**Stephen Nachmanovitch.** “Job Returns – A Music and Multimedia Meditation on Blake’s *Illustrations of the Book of Job*.” Introduced by **Brian Corman**.

**Mark Crosby.** “Blake’s Seal.” (The images with which he sealed his letters.)

**Keri Davies.** “Brother Blake and Sister Blake and the Lost Moravian History of William Blake’s Family.”

**Susanne Sklar.** “The Mouth of a True Orator: *Jerusalem’s* Operating Instructions.”

**PART V**

**BOOKS OWNED BY WILLIAM BLAKE THE POET**

**Newly Recorded Title**

**ORPHEUS**

*Mystical Initiations*

**Tr. Thomas Taylor**

**(1787)**

**TITLE PAGE:** THE | MYSTICAL INITIATIONS; | OR, |

**William Blake and His Circle**  
Captions

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-ftreet; and | G. NICHOL, Strand, 1787.<sup>870</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>871</sup> and (2) “Bt. from Quaritch” (according to an inscription on the front paste-down) by the **Bodleian Library**, where it was stamped 29 September 1928. Its Blake associations were first noticed by Joseph Cardinale in 2001 and recorded in *Blake*, XLIV, 3 (Winter 2010-11), 84-102, the source of almost all the information here.

**BINDING:** Bound, probably in 1928, in brown calf.

**ANNOTATIONS AND UNDERLININGS:** There are annotations on pp. vii-viii, 69, corrections of printer’s errors on pp. 89 and 225, and underscoring and side-bars on pp. iv-v, vii-viii, 1-3, 5-6, 9-10, 14-15, 19-22, 26-28, 30, 44-47, 68, 70-72, 75-76, 78-79, 89, and 97. “All the handwriting and most of the underlining ... appear in orange-brown ink; some underlining and markings are in a darker, brown-black shade of ink. Pencil marks appear on pages 14, 30, 44, 68, 70, and 97” (see Cardinale above, p. 85). The only extensive note

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<sup>870</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>871</sup> It does *not* appear in *Quaritch’s Catalogue* (No. 410) (Oct 1927), which lists many other books by Thomas Taylor, suggesting it was newly acquired by Quaritch in 1928. The Quaritch catalogue does not mention the annotations.

**William Blake and His Circle**  
Captions

says:

There is no instance of a poet writing good Eng.  
Blank verse who has not also written good Rhyme:  
but many have written good rhyme who have  
shewn no capability of writing. good Blank verse --

**HANDWRITING:** Minute comparison with *An Island in the Moon* (?1784-85) strongly suggests that the hand which wrote the annotations in Taylor's book is that of William Blake, and the two inks used in underlining are much like those Blake used. The identification of Blake as the creator of the pencil marks is much more speculative but still plausible.

There were reviews in *Critical Review*, LXIII (June 1787), 401-406, *Town and Country Magazine*, XIX (July 1787), 293; *European Magazine*, XII (July 1787), 18-19 (5s; "Mr. Taylor hath displayed no common erudition"; "We warmly recommend the 'Dissertation'"; "though Mr. Taylor may not be ranked very high as a poetical translator, he may be placed in no inferior station among the proficient in abstruser literature"); *Monthly Review*, LXXIX (Aug 1788), 133-142.

**APPENDIX**  
**BOOKS OWNED BY THE WRONG**  
**WILLIAM BLAKE**  
**in the years 1770-1827**

**NEW ENTRY**  
**BIBLE**  
**(1780)**

**William Blake and His Circle**  
Captions

§*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>

**PART VI**  
**BIOGRAPHY AND CRITICISM**  
**BOOKS AND ARTICLES ABOUT BLAKE**

**Adams, Hazard,** *Antithetical Essays in Literary Criticism and Liberal Education* (1990) <**BBS**>

Chapter 4, “Revisiting Reynolds’s *Discourses* and Blake’s Annotations” (pp. 184-198), reprinted from *Blake in his Time*, ed. R.N. Essick & Donald Pearce (1978) (pp. 128-144), was revised and reprinted in his *Blake’s Margins: An Interpretive Study of the Annotations* (2009), 105-138.

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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), 829-845 and the Addenda thereto in *Blake*.

**William Blake and His Circle**  
Captions

**\*Adams, Hazard.** *Blake's Margins: An Interpretive Study of the Annotations.* (Jefferson [North Carolina] & London: McFarland and Company, 2009) 4°, 204 pp.; ISBN: 9780786445363

It consists of Chapters on Blake's annotations to (1) Lavater, *Aphorisms* (pp. 7-27), (2) Swedenborg, *Heaven and Hell, Divine Love, and Divine Providence* (pp. 28-60), (3) Watson, *Apology* (pp. 61-80), (4) Bacon, *Essays* (pp. 81-96), (5) Dante, *Inferno*, tr. Boyd (pp. 97-108), (6) Reynolds, *Discourses* (pp. 109-138), (7) Spurzheim, *Insanity* (pp. 139-149), (8) Berkeley, *Siris* (pp. 150-159), (9) Wordsworth, *Poems* and Preface to *The Excursion* (pp. 160-176), (10) Thornton, *Lord's Prayer* (pp. 177-192), plus "Addendum" (pp. 193-194) and (12) "A Note on Blake's Reading" (pp. 195-197).

Earlier versions of Chapter 6 appeared in "Revisiting Reynold[s]'s *Discourses* and Blake's Annotations", pp. 128-144 of *Blake in His Time*, ed. R.N. Essick & Donald Pearce (1978) <BBS> and in his *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 184-198 <BBS>.

### REVIEWS

Jason Whittaker, *Zoamorphis: The Blake 2.0 Blog* on-line [16 Feb 2010] ("there is nothing that is specifically new or innovative", but it is useful on the context)

Shirley Dent, *Times Literary Supplement*, 2 July 2010, pp. 26-27 (with another) (it is his "close and unswerving attention to what Blake has to say" that makes the book "so rewarding")

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§Morton D. Paley, *New Books on Literature*, XIX  
(2010), on-line

§\***Adams, Hazard.** *William Blake on His Poetry and Painting: A Study of A DESCRIPTIVE CATALOGUE, Other Prose Writings, and JERUSALEM.* (Jefferson [North Carolina]: McFarland & Company, 2010 [copyright 2011]) 199pp. ISBN: 9780786445866

§\***Alves, Andrea Lima.** “A interação entre texto e ilustrações nos illuminated books de William Blake pelo prisma da obra *America, a Prophecy* [The Interaction Between Text and Illustration in the Illuminated Books of William Blake through his work *America, a Prophecy*].” Universidad Estadual de Campinas Ph.D., 2007, 279 pp. In Portuguese

**Anon.** No title (under Blake [1758-1828]). *Pierer's Universal-Lexikon der Vergangenheit und Gegenwart ...*, II (Altenburg: Verlangsbuchandlung von H.A. Pierer, 1857), 841.

§**Anon.,** ed. *Art by William Blake.* ([Memphis, Tennessee]: General Books, 2010) 108 pp. ISBN: 9781155319315 Not illustrated

**Anon.** “Attack and Defence of Swedenborg in the Cheltenham Examiner.” *Intellectual Repository and New Jerusalem Magazine*, V, lx (Nov 1839), 663. <Bodley>

The attack in the *Cheltenham Examiner*, 4 Sept 1839, assumes that the new edition of Blake's *Songs* is “a fair specimen of what ‘Swedenborgianism’ truly is”. A reply by A Swedenborgian is in the issue for 8 September, but it does not

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point out “that Swedenborg and his doctrines are in no degree answerable for the fantasies and absurdities of Blake”, whose “childish” poems should be called “Songs of Silliness and Diseased Perception”.

**Anon.** “Blake, Katharine.” Pp. 209-210 of Sarah Josepha Hale, *Woman’s Record; or, Sketches of all Distinguished Women, from “The Beginning” Till A.D. 1850. Arranged in Four Eras. With Selections from Female Writers of Every Age. Illustrated by Two Hundred and Thirty Portraits on Wood By Lossing and Baritt.* (N.Y.: Harper & Brothers, **1853**). <Harvard> **B.** (N.Y.: Harper & Brothers, **1855**). Pp. 209-210. **C.** (N.Y.: Harper & Brothers, 1870) Pp. 209-210. **D.** *Biography of Distinguished Women; or, Woman’s Record from the Creation to 1869.* (N.Y.: Harper & Brothers, 1876) **E.** (1970)

Mostly quotation from “a writer who knew them intimately” [Cunningham ¶10]; Blake died in 1828 and “She died a few years afterwards”.

**Anon.** “Britain’s Tate unveils mislaid Blake etchings.” *Yahoo! News Canada*, 11 Jan 2010, on-line.

The Tate “unveiled Monday eight ‘powerful’ etchings by ... William Blake, which lay undiscovered for decades before turning up at a second-hand book-sale” “tucked away inside a railway timetable in a box of books.” It was bought by the Tate for £441,000 with the help of the Art Fund. The vendor “has asked to remain anonymous”. They will be “on public display” at the Tate in July and will then “travel to the Pushkin

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State Museum of Fine Art in Moscow in November 2011 for the exhibition of William Blake and British Visionary Art.”

**Anon.** [**Miss Flaxman**]. “John Flaxman, Esq. P.S. R.A.” *Gentleman’s Magazine*, XCVII, 1 (**March 1827**), 273-276; (**May 1827**), 472.

An obituary consisting mostly of a list of monuments. “His illustrations of Hesiod were made after his return to England. The original drawings remain in the possession of his sisters; and engravings from them, by W. Blake, were published in 1816” [i.e., 1817] (p. 273).

§Anon., ed. *Poetry by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 165 pp.; ISBN: 9781155789132

A collection of notes from Wikipedia about Blake poems (e.g., “Songs of Innocence and of Experience”, “The Lily”).

\***Anon.** “William Blake Etchings Secured for the Nation: Eight etchings by William Blake have been acquired for the nation after the Tate gallery raised £441,000.” *BBC News*, 11 Jan 2010, on-line.

They are from the Small Book of Designs (B).

§**Anon.** *William Blake Le Mariage Du Ciel et de l’Expèrience, And Did Those Feet in Ancient Time, Urizen, Grand Dragon Rouge, Mythologie de William Blake*. ([Memphis, Tennessee]: General Books, 2010) 32 pp.; ISBN: 9781153608565 In French

It consists of entries from *Wikipedia*.

**Anon.** “William Blake; The Illustrator of The Grave, &c.”

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*Literary Gazette*, **18 Aug 1827**, pp. 540-541. <**BB #1071**> B. §Anon. “William Blake; The Illustrator of the Grave, &c.” *Standard* [London], **18 Aug 1827**.

The *Standard* version seems to be a word-for-word reprint of that in the *Literary Gazette*.

§Anon. *Works Inspired by William Blake*. ([Memphis, Tennessee]: General Books, 2010) 42 pp.; ISBN: 9781156203736

Chapters from Wikipedia on William Blake in Popular Culture; Job: A Masque for Dancing; Tiger! Tiger!; A Visit to William Blake’s Inn; Themes from William Blake’s *The Marriage of Heaven and Hell*; *Songs of Innocence*; Il Trono di Ricordi; The Blake Project; Spring; Spring: The Appendix.

§**Basan, F.** *Dictionnaire des Graveurs Anciens et Modernes, Seconde Édition*. (Paris: Chez L’Auteur, Cuchet, et Prault, **1789**) I, 70. **B. F. Basan.** *Supplément au Dictionnaire des Graveurs Anciens et Modernes ...* (Bruxelles: Jos. Ermens, **1791**. Pp. 24-25. <**BB #A1129**> **C. P.F. et H.L Basan,** *Dictionnaire des Graveurs, Anciens et Modernes, Second Édition* (Paris: J.J. Blaise, **1809**), I, 70 <**BB #1129**>

The first edition of the *Dictionnaire* (1767) had no Blake entry. The Blake entry in the 1789 edition is the same as those in the editions of 1791 and 1809 “except for minor differences of punctuation and spelling” according to R.N. Essick, whose discovery in 2010 is recorded in his “Blake in the Marketplace, 2010” in *Blake*, XLIV (2011), 125.

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§**Beer, John.** “Blake’s Poems and Prophecies.” In *The Cambridge History of English Poetry*. Ed. Michael O’Neill. (Cambridge: Cambridge University Press, 2010)

\***Bentley, G.E., Jr.** “Pictura Ignota: Blake’s Most Seen, Least Known Painting.” *Descant*, XLI, 4 (Winter 2010), 73-103.

The \*painting (1812) is the inn-sign, perhaps 6’ x 8’, for the courtyard of the Talbot (formerly Tabard) Inn in Southwark representing “Chaucer and his merry Company setting out [from the Tabard Inn] on their journey” to Canterbury. The sign visible for sixty years was repeatedly described and ascribed to Blake in the Nineteenth Century but has been forgotten since then. Another painting hung “over the gateway” representing Chaucer may also have been by Blake.

**Bentley, G.E., Jr.** *The Stranger from Paradise* (2001)

**REVIEW**

**Member,** *LibraryThing*, 20 March 2009, on-line (“a gem of a book ... absolutely first class”)

§**Bjelogrlić, Aleksandar.** “Blejk na pragu novog doba [Blake at the Threshold of the New Age].” Pp. 15-29 of *Nevidljivi Arhipelag*. (Belgrade: Praizvorni Život, 1994) In Serbian

§**Blake, David, & Elliott Gruner.** “Redeeming Captivity: The Negative Revolution of Blake’s *Visions of the Daughters of Albion*.” *Symbiosis: A Journal of Anglo-American Literary Relations*, I, 1 (1997), 21-34.

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***Blake: An Illustrated Quarterly***  
**Volume XLIII, Number 3**  
**(Winter 2009-10 [19 January 2010])**

**Angus Whitehead.** “Mark and Eleanor Martin, the Blakes’ French Fellow Inhabitants at 27 South Molton Street, 1805-21.” Pp. 84-95. (Wonderfully rich “new information concerning Martin, his wife, his nationality, and his trade” [p. 84].)

**REVIEWS**

**Alexander Gourlay.** Review of “William Blake’s 1809 Exhibition, Room 8, Tate Britain, 20 April-4 October 2009” and of *Seen in My Visions: A Descriptive Catalogue of Pictures*, ed. Martin Myrone. Pp. 96-100. (The exhibition “is no more successful than the original ... in communicating Blake’s ideas”.)

\***Nancy M. Goslee.** Review of Matthew J.A. Green, *Visionary Materialism in the Early Works of William Blake* (2005). Pp. 100-104. (“The struggle to understand his study is well worth the time” [p. 104].)

**MINUTE PARTICULARS**

**Morton D. Paley.** “‘And the sun dial by Blake’ (Butlin #374A).” Pp. 105-106. (About a lost drawing by Blake.)

**G.E. Bentley, Jr.** “Blake Copperplates in the Thomas Ross Archive.” Pp. 107-108. (The copperplates in the archive of the print-publishing firm of Thomas Ross are almost certainly copies of Blake’s plates, not the originals.)

**Wayne C. Ripley.** “The Early Marketing of *The Grave* in London and Boston.” Pp. 109-110. (About puffs by Cromek in *Universal Magazine* [July 1806], *Monthly Magazine* [Aug

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1806)], and *Monthly Anthology* [Oct 1806].)  
**Nelson Hilton.** “Waxed in Blake.” Pp. 110-111. (The first stanza of Bob Dylan’s “Gates of Eden” strongly recalls *Marriage* pl. 17-18.)

***Blake: An illustrated Quarterly***  
**Volume XLIII, Number 4**  
**(Spring [3 May] 2010)**

\***Robert N. Essick.** “Blake in the Marketplace, 2009.” Pp. 116-148. (Enormously impressive, comprehensive, and detailed. It includes An “Appendix: New Information on Blake’s Engravings” for his *The Separate Plates of William Blake: A Catalogue* [1983] and *William Blake’s Commercial Book Illustrations: A Catalogue* [1991] [p. 148].)

**REVIEW**

\***Morton D. Paley.** Review of “William Blake’s World: ‘A New Heaven Is Begun.’ Morgan Library and Museum, 11 September 2009-3 January 2010.” (A “major exhibition”; “Although there is no catalogue, the entire exhibition is posted on the Morgan web site”.)

**REMEMBRANCE**

**Philip Petrov.** “Karl Kroeber, 1926-2009.” P. 151. (Reprinted from his “Karl Kroeber, or Living and Dying in the Present”, *Columbia Spectator*, 12 Nov 2009, 4.)

**NEWSLETTER**

**Anon.** “Conferences in Oxford ... and in Toronto.” P. 151. (“Blake, Gender, and Sexuality in the Twenty-First Century” is organized by Helen Bruder and Tristanne Connolly, 15-16 July 2010, at St Aldate’s Church Oxford” and “Blake in Our Time”, organized by Karen Mulhallen, “will celebrate the future of Blake studies and the legacy of G.E. Bentley, Jr., on 28 August 2010 at Victoria University in the University of

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Toronto”.)

***Blake: An Illustrated Quarterly***  
**Volume XLIV, Number 1**  
**(Summer [20 July] 2010)**

\***G.E. Bentley, Jr.**, With the Assistance of **Hikari Sato** for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2009.” Pp. 4-48. (The 269 previously unrecorded references to Blake before 1863 helped swell the Checklist to fill the whole issue, and even so the Introduction was severely curtailed, some entries were conflated or postponed, and the customary “Addenda and corrigenda to *Blake Records*, 2nd ed. (2004) ... now appear on the journal’s web site. They will be updated yearly” [p. 4]. The most remarkable discovery [by David Alexander] is the apprenticeship record [1788] of Thomas Owen to William Blake [p. 5].)

***Blake: An Illustrated Quarterly***  
**Volume XLIV, Number 2**  
**(Fall [November] 2010)**

\***Mark Crosby & Robert N. Essick.** “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804.” Pp. 52-72. (Blake’s newly-discovered letter is reproduced, transcribed, and most impressively annotated.)

**REVIEW**

**Jason Whittaker.** Review of *Palgrave Advances in William Blake Studies*, ed. Nicholas M. Williams (2006). Pp. 73-75. (It “offers a fairly comprehensive view of critical approaches to

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Blake in the early twenty-first century” [p. 73].)

**MINUTE PARTICULAR**

\***Paul Miner.** “Blake’s Design of Nebuchadnezzar.” Pp. 75-78. (One source of *Marriage* pl. 24, first suggested by Frederick York Powell, “Blake’s Etchings”, *Academy*, VII [16 Jan 1875], 66, but later ignored, is probably in le Sieur de Royaumont [Nicholas Fontaine], *The History of the Old and New Testament* [1691, 1701, 1703, 1705, etc. in English, 1670 in French].)

***Blake: An Illustrated Quarterly***

**Volume XLIV, Number 3**

**(Winter 2010-11 [8 January 2011])**

\***Philip J. Cardinale & Joseph R. Cardinale.** “A Newly Discovered Blake Book: William Blake’s Copy of Thomas Taylor’s *The Mystical Initiations; or, Hymns of Orpheus* (1787).” Pp. 84-102. (An admirably argued demonstration that the annotations in a copy of Taylor’s book in Bodley are in a hand “strikingly similar” to that in *An Island in the Moon* [?1784-85], and the extensive underlinings and side-bars in similar inks are probably also by Blake. Colour versions of pp. vii-viii are reproduced at <http://blakequarterly.org>.)

**REVIEWS**

\***Robert N. Essick.** Review of *William Blake’s Watercolour Inventions in Illustrations of The Grave* by Robert Blair, ed. Martin Butlin (2009) and of *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions*, ed. Michael Phillips (2009). Pp. 103-110. (“The reproductions of the twenty *Grave* watercolours are excellent” [p. 104], and the Flying Horse edition “is certainly a handsome object” (p. 106).

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**James Rovira.** Review of the exhibition of “Michael Phillips and the Infernal Method of William Blake. Cornell Fine Arts Museum, Rollins College, 12 September 2009-3 January 2010.” Pp. 110-111. (The exhibition included Phillips’s reproductions of copperplates and prints from them of *Songs* [18 plates and prints], *America* pl. 1, *Europe* [5], and “inking daubers, historical pigments, ...”; “Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...<http://www.blakequarterly.org>”.)

§**Bogoeva, Ljiljana.** “Blejk i nalolazece vreme [Blake and the Future.” *Student*, No. 6 (March 1973). In Serbian

§**Bogoeva, Ljiljana.** “U Traganju za Identitetom: Primer Vilijama “Blejka i Vilijama Butlera Jejtsa [In Search of Identity: Examples of William Blake and William Butler Yeats].” *Gradina*, IX (1980), 44-53. In Serbian

**Boldina, Alla B.** “Androgynous Imagination in Romantic and Modernist Literature: From William Blake to Elizabeth Barrett Browning to D.H. Lawrence and H.D.” *DAI* on-line. State University of New York (Binghamton), Ph.D., 2007. 308 pp.

It was published in her 2007 book.

§**Boldina, Alla.** *Androgynous Imagination of Difference: From William Blake and Elizabeth Barrett Browning to D.H.*

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*Lawrence and H.D.* (Saarbrücken: VDM Verlag Dr. Müller, 2007) ISBN: 9783836461788

Apparently derived from her thesis.

**Borkowska, Eliza.** *But He Talked of the Temple of Man's Body: Blake's Revelation Un-Locked.* (Newcastle upon Tyne: Cambridge Scholars, 2009) 22 cm, xi, 289 pp.; ISBN: 97814438039298 <**Blake (2010)**>

A philosophical consideration of Blake and John Locke.

§**Brown, Mark.** "Tate Britain Makes room for William Blake Art Found in Railway Timetable: Curator [*Phillippa Simpson*] says of eight tiny hand-coloured works tackling big themes: 'It's probably best not to get into too much detail'." *Guardian* [London], 12 Aug 2010, on-line.

The prints are from Small Book of Designs.

\***Bruder, Helen P., & Tristanne Connolly, ed.** *Queer Blake.* (Basingstoke: Palgrave Macmillan, 2010) ISBN: 9780230218369

There are some queer uses of "queer" here.

**Helen Bruder & Tristanne Connolly.** "Introduction: 'What is now proved was once only imagin'd'." Pp. 1-20. ("Blake's queer themes are striking and abundant" [p. 12].)

**Helen Kidd.** "Pansexuality (Regained)." Pp. 21-22. (A poem.)

1 **Christopher Z. Hobson.** "Blake and the Evolution of Same-Sex Subjectivity." Pp. 23-39. (About "ideas of same-sex subjectivity" [p. 23].)

2 **Richard C. Sha.** "Blake and the Queering of Jouissance." Pp. 40-49. (About "jouissance, meaning enjoyment" [p. 40], i.e., masturbation.)

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3     \***Peter Otto.** “Drawing Lines: Bodies, Sexualities and Performance in *The Four Zoas*.” Pp. 50-62. (About Swedenborg and the illustrations on *Four Zoas* pp. 40, 112.)

4     **Elizabeth C. Effinger.** “Anal Blake: Bringing Up the Rear in Blakean Criticism.” Pp. 63-73. (“much of his work invites us to get cheeky with Blake” [p. 72].)

5     \***Martin Myrone.** “The Body of the Blasphemer.” Pp. 74-86. (About Blake’s picture of the stoning of “The Blasphemer”.)

6     **Jason Whittaker.** “Trannies,<sup>874</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. 116-139. (Tracy Emin is an artist and poet.)

9     **Bethan Stevens.** “‘Woes & ... sighs’: Fantasies of Slavery in *Visions of the Daughters of Albion*.” Pp. 140-152.

10    **Caroline Jackson-Houlston.** “‘The lineaments of ... desire’: Blake’s *Visions of the Daughters of Albion* and Romantic Literary Treatments of Rape.” Pp. 152-162.

11    \***Steve Clark.** “‘Yet I am an identity / I wish feel & weep & groan’: Blake’s Sentimentalism as (Peri)Performative.” Pp. 163-185.

12    **David Fallon.** “By a False Wife Brought to the Gates

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<sup>874</sup>A “tranny” is apparently a transvestite.

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of Death': Blake, Politics and Transgendered Performances." Pp. 186-198.

13 **Mark Crosby.** "No Boys Work': Blake, Hayley and the Triumphs of (Intellectual) *Paidierastia*." Pp. 199-208. (About Hayley teaching boys such as the sons of the Earl of Egremont and E.G. Marsh, as well as Blake.)

14 **Susan Matthews.** "Hayley on his Toilette': Blake, Hayley and Homophobia." Pp. 209-220. (About "Blake's use of the satirical figure of the effeminate man in post-1800 references to William Hayley" ([p. 209].)

15 **Keri Davies.** "My little Cane Sofa and the Bust of Sappho': Elizabeth Iremonger and the Female World of Book-Collecting." Pp. 221-235.

**REVIEW**

**Max Fincher,** *Times Literary Supplement*, 6 Aug 2010, p. 26 (Blake as "a queer icon")

\***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.

§**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**>.

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\***Burger, M.W.** [i.e., **J. Thoré**]. “William Blake.” 4pp. in *Histoire des Peintres de toutes les Écoles: École Anglaise*. (Paris, 1863) <**BB 1317**>

The wood engraving of “Death’s Door” (11.3 x 17.4 cm), signed “L. Chapon” (i.e., Léon Louis Chapon [1836-1918]), is not noted in *BB*.<sup>875</sup>

The work seems to consist of individually paginated chapters first issued separately.

\***Buryn, Ed.** *The William Blake Tarot of the Creative Imagination. Created by Ed. Buryn. Based on the Works of William Blake.* Ed. Mary K. Greer. (Hammersmith [London] & San Francisco: Thorsons, 1995) 8°, 166 pp.; ISBN: 1855383306 <**Blake (1996)**> **B.** “Revised Edition of The William Blake Tarot.” *Mary K. Greer’s Tarot Blog*, 9 Sept 2010.

The 2010 edition is said to have better colours, &c. Ed Buryn, “my ex-husband”, created it, but Mary Greer had a lot to do with it.

§**Cary, Elisabeth Luther.** *The Art of William Blake: His Sketch-Book, His Water-Colours, His Painted Books.* (N.Y.: Moffat, Yard & Company, 1907) <**BB**> **B.** §([Charleston, South Carolina]: Nobu Press, 2010) 25 cm, xi, 56 pp., xlix leaves of plates; ISBN: 9781146920360

§**Chapman, Wayne K.** “Blake, Swedenborg, and *A Vision*:

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<sup>875</sup> See R.N. Essick, “Blake in the Marketplace, 2010”, *Blake*, XLIV (2011), 130.

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A Case for Recombinate Influence.” Chapter 7 (pp. 154-185) of his *Yeats's Poetry in the Making: Sing Whatever Is Well Made*. (Basingstoke: Palgrave Macmillan, 2010)

**Cheney, Sheldon.** “A Mystic in the Age of Enlightened Scepticism: William Blake.” Pp. 309-377 of *Men Who Have Walked with God: Being the Story of Mysticism through the Ages Told in the Biographies of Representative Seers and Saints with Excerpts from their Writings and Sayings*. (N.Y., 1945) <**BB #1378**>

The Blake section is reprinted in §*William Blake: A Mystic in the Age of Enlightened Skepticism*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 8.5” x 11”, 88 pp.; ISBN: 9781161595062

**Chesterton, G.K.** *William Blake* (1910) <**BB, BBS, Blake (2003)**> **J.** §([Charleston, South Carolina]: Nabu Press, 2010) 226 pp.

**Chevalier, Tracy.** *Burning Bright* (2007) ... **N.** §*Der Lieder des Mr. Blake Roman*. Tr. Ursula Wulferkamp. (Rheda-Wiedenbrück Gütersloe: RM-Buch-und-Medien-Vertrieb, 2009) 22 cm, 397 pp. In **German O.** *Das Mädchen mit den funkelnden Augen historischer Roman*. Tr. Ursula Wulferkamp. (Berlin: List, 2010) List-Taschenbuch No. 60940 19 cm, 397 pp.; ISBN: 9783548609409 In **German P.** §*El Maestro de la Inocencia*. Tr. José Luis López Muñoz. (Barcelona: Deboisillo, 2009) 19 cm, 375 pp.; ISBN: 9788483468852 In **Spanish**

§**Crnjanski, Milos.** “Viljem Blejk [William Blake].” *Srpski Književni Glasnik*, XXII, 2 (16 Sept 1927), 157-158. In

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Serbian

**\*Crosby, Mark.** “William Blake in Westminster Abbey, 1774-1777.” *Bodleian Library Record*, XXII, 2 (Oct 2009 [i.e., May 2010]), 162-180.

“This article situates his [*Blake’s*] time in the Abbey in the context of his apprenticeship before offering a few examples of how the Gothic aesthetic resonates in his later works.” (P. 162). It is part of an issue “In Celebration of Richard Gough (1735-1809)” (pp. 118-224).

**Damon, S. Foster.** *William Blake, His Philosophy and Symbols*. (Boston, London, Bombay, Sydney, 1924) **B.** (1924) **C.** \*(N.Y., 1947) **D.** (Gloucester [Massachusetts], 1958) **E.** (London, 1969) <**BB #1455A-D, BBS**> **F.** §([Whitefish, Montana]: Kessinger Publishing, 2006) Paperback <**Blake (2010)**> **G.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 510 pp.; ISBN: 9781161609417 Hard cover

§**De Angelis, Michael.** “Gender and Other Transcendences: William Blake as Johnny Depp [in *Deadman*].” Pp. 283-299 of *Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century*. Ed. Murray Pomerance. (Albany: State University of New York Press, 2001) Cultural Studies in Cinema/Video

§**Dent, Shirley.** “Iniquitous Symmetries: Aestheticism and Secularism in the Reception of William Blake’s Works in

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Books and Periodicals during the 1860s, 1870s, and 1880s.”  
Warwick Ph.D., 2000. xi, 308 leaves, an E-book.

**De Selincourt, Basil.** *William Blake* (London & N.Y., 1909)  
<**BB #1480A**> **B.** §(London: Duckworth; N.Y.: Scribner’s,  
1911) The Library of Art series **C.** (N.Y., 1971) <**BB**  
**#1480B**> **D.** §*William Blake: A Biography.* (2001) Book  
Tree Vol. 258 384 pp.; ISBN: 1585092258 "Publisher Paid  
Annotation" <**Blake (2002, 2006)**> **E.** §([Charleston, South  
Carolina]: Nabu Press, 2010) 400 pp.; ISBN:  
9781178354799

§\***Dolowska, Ewa, ed.** *Wielcy Malarze – ich Życie, Inspiracje  
i dzieło. Cz. 155, William Blake.* (Wroclaw: P.O. Polska,  
2005) 29 cm, 31 pp.; ISBN: 8389788565X In Polish  
A biography.

§**Drennan, William.** “Blake and Gnosis.” Liverpool Ph.D.,  
1999.

\***Edmundson, Mark.** “William Blake’s America, 2010.”  
*Chronicle of Higher Education* on-line, 24 Oct 2010.

Blake’s “London”, which today he might call “New  
York” “reveals us to ourselves” as “mentally imprisoned”.  
(By 2 November 2010 there had been 11 on-line responses – to  
the politics, not to Blake.)

**Eliot, T.S.** “The Naked Man.” *Athenaeum*, No. 4685 (13 Feb  
1920), 208-209. ... **Q.** Reprinted as §”William Blake  
(1920).” *Selected Essays.* New Edition. (N.Y.: Harcourt,  
Brace & World, 1960) <**BB#1544, BBS p. 461, Blake**  
**(2009)**> ... “William Blake.” *Valitud esseesidl.* Tr. Jaak  
Rähesoo. ([Talinn, Estonia]: Hortus Litterarum, 1997) In

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Estonian

**Elliott, Clare.** “‘A Backward Glance O’er’ the (Dis)United States: William Blake, Ralph Waldo Emerson and the ‘Authentic American Religion’.” *European Journal of American Culture*, XXVIII, 1 (2009), 75-93 <Blake (2010)§>.

“Emersonian self-reliance, when read through this Blakean lens, needs serious consideration ...” (p. 91).

§**Elliott, Clare.** “William Blake and America: Freedom and Violence in the Atlantic World.” *Comparative American Studies*, VII, 3 (2009), 209-224.

§**Elliott, Clare Frances.** “William Blake’s American Legacy: Transcendentalism and Visionary Poetics in Ralph Waldo Emerson and Walt Whitman.” Glasgow Ph.D., 2008, 277 pp.

\***Erdman, D.V.** “Blake’s Vision of Slavery.” *Journal of the Warburg and Courtauld Institute*, XV (1952), 242-252. <**BB**>  
**B.** Reprinted in pp. 229-244 of *Enslavement and Emancipation*. Ed. Blake Hobby. (N.Y.: Bloom’s Literary Criticism, 2010) Bloom’s Literary Themes

§**Erle, Sibylle.** *Blake, Lavater, and Physiognomy*. (London: Legenda, 2010) *Studies in Comparative Literature* 21 Pp. xii, 232; ISBN: 9781906540692

\***Erle, Sibylle.** “Leaving Their Mark: Lavater, Fuseli and Blake’s Imprint on *Aphorisms on Man*.” *Comparative Critical Studies*, III, Oct 2006), 347-369 <**Blake (2010)§**>.

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Particularly concerned with “the early history of physiognomy in England, Lavater’s reception and his English connections” (p. 348).

**Essick, Robert N., & Donald Pearce, ed.**, *Blake in His Time* (1978) <**BBS**>

Hazard Adams, “Revisiting Reynold[s]’s *Discourses* and Blake’s Annotations” (pp. 128-144), was reprinted in Adams’s *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 184-198 <**BBS**> and revised in his *Blake’s Margins: An Interpretive Study of the Annotations* (2009), 109-138.

§\***Farrell, Michael.** “Blake and the Methodists.” Oxford D.Phil., 2010. vii, 356 pp.

§\***Fostowicz, Michal.** *Boska Anologia: William Blake a sztuka starożytności.* (Gdansk: Wydawnictwo Słowa/obraz Terytoria, 2008) 23 cm, 563 pp.; ISBN: 9788374538121 In Polish

\***Furman-Adams, Wendy.** “Visual Arts.” Chapter 16 (pp. 180-209) of *Milton in Context.* Ed. Stephen B. Dobranski. (Cambridge: Cambridge University Press, 2010) Pp. 189-195.

§\***Furman-Adams, Wendy.** “Visual Arts.” Chapter 16 (pp. 180-209) of *Milton in Context.* Ed. Stephen B. Dobranski. (Cambridge: Cambridge University Press, 2010) Pp. 189-195.

**Gannon, Thomas C.** *Skylark Meets Meadowlark: Reimagining the Bird in British Romantic and Contemporary Native American Literature.* (Lincoln & London: University of Nebraska Press, 2009) Pp. 67-71.

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**Gardner, Charles.** *William Blake the Man.* (London & N.Y., 1919) **B.** §(N.Y., 1970) <**BB #1662 A-B**> **C.** §(Bibliolife, 2009) ISBN: 9781110380190 **D.** §([N.Y.: Haskell House, 2010) 102 pp. An OCR reprint of the 1919 edition

**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.

§\***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

§**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.

**Gilchrist, Alexander.** *Life of William Blake, “Pictor Ignotus”* (1863) ... <**BB, BBS, Blake (1994, 2002, 2007, 2010)**> ... **R.** ... §“*Pictor Ignotus*” [i.e., 1863 edition] Vol. I ([Whitefish, Montana]: Kessinger Publishing, 2010) 432 pp.;

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ISBN: 9781163442982 **R.** [1880 edition] (Cambridge: Cambridge University Press, 2010) 992 pp. [i.e., both vols.]; ISBN: 9781108013697

**REVIEWS, etc of 1863**

**Anon.**, *London Review of Politics, Society, Literature, Art, and Science*, VII, 176 (14 Nov 1863), 519-520 (“really first rate”)

**Anon.**, “Miscellanea”, *American Literary Gazette and Publisher’s Circular* [Philadelphia], II, 3 (1 Dec 1863), 83 (under “Novelties in English Literature” is “The late Alexander Gilchrist’s ‘Life of William Blake,’ which has been ready for some months, and deferred until the reading season set in, has appeared at last”)

**Anon.**, “William Blake the Artist”, *Bookseller: A Handbook of British and Foreign Literature* (10 Dec 1863), 709-710 <Michigan>

**Anon.**, “Reviews and Notices of Books”, *Lancet*, II, xxv (19 Dec 1863), 705-707 (“some of the productions of William Blake were in their sublimity of conception almost superhuman ... we are of the bewitched”, but “he really was insane” [p. 706])

**Anon.** *Westminster Review*, LXXXI, 159 (Jan 1864), 46-54 (quotes “My Silks”, “The Voice of the Devil”, and “The Little Boy Lost”)

**Anon.**, *Illustrated London Magazine*, N.S., XXIV (1867), 19-28 <Bodley> (mostly paraphrase)

**Gillham, D.G.** *Blake’s Contrary States: The “Songs of Innocence and of Experience” as Dramatic Poems.* (Cambridge: Cambridge University Press, 1966) <**BB #1688**>  
**B.** §(Cambridge: Cambridge University Press, 2010) 268 pp.; ISBN: 9780521129862 Manufactured on demand

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**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

§**Goldman, William David.** “‘Prophetic History’: Blake, Browning & the Visionary Tradition.” London Ph.D., 2005.

**Goldsmith, Steven.** “William Blake and the Future of Enthusiasm.” *Nineteenth-Century Literature*, LXIII, 4 (March 2009), 439-460 <**Blake (2010)**>.

“Sartre’s *The Emotions* provides a useful framework for understanding” Blake’s modern critics (p. 460).

§**Gordon, Robert C.** “Apocalypse Improvised: The Prophecies of William Blake.” Chapter 12 of his *Arms and the Imagination: Essays on War, Politics, and Anglophone Culture*. (Lanham [Maryland]: Hamilton Books, 2009)

§**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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§**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 (Sept-Oct 1967), 7-52.

**Green, Matthew J.A.,** *Visionary Materialism in the Early Works of William Blake* (2005) <**Blake (2006)**>

**REVIEW**

\***Nancy M. Goslee,** *Blake*, XLIII, 3 (Winter 2009-2010), 100-104 (“the struggle to understand his study is well worth the time” [p. 104])

§\***Haggarty, Sarah.** *Blake’s Gifts: Poetry and the Politics of Exchange*. (Cambridge: Cambridge University Press, 2010) Cambridge Studies in Romanticism No. 84 256 pp.; ISBN: 9780521117289

“From Donation to Demand: Blake and the Annotations to Thornton” is revised from *Blake and Conflict*, ed. Sarah Haggarty & John Mee (2008) as part of Chapter 3, “Charity” (pp. 84-110)

\***Haggarty, Sarah, & Jon Mee,** ed. *Blake and Conflict*. (2009) <**Blake [2010]**>

“From Donation to Demand: Blake and the Annotations to Thornton” is revised as part of Chapter 3, “Charity” (pp. 84-110) in her *Blake’s Gifts* (2010).

**Hamblen, Emily S.** *On the Minor Prophecies of William*

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*Blake.* (1930) <**BB #1780**>

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, 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

§**Hartman, Geoffrey.** “Notes Toward a Supreme Addiction: The Theology Fiction of William Blake and Philip K. Dick.” Chapter 2 of his *Religion, Literature and the Imagination: Sacred Worlds.* Ed. Mark Knight & Louise Lee. (London, N.Y.: Continuum, 2009) Continuum Literary Studies

\***Higgins, Charlotte.** “Tate buys ... Blakes.” *Guardian* [London], 12 Jan 2010, on-line.

They were bought for £441,000 with the aid of the Art Fund.

§**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

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§**Hoffmann, Deborah Lee.** “The Spirit of Sound: Prosodic Method in the Poetry of William Blake, W.B. Yeats, and T.S. Eliot.” McGill Ph.D., 2010.

§**Hoyle, Ben.** “Rare etchings by William Blake Discovered in Railway Timetable.” *Times* [London], 11 Jan 2010.

About prints from the Small Book of Designs (B).

§\***Hutchings, Kevin.** “Gender, Environment, and Imperialism in William Blake’s *Visions of the Daughters of Albion*.” In his *Romantic Ecologies and Colonial Cultures in the British Atlantic World, 1770-1850*. (Montreal & Ithaca [N.Y.]: McGill-Queen’s University Press, 2009)

§**Ibata, Hélène.** “William Blake’s Visual Sublime: The ‘Eternal Labours’.” *European Romantic Review*, XXI, 1 (Feb 2010), 29-48.

§\**Interfaces*

Number 30 [Paris]

“*Blake Interpestif / Unruly Blake*”

Ed. Jean-Marie Fournier & 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

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Expansion: Blake, Science, and the Body.” Pp. 47-56.

**Laurent Châtel.** “W.B. & W.B.: ‘A Long Story’ – Sublime Congruences between Gray, Beckford and Blake.” Pp. 57-74.

**Christian La Cassagnère.** “The Sublimity of the Tyger.” Pp. 75-84.

**B. Eugene McCarthy.** “Reading Blake: A case for Memorization.” Pp. 85-90.

**Steve Shepherd.** “Songs of Innocence and of Experience: Blake into Rock.” Pp. 91-104.

**Michael Phillips.** “A Note on the facsimile of William Blake’s Songs of Innocence and of Experience.” Pp. 105-110.

**Martin Postle.** “‘Sir Joshua and his Gang’: Blake, Reynolds, and the Royal Academy.” Pp. 111 ff.

Only 150 copies of the issue were printed, each with an impression from Michael Phillips’s facsimiles [2009] of Blake’s copperplates of *Songs* pl. 1, 3-4, 8, 12, 18-19, 24, 27, 29-30, 33, 37-38, 42, 46.

§**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).

§**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)

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§\***Jessen, Elisabeth Engeli.** *Bibelske motiver hos William Blake.* (Frederiksberg: Anis, 2009) ISBN: 9788774574736 In Danish A Copenhagen M.A. (2007) <**Blake**>

§**Johanson, Paula.** “William Blake (1757-1827).” In her *Early British Poetry: “Words that Burn”.* (Berkeley Heights [New Jersey]: Enslow Publishers, 2009) Poetry Rocks  
Short biographies for a juvenile audience.

\***Jones, John H.** *Blake on Language, Power, and Self-Annihilation.* (N.Y.: Palgrave Macmillan, 2010) 8<sup>o</sup>, xiii, 235 pp.; ISBN: 9780230622357

“Whereas *Milton* concerns itself with the annihilation of authorial Selfhood, *Jerusalem* ... [focuses] on the self-annihilation of the reader” (p. 175).

Portions of the “Introduction” (pp. 11-20), “*The Marriage of Heaven and Hell: Dialogue and ‘Imposition’*” (Chapter 2, pp. 59-95), “*The [First] Book of Urizen: The Problem of Authorial Selfhood*” (Chapter 3, pp. 97-133), “*Milton: The Annihilation of Authorial Selfhood*” (Chapter 4, pp. 135-173), and “*Jerusalem: The Reader and Self-Annihilation*”, (Chapter 5, pp. 175-211) are revised from his “‘Self-Annihilation’ and Dialogue in Blake’s Creative Process: *Urizen, Milton, Jerusalem*”, *Modern Language Studies*, XXIV, 2 (1994), 3-10. Chapter 3 is revised from his "Printed Performance and Reading The Book[s] of Urizen: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture", *Colby Quarterly*, XXXV (1999), 73-89

\***Jones, John H.** "Printed Performance and Reading The

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Book[s] of Urizen: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture." *Colby Quarterly*, XXXV (1999), 73-89.

"A revised version" appeared as Chapter 3, "*The [First] Book of Urizen The Problem of Authorial Selfhood*", pp. 97-133 in his *Blake on Language, Power, and Self-Annihilation* (2010).

**Jones, John H.** "'Self-Annihilation' and Dialogue in Blake's Creative Process: *Urizen, Milton, Jerusalem*." *Modern Language Studies*, XXIV, 2 (Spring 1994), 3-10.

"Through self-annihilation, Blake attempts to undo the oppression of monologism" (p. 9).

Revised portions appeared in the "Introduction" (pp. 3-20), Chapter 3 ("*The [First] Book of Urizen: The Problem of Authorial Selfhood*", pp. 97-133), Chapter 4 ("*Milton: The Annihilation of Authorial Selfhood*", pp. 135-173), and Chapter 5 ("*Jerusalem: The Reader and Self-Annihilation*", pp. 175-213) of his *Blake on Language, Power, and Self-Annihilation* (2010).

§**Kallerud, Mauritz Royce.** "The Genre of Conjectural History: Jean-Jacques Rousseau, Mary Shelley, and William Blake in the New World." State University of New York at Buffalo Ph.D., 1998 242 pp.

§**Kamzevski, Danko.** "Paradoks u poeziji Viljema Blejka [Paradox in the Poetry of William Blake]." *Koraci* [a Magazine for Literature, Art and Culture], XLIV, 5-6 (June

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2010), 157-164. In Serbian

On the relationship between the language of paradox and the language of poetry, especially in “The Tyger” and *The Marriage of Heaven and Hell*.

§**Kamperidēs, Lampros.** *Hoi gamoi tou Ouranou kai tēs Gēs mia anagnōsē tou [Ezra] Pound kai tou Blake me hodēgo tou [Zēsimos] Lorentzato.* (Athēna: Gephyres, 2003) 21 cm, 81 pp.; ISBN: 9605272539 In Greek

**Keeble, Bryan.** “William Blake: Art as Divine Vision.” *Temenos Academy Review* (21006) <**Blake (2007)**> **B.** Chapter 7 (pp. 85-98) of his *God and Work: Aspects of Art and Tradition.* Foreword by Wendell Berry. ([Indianapolis]: World Wisdom, 2009) <**Blake (2009)**>§>

“The urgency of his polemic all but defies us to feel the impress of his exaltation” (2009, p. 86).

\***Kennedy, Maev.** “Tate to Show Hidden Blakes. Consumed by flames, contorted in ecstasy ... William Blake’s lost depictions of the torments of hell have been acquired for the Tate.” *Guardian* [London], 11 Jan 2010, on-line.

The prints [from the Small Book of Designs (B)] were found in “an Edwardian international train timetable”, and “a book lover bought them at a sale in North London in 1978”.

**Kobayashi, Keiko.** “Blake and Kenzaburo Oe”. *Ritsumeikan Bungaku [Journal of Cultural Science]*, No. 615 (2010), 562-556 [*sic*].

A revised version of her essay in *Blake in the Orient*.

§**Koljević, Nikola.** “Aktuelna rec u Blejkovom delu [The

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Word Actual [*contemporary*] in Blake's Work]." *Književne Novine*, LVII (Dec 1957), 5. In Serbian

§**Kovel, Joel.** "Dark Satanic Mills: William Blake and the Critique of War." *Capitalism Nature Socialism*, XXI, 2 (June 2010), 4-19.

§**Kuić, Ranka.** "Blejk, Pesnik Covekove Duse [Blake, a Poet of Man's Soul]." Pp. 7-13 of *Antologija Engleske Romantičarske Poezije*. (Belgrade: Naučna Knjiga, 1974) In Serbian

§\***Lamennais, Félicité Robert de.** *En Troendes Tale*. Tr. Truls Winther. [Illustrations by William Blake.] (Oslo: Tanum-Norti, 1978) 113 pp.; ISBN: 8251807182 In Norwegian

**Langridge, Irene.** *William Blake: A Study of his Life and Art Work*. (London, 1904) <**BB #2098**> **B.** §([Charleston, South Carolina]: Nabu Press, 2010) 318 pp.; ISBN: 9781178018172

§[**Lewis, David**, ed.] *Blake Book*. (Leipzig: Lubok, 2010) 11 x 16 cm, 56 pp.; ISBN: 9783941601352 In English

Artistic exercises by Scott Treleaven, Hilton Als, Ida Ekblad, Oscar Tuazon, Blake Rayne, Paul P., Tobias Madison, Keren Cytter, Harris Epaminonda, Thomas Hirschhorn, Glenn Ligon, and Reto Pulfer.

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§**Linkin, Harriet Kramer.** “Lucy Hooper, William Blake, and ‘The Fairy’s Funeral’.” *Romanticism and Victorianism on the Net*, No. 54 (May 2009).

On the context of Lucy Hooper’s poem.

\***Linnell, David.** *Blake, Palmer, Linnell and Co.: The Life of John Linnell.* ([Lewes, East] Sussex, England: The Book Guild Ltd, 1994) 4<sup>o</sup>, xi, 413 pp.; ISBN: 0863329179 <**Blake (1995)**> **B.** §(Brighton: Book Guild, 2010) ISBN: 9780863329173

§**Lučić, Milka.** “Blejk i Pohvala Imaginaciji [Blake and a Tribute to Imagination].” *Politika*, 13 March 1999. In Serbian

§**MacPhee, Chantelle L.** “‘All the World’s a Stage’: William Blake and William Shakespeare.” Glasgow Ph.D., 2002.

\***Makdisi, Saree.** *William Blake and the Impossible History of the 1790s* (2003)

**REVIEW**

**Jackie DiSalvo,** *Science and Society*, LXXIII, 1 (2009), 144-146 <**Blake (2010)**> (“his study sounds a cautionary note for radicalism based on a politics of individual rights”)

**Malmberg, Carl-Johan.** “William Blakes geld: Reflectioner kring ett målerisk element [William Blake’s gold: Reflections upon a painterly element].” *Biblis* [a publication of Kungliga Bibliotheket (National Library of Sweden)], No. 49 (Spring 2010), 2-14. In Swedish

Malmberg, one of Sweden’s foremost art critics, argues

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that gold in the illuminated books is, in M.H. Abram's sense, both mirror and lamp. Contrasting the use of gold in a medieval illumination on the one hand and in an early painting by Ingres on the other, Malmberg shows that gold often does not have symbolic meaning in Blake's works (he adduces the gold in *Jerusalem* pl. 59 design, where the Daughters labour at wheels, "Terrible their distress"), but is there for its own sake, its own existence, and that, while it may have symbolic meaning at times, there are important places where gold=gold.

**\*Matsushima, Shoichi.** *Blake ron-shu: Pickering kohon Milton sonota.* [*Essays on Blake: The Pickering Manuscript, MILTON and Others*]. Tokyo: Eikosha, 2010. 19 cm, 280 pp. ISBN 9784870971288. In Japanese

§**Mauger, Matthew Peter.** "Prophetic Legislation: William Blake and the Visionary Poetry of the Law." London Ph.D., 2005

§**Menneteau, Patrick.** "William Blake and the Dark Side of the Enlightenment: Toward a Reassessment of the Jungian Contribution." In *The Enlightenment by Night: Essays on After-Dark Culture in the Long Eighteenth-Century*. Ed. Serge Soupel, Kevin L. Cope, & Alexander Pettit. (N.Y.: AMS, 2010) AMS Studies in the Eighteenth Century, No. 59

**\*Mertz, Jeffrey Barclay.** "A Visionary Among the Radicals: William Blake and the Circle of Joseph Johnson, 1790-95." Oxford D.Phil., 2010. 322 pp., 10 illustrations.

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Well-informed, cautious, and judicious.

§**Milanović, Ljubomir.** “Hermeneutika u delu Viliijama Blejka [Hermeneutics in the Work of William Blake].” 3-4, IV (Winter 1998-Prolec 1999), 44-47 ([http://www.komunikacija.org.rs/komunikacija/casopisi/3\\_4/4/index\\_html?stdlang=ser\\_lat](http://www.komunikacija.org.rs/komunikacija/casopisi/3_4/4/index_html?stdlang=ser_lat)). In Serbian

§**Morgan, Paige.** “The Minute Particular in the Immensity of the Internet: What Coleridge, Hartley, and Blake Can Teach Us about Digital Editing.” *Romanticism*, XV, 3 (Oct 2009), 265-275.

**Morimatsu, Kensuke.** “Ima hitotsu no romanha shizen bigaku—Blake wo ta no shijin gun to hikaku koryo [Another Aesthetics of Romantic Nature—Comparing Blake with Other Poets]”. *Taikai Proceedings* [*Proceedings of the 81st General Meeting of the English Literary Society of Japan*] No. 81 (2009): 59-61. In Japanese

\***Mulhallen, Karen,** ed. *Blake in Our Time: Essays in Honour of G.E. Bentley Jr.* (Toronto, Buffalo, London: University of Toronto Press, 2010) 4<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

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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 & 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. 105-130. (“Blake’s six plates were not reprinted in the *second* thirteenth edition” [i.e., the second state of the 13th edition] partly because the copperplates had become very worn [p. 106].)

6 **Mary Lynn Johnson.** “More on Blake’s (and

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Bentley's) 'White Collar Maecenas': Thomas Butts, His Wife's Family of Artisans, and the Methodist Withams of St Bartholomew the Great." Pp. 131-164. (A densely factual and original essay only occasionally related to Blake. The parents of Thomas Butts were married by John Wesley.)

7 **Angus Whitehead.** "Went to see Blake – also to Surgeon's college': Blake and George Cumberland's Pocketbooks." Pp. 165-200. (On 3 June 1821 George Cumberland "Went to see Blake" and perhaps took him "to introduce [*?him*] to Mr [*William*] Clift", the distinguished curator of the Hunterian Museum in the Royal College of Surgeons and to discuss with Clift the purchase of a fossil.)

8 **\*Martin Butlin.** "George Richmond, Blake's True Heir?" Pp. 201-212. (Richmond is Blake's artistic heir, especially in his "Creation of Light" [1826].)

"Part Three:

"What I Both See And Hear': Architecture and Industry"

9 **\*Morton D. Paley.** "William Blake and Chichester." Pp. 215-232. ("The foundations of his [*Blake's*] four-gated city [*of Golgonooza*] lay in Chichester" [p. 239].)

10 **Keri Davies.** "William Blake and the Straw Paper Manufactory at Millbank." Pp. 233-260. (The first European straw paper mill was built at Millbank in 1801 by Mathias Koops [who had been declared bankrupt in 1790] and was declared bankrupt in 1803, which ruined Richard Twiss [d. 1821], who owned Blake's *For Children*.)

**Jerome McGann.** "Epilogue: A Memorable Fancy." Pp. 262-264. (The Prolific Giant in *Marriage* pl. 16-17 is GEB, or rather "All those books and essays turned out from his Printing House in Hell: clearing away rubbish, building and decorating immense bibliographical palaces ..." [p. 263].)

11 **\*Robert Brandeis.** "Appendix: William Blake in

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Toronto: The Bentley Collection at Victoria University Library.” Pp. 265-272. (The essay “outline[s] the extent of the [*Bentleys’ bibliophilic*] infection and its ultimate successful ‘comforting cure’” in giving the collection to the Victoria University Library [p. 265].)

For an associated exhibition and symposium, see (under Catalogues) 3 August-2 October 2010 [Karen Mulhallen] *Remember Me! Blake in Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827) [at] Victoria University, Toronto.*

**Nicoll, Allardyce.** *William Blake and his Poetry.* (London: G.G. Harrap, 1922. Poetry & Life Series <**BB #2285**> **B.** §(Folcroft, Pennsylvania, 1969) <**BBS p. 587**> **C.** §\*(Norwood, Pennsylvania, 1971) <**BBS p. 587**> **D.** §([Memphis, Tennessee]: General Books, 2010) 160 pp.; ISBN: 9781152118560

**Niimi, Hatsuko.** “*Milton no jōka ni tsuite—Blake jūyō no ichi danmen [Preface to Milton: A Case Study in the Historical Reception of William Blake]*”. *Nihon Joshi Daigaku Eibei Bungaku Kenkyū [Japan Women's University, Studies in English and American Literature]*, No. 45 (2010), 1-17. In Japanese

§**Niyogi, Ralla Guha,** ed. *Romanticism and Its Legacies.* (Kolkata [India]: Fine Prints in Collaboration with Basanti Devi College, 2009) ISBN: 9788190688949

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It includes

**Subir Dhar.** “Blake’s London and the Metaphysics of Closure.”

**Malobika Sarkar.** “William Blake: A Composer of Melodies as Well.”

**Abhishek Sarkar.** “Blake’s Thel: The Feminine Mystique.”

**Gwee Li Sui.** “Who Won the Battle of Ideas Between Newton and Blake?”

§**Norvig, Gerda S.** “On Creativity and Psychological Boundaries in the Life and Work of William Blake.” Fielding Graduate University [Santa Barbara, California] Ph.D., 2008

\***Otto, Peter.** “Politics, Aesthetics, and Blake’s ‘bounding line’.” *Word & Image*, XXVI, 2 (April-June 2010), 172-185.

On Blake’s “prophetic politics” as seen in *America*, *The Book of Los*, and *Jerusalem* (pp. 174-175).

§**Pavlović, Miodrag.** “Proročke Knjige Vilijama Blejka [The Prophetic Books of William Blake].” Pp. 135-140 of *Čitanje Zamišljenog [Reading of the Imagined]*. (Novi Sad: Bratstvo-Jedinstvo, 1990) In Serbian

§**Pavlović, Miodrag.** “Visionar Vilijam Blejk [Visionary William Blake].” *Politika* (“Kultura-umetnost”), 13 Oct 1957, p. 3. In Serbian

**Pearsall, Derek.** *William Langland, William Blake, and the Poetry of Hope*. (Kalamazoo [Michigan]: Medieval Institute Publications 2003) The Morton W. Bloomfield Lectures on Medieval English Literature <**Blake (2003)**> B. Reprinted in §*The Morton Bloomfield Lectures, 1989-2005*. Ed. Daniel

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Donoghue, James Simpson, and Nicholas Watson. (Kalamazoo Medieval Institution Publications, Western Michigan University, 2010)

**Phillips, Michael.** “The Printing of Blake’s *America a Prophecy*.” *Print Quarterly*, XXI (2004), 18-38. <**Blake** (2005)>

Most of Phillips’s “A Note on Production” in *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions* (2009) is “abstracted” from his 2004 essay.

§**Popović, Vladeta.** “Vilijam Blejk.” Pp. 51-59 of *Kroz Englesku Književnost [Through English Literature]*. (Belgrade: Izdavacka Knjizarnica Rajkovic i Cukovica, 1929) In Serbian

§**Popović, Vladeta.** “Vilijam Blejk.” *Strani Pregled*, II (Dec 1927), 219-225. In Serbian

**Powys, John Cowper.** *Essays on De Maupassant, Anatole France, and William Blake*. (1916) <**BB**> **B.** §([Whitefish, Montana]: Kessinger Publishing, 2010) 70 pp.; ISBN: 9781161607444

§**Pullman, Phillip.** “Freedom: The Award-Winning Novelist Shares Much of his Philosophy of Liberty with Visionary Artist William Blake.” *Resurgence*, No. 258 (2010), 25-27.

**Quinney, Laura.** *William Blake on Self and Soul*.

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(Cambridge & London: Harvard University Press, 2009). 8°, xvii, 195 pp.; ISBN: 9780674035249 <**Blake (2009)§**>

“Blake’s psychology of subjectivity is astute, innovative, and complex” (p. xi).

“A portion” of Chapter 2, “Wordsworth, Plato, and Blake”, had appeared as “Wordsworth’s Ghosts and the Model of the Mind”, *European Romantic Review*, IX, 2 (Spring 1998), 293-301, and another portion, revised here, had been printed as “Swerving Neo-Platonists”, *Wordsworth Circle*, XXXVII, 1 (Winter 2006), 31-38.

**REVIEW**

**Shirley Dent**, *Times Literary Supplement*, 2 July 2010, pp. 26-27 (with another) (“the acuity of these readings is undermined by the jarring addition of twentieth-century theorists”)

**\*Ripley, Wayne C., & Justin Van Kleeck**, ed. *Editing and Reading Blake*. ([College Park]: University of Maryland Press, September 2010) A Romantic Circles PRAXIS Volume On line

**Wayne C. Ripley**. “Introduction: Editing Blake.” 35 paragraphs. (“The first task of every editor has been to remediate” Blake’s work. Many of the contributors to the volume “have ... worked as project assistants to the Blake Archive and received their graduate training from its editors”.)

**David Fuller**. “Modernizing Blake’s Text: Syntax, Rhythm, Rhetoric.” 25 paragraphs. (A sound and responsible essay.)

**\*Mary Lynn Johnson**. “Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake.” 23 paragraphs. (An “anecdotal case history” of the fundamentally redesigned 2008 Norton edition of Blake, which “is the product of trade-offs” [¶3, 1, 23].)

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**Justin Van Kleeck.** “Editioning William Blake’s *VALA/The Four Zoas*.” 83 paragraphs. (A responsible, reliable, and judicious summary of the problems in editing Vala.)

**W.H. Stevenson.** “The Ends of Editing.” 48 paragraphs. (“In all this, the editor must keep his head above water” [¶48].)

**\*Rachel Lee & J. Alexandra McGhee.** “‘The productions of time’: Visions of Blake in the Digital Age.” 46 paragraphs. (The essay about Blake’s “hybridity” “documents our experiences editing Blake’s ... *Island in the Moon* ... in the William Blake Archive” (¶11, 7].)

**\*Wayne C. Ripley.** “Delineation Editing of Co-Texts: William Blake’s Illustrations.” 35 paragraphs. (“social-text editing provides the most appropriate model for Blake’s illustrations of other authors”. With examples from Young’s *Night Thoughts* [1797] and Blair’s *Grave* [1808], he wants to show “the social realities of these works” [¶15, 35].)

§**Rix, Robert.** “Magnetic Cure in William Blake’s THE FRENCH REVOLUTION.” *Explicator*, LXVIII, 3 (2010), 167-171.

**Rix, Robert,** *William Blake and the Cultures of Radical Christianity* (2007) Published by 2009 as an E-book

**REVIEWS**

**Jeremy Tambling,** *Journal for Eighteenth-Century Studies*, XXXII, 1 (2009), 123-124 <**Blake (2010)§**> (a “useful book”)

**Ariel Hessayon,** *English Historical Review*, CXXIV, 506 (2009), 195-196 <**Blake (2010)§**> (“a careful and

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balanced reconstruction of an important aspect of Blake's world")

§**John Ruff**, *Christianity and Literature*, LIX, 2 (2010), 347-351

§**Rix, Robert W.** "William Blake og lidenskabens uønskede engle." Pp. 49-60 in *Engleskrift*. Ed. Annegret Friedrichsen & Charlotte Cappi Grunnet. (København, 2006) In Danish

§**Roberts, Jonathan.** *Blake, Wordsworth, Religion*. (N.Y.: Continuum, 2010) New Directions in Religion and Literature pp. xiii, 127; ISBN: 9780826422330

**REVIEW**

§**Christopher Burdon**, *Literature and Theology*, XXIII, 4 (2009), 481-482

**Robinson, Henry Crabb.** *Diary, Reminiscences, and Correspondence of Henry Crabb Robinson, Barrister-at-Law, F.S.A.* Ed. Thomas Sadler. In Three Volumes. (London, 1869) **B.** Second Edition. (London, 1869) **C.** (Boston: R. Fields, Osgood, & Co., 1869) <**BB #2535A-C**> **D.** §(Boston: James R. Osgood and Company, 1871)<sup>876</sup> **E.** In Two Volumes. Third Edition. With Corrections and Additions. (London & N.Y., 1872) <**BB #2535D**>

§**Rovira, James.** *Blake and Kierkegaard: Creation and Anxiety*. (London & N.Y.: Continuum, 2010) Continuum Literary Studies 25 cm, viii, 184 pp.; ISBN: 9781441135599

§**Rowland, Christopher.** "Would God that all the Lord's

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<sup>876</sup> First reported in R.N. Essick, "Blake in the Marketplace, 2010), *Blake*, XLIV (2011), 130.

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people were prophets’: Prophetic Voices.” *Glass*, 19 (Spring 2007), 30-40, on-line.

On the nature of Christian prophecy, beginning with William Blake, Joanna Southcott, and Richard Brothers.

§**Rupert, Jane.** “Reasoning and Knowing in Science and Poetry: Erasmus Darwin, Charles Darwin, and William Blake.” In her *Uneasy Relations: Reason in Literature and Science from Aristotle to Darwin and Blake*. (Milwaukee: Marquette University Press, 2010) Marquette Studies in Philosophy, No. 69

§**Sabin, Stefana.** *Die Wahrheit der Literatur: Von William Blake bis Samuel Beckett*. (Marburg: Verlag Literatur-Wissenschaft, 2010) ISBN: 9783936134223 In German

§**Sahm, Danielle.** “Contrary to Expectations: Exploring Blake’s Contraries in David Almond’s *Skellig*.” *Children’s Literature*, XXXVIII (2010), 115-132.

§**Sakolofske, Jon.** “Between History and Hope: The Urban Centre of William Blake and William Wordsworth.” In *City Limits: Perspectives on the Historical European City*. Ed. Glenn Clark, Judith Owens, & Greg T. Smith. (Montreal & London: McGill-Queens University Press, 2010)

**Saklofske, Jon.** “Conscripting Imagination: The National ‘Duty’ of William Blake’s Art.” *Romanticism on the Net*, No. 46 (May 2007) <**Blake (2010)**>

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Concerns “William Blake’s creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle.”

§**Saklofske, Jon A.H.** “‘Enough! Or too much!’: The Function of Media Interaction in William Blake’s Composite Designs.” McGill Ph.D., 2003.

**Sato, Hikari.** “Erasmus Darwin to William Blake saiko [Erasmus Darwin and William Blake Reconsidered]”. *Choiki Bunka Kagaku Kiyo* [Interdisciplinary Cultural Studies (issued by the Graduate School of Arts and Sciences, University of Tokyo)] 14 (2009), 5-18. In Japanese

§**Sekulić, Isidora.** “Vilijem Blejk: Vencanje Neba i Pakla [William Blake: *The Marriage of Heaven and Hell*].” *Srpski Književni Glasnik*, XXIII, 6 (16 March 1928), 473-474. In Serbian

§**Shete, Michelle.** “The Perceptive Poets: A Comparative Study of Jal lu-Dín Rín Rúmi, Sant Kabír, Matsuo Bashō and William Blake.” Wollongong [Australia] Ph.D., 2008.

The poets represent Islam, Hinduism, Buddhism, and Christianity.

§**Slavinski, 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

**Smith, John Thomas.** “William Blake.” Vol. II, pp. 454-488 of his *Nollekens and His Times ...* (London: Henry

**William Blake and His Circle**  
Captions

Colburn, 1828) **B**. Second Edition. (1829) **C**. Ed. **Wilfred Whitten**. (London & N.Y., 1920) <**BB #2723A-B, D, Blake**> **E**. §([No place, no publisher], 2010) 496 pp.; ISBN: 9781445574295

§**Stevanović, Svetislav**. “O mistici i misticarima engleske Poezije [On Mysticism and Mystics of English Poetry].” *Letopis Matice Srpske*, III (June 1929), 376-398. In Serbian

§**Stevens, Clint**. “Blake’s Buildings: Poetry and the Reshaping of Epistemology.” Illinois Ph.D., 261 pp. See *DAI*, LXX (2009)

§**Story, Alfred T**. *William Blake: His Life Character and Genius*. (London & N.Y., 1893) **B**. §(1970) <**BB #2722A-B**> **C**. §([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 168 pp.; ISBN: 9781164059639

§**Suica, Nikola**. “Knjiga o Jovu Viljema Blejka [‘The Book of Job’ by William Blake].” *Gradac*, XVIII, 95/97 (1990), 170. In Serbian

\***Suzuki, Masashi**. “‘In Felpham I heard and saw the Visions of Albion’—Blake ni okeru vision to ‘shomotsu senso’ [‘In Felpham I heard and saw the Visions of Albion’: Vision and ‘the battle of the books’ in William Blake]”. *19 Seikigaku Kenkyu* [*Study of 19th Century Scholarship* (issued by the Institute for the Study of 19th Century Scholarship, Niigata University)], No. 2 (2009), 19-38. In Japanese

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§**Swann, Karen.** “Blake’s *Jerusalem*: Friendship with Albion.” Chapter 31 (pp. 538-553) of *A Companion to Romantic Poetry*. Ed. Charles Mahoney. (Chichester: Wiley-Blackwell, 2011) Blackwell Companions to Literature and Culture

**Symons, Arthur.** *William Blake*. (London, 1907) <**BB #2804A-E**> F. §([Whitefish, Montana:] Kessinger Publishing, [2007]) 23 cm, xviii, 433 pp.; ISBN: 9780548280980

***Tate Papers: Tate’s Online Research Journal***  
**No. 14**  
**(Autumn 2010)**

It includes

**William Blake’s 1809 Exhibition**

\***David Blayney Brown & Martin Myrone.** “William Blake’s 1809 Exhibition.” 12 paragraphs (Mostly a herald for the prophets who follow.)

\***Susan Matthews.** “An Alternative National Gallery: Blake’s 1809 Exhibition and the Attack on Evangelical Culture.” 28 paragraphs (Blake in the context of James Barry, *An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi* [1783] and Barry’s support for Mary Wollstonecraft, especially Blake’s “The Penance of Jane Shore”.)

\***Philippa Simpson.** “Lost in the Crowd: Blake and London in 1809.” 30 paragraphs (Some of Blake’s ideas about the “Rubbish of the Continent brought here by Ignorant Picture dealers” [“Public Address”, Notebook p. 24] were shared by other artists.)

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\***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, Sept 2009.

§**Thanhouser, Ed.** *Urizen Wept: William Blake and the Sublime in MILTON A POEM.* (Saarbrücken: VDM Verlag Dr. Müller, 2008) ISBN: 9783639049824

\***Thompson, Jennifer.** “Top 20 Political Songs: Jerusalem | William Blake | 1916, Poem transformed into unofficial national anthem.” *New Statesman*, 25 March 2010, on-line 1 page

[**Todd, Ruthven.**] “Illuminated Poems.” *The Tiger’s Eye on Arts and Letters* [Westport, Connecticut], No. 1 (Oct 1947), 72-76.

“Illuminated Poems” consists of reproductions on glossy paper of (1) Blake’s *America* copperplate fragment<sup>877</sup> with one

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<sup>877</sup> The Contents page says that the *America* copperplate “etched in 1893

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sentence of text saying that “Now, in 1947, an experimenting poet [*Ruthven Todd*] and two artists [*S.W. Hayter*<sup>878</sup> and *Joan Miró*] have rediscovered Blake’s antique printing method and are making Illuminated Poems” (p. 72); (2) “The Engraver for Bill Hayter” with decorations which look like Aboriginal designs (p. 73); (3) “The Glass Tower”, undecorated (p. 74); (4) “An Alien World For Dolores Miró”, with curious unsigned pasted-on coloured designs [by her father Joan Miró] (p. 75).

According to “The Tale of the Contents” (p. 56), from which the title derives, Todd “is preparing a new book William Blake, *The Mental Prince*.”<sup>879</sup> He has written a full account of Blake’s method that will be printed in a technical magazine”<sup>880</sup>.

**Trilling, Daniel.** “Perspectives: Jah Wobble, musician, on William Blake.” *New Statesman*, No. 4952 (4 June 2009), 42 <**Blake (2010)§, under Wobble**>.

An interview: “If Blake had been my age in the 1970s, he would have been on the punk scene, without a doubt.”

**Tsuchiya, Shigeko.** “Seisei suru vision—Blake no *Milton* [Vision and Revision: Blake's *Milton*]”. *Jimbunken Kiyo*

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[i.e., 1793]” is in “the Rosenwald Collection in the Library of Congress”. Note *America* (1947), Foreword by Ruthven Todd (1947) <**BB #8**>.

<sup>878</sup> S.W. Hayter, *New Ways of Gravure* (1949) is partly about Todd and Miró.

<sup>879</sup> The galley proofs of Todd’s never published *William Blake: A Mental Prince* (London: Phoenix House, 1947) are with his papers in the Brotherton Library of Leeds University <**BBS p. 661**>.

<sup>880</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 <**BB #2853; Blake (2009)**>.

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[*Journal of the Institute of Cultural Science, Chuo University*],  
No. 67 (2010) 191-213. In Japanese

§**Vehlmann, Fabien.** *Green Manor No 2-3: Fantaisies meurtrières.* Dessins de Denis Bodart. (Marcinelle [Belgium]: Dupuis, 2005) **B.** §“In the head of William Blake.” In *The Inconvenience of Being Dead – Murderous Fancies.* [Tr. Luke Spearman.] (Canterbury, Kent: Cinebook, 2008)

A comic book or “graphic novel”.

§**Vidaković, Aleksandar.** “Blejkova stogodisnjica [Blake’s Centenary].” *Srpski Knjizevni Glasnik*, XXII, 2 (16 Sept 1927), 457-460. In Serbian

**Vine, Steve.** *William Blake.* (Horndon: Northcote House Publishers for the British Council, 2007) Writers and Their Work series 8°, xiv, 130 pp. ISBN: 9780746309803 **B.** §([No place:] Atlantic Publishers & Distributors, 2010) 144 pp.; ISBN: 9788126913206

§\***Viscomi, Joseph.** “Blake’s Illuminated Word.” Pp. 87-109 of *Art, Word, and Image: 2,000 Years of Visual/Textual Interaction.* Ed. John Dixon Hunt, David Lomas, Michael Corris. (London: Reaktion Books Ltd, 2009)

**W., R.G. [Richard Grant White.]** “William Blake.” *Galaxy*, V, 5 (May 1868), 652-656.

A biographical account, partly a review of Swinburne; “Blake was crazy”.

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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), 105-131.

§**Wells, Michael.** *William Blake; ):Freewilly*. (Hebburn: Artisanine, copyright 2009) 30 cm, 70 leaves; ISBN: 9780956284853 “plastic laminated covers and spiral binding”

**White, Helen C.** *The Mysticism of William Blake*. (Madison, 1927) <**BB #2950A-B**> C. §([Whitefish, Montana]: Kessinger Publishing, 2009) 9” x 6.2”, 276 pp.; ISBN: 9781436680523

**Whittaker, Jason.** “Sweet Roaming”: William Blake and the Fugs.” *Zoamorphosis: The Blake 2.0 Blog*, 14 July 2010.

§**Williams, John.** “The Place of William Blake in the Relationship of Romanticism to the Growth of Eighteenth Century Radical Thought in England.” York University D.Phil., 1975.

**Williams, Nicholas M.** “Blake Dead or Alive.” *Nineteenth-Century Literature*, LXIII, 4 (2009), 486-498 <**Blake (2010)§**>.

About “how Blake points to the problem of perceiving motion” (p. 498).

**Williams, Nicholas M.** “‘The Sciences of Life’: Living Form in William Blake and Aldous Huxley.” *Romanticism*, XV, 1 (2009), 42-53, on-line <**Blake (2010)§**>.

“Huxley steers a surprising course back to Blake as a catalysing figure” (p. 43).

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§**Woolford, John.** “Christina Rossetti and the ‘Rossetti Manuscript’ of William Blake.” *Journal of Pre-Raphaelite Studies*, N.S., XVIII (Fall 2009), 72-84.

**Wright, Thomas.** *The Life of William Blake* (1929, 1969, 1972) <**BB #3017A-C**> **D.** §([Whitefish, Montana]: Kessinger Publishing, 2003) 11” x 8.2”, 468 pp. **E.** §(2010) 8.5” x 11.1”, 468 pp.; ISBN: 9781161362381

§\***Yoder, R. Paul.** *The Narrative Structure of William Blake’s Poem JERUSALEM: A Revisionist Interpretation.* (Lewiston [N.Y.]: Edwin Mellen Press, 2010) 24 cm, v, 179 pp.; ISBN: 9780773436464

Foreword by **Nelson Hilton.**

§**Zakai, Avihu.** “Religion and the Newtonian Universe.” Chapter V of his *Jonathan Edwards’ Philosophy of Nature: The Re-Enchantment of the World in the Age of Scientific Reasoning.* (London: T. & T. Clark, 2010)

Reactions to Newtonian science by Jonathan Swift, John Edwards, George Berkeley, William Blake, and others.

**DIVISION II**  
**WILLIAM BLAKE’S CIRCLE**

**BARRY, James (1741-1806)**  
**Painter**

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Captions

**Dunne, Tom, & William Pressley**, ed. *James Barry, 1741-1806: History Painter*. (Burlington, Vermont, & Farnham, Surrey: Ashgate, 2010) 300 pp.; ISBN: 9780754666349

**William L. Pressly**. “Foreword: Barry Studies from a Bicentennial Perspective.”

**Tom Dunne**. “Introduction: James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”

**David H. Solkin**. “From Oddity to Odd Man Out: James Barry’s Critical Legacy, 1806-66.”

**Martin Myrone**. “James Barry’s ‘Hairbreath Niceties’: Risk, Reward, and the Reform of Culture Around 1770.”

**Fionnuala McManamon**. “James Barry: A History Painter in Paris in the 1760s.”

**Margaret W. Lind**. “‘Glowing Thoughts on Glowing Canvas’: James Barry’s Venus Rising from the Sea.”

**Martin Postle**. “Barry, Reynolds, and the British School.”

**Asia Haut**. “Barry and Fuseli: Exile and Expulsion.”

**David Bindman**. “The Politics of Envy: Blake and Barry.”

**John Barrell**. “Reform and Revolution: James Barry’s Writings in the 1790s.”

**Liam Lenihan**. “History Painting and Aesthetics: Barry and the Politics of Friendship.”

**Michael Phillips**. “No 36 Castle Street East: A Reconstruction of James Barry’s House, Painting and Printmaking Studio, and the Making of The Birth of Pandora.”

**William L. Pressly**. “Crowning the Victors at Olympia: The Great Room’s Primary Focus.”

**Daniel R. Guernsey**. “Barry’s Bosseut in Elysium: Catholicism and Counter-Revolution in the 1790s.”

**David G.C. Allan**. “‘A Monument to Perpetuate His Memory’: James Barry’s Adelphi Cycle Revisited.”

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**CUMBERLAND, George**  
*Lewina The Maid of Snowdon, A Tale*  
(1793)  
*A Poem on the Landscapes of Great-Britain*  
(1793)

**REVIEW**

**Anon.**, “Domestic Literature, For the Year 1793”, *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

“Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland,” are products of very different merits. The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [*Pp.* 272-272]

**PALMER, Samuel (1805-81)**  
**Painter, Blake's disciple**

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§**Shaw-Miller, Simon, and Sam Smiles**, ed. *Samuel Palmer Revisited*. ( Burlington, Vermont, & Farnham, Surrey: Ashgate, 2010)

**Sam Smiles & Simon Shaw-Miller**. “Preface.”

**William Vaughan**. “Introduction.”

**William Vaughan**. “Samuel Palmer’s 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 Palmer and Modern Culture.”

**Simon Shaw-Miller**. “Palmer and the Dark Pastoral in English Music of the Twentieth Century.”

**STEDMAN, John Gabriel (1744-1797)**  
**Soldier of Fortune**

§**Senior, Emily**. “‘Perfectly Whole’: Skin and Text in John Gabriel Stedman’s *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*.” *Eighteenth-Century Studies*, XLIV, 1 (2010), 39-56.

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**APPENDIX**  
***Blake Records Second Edition (2004)***  
**ADDENDA AND CORRIGENDA**

**P. 30**

To “in the Gothic manner” **ADD FOOTNOTE:**<sup>881</sup>

**P. 48**

To the added footnote account of Blake’s apprentice Thomas Owen, after “no other detail.” **ADD:**

He may be the Thomas, son of William and Mary Owen, who was born on 11 Nov 1775 and christened on 1 Dec 1775 at St Botolph Without Aldersgate. A note on RootsChat.com, which I have not been able to verify, says that this Thomas Owen was an historical engraver who died in 1851. In June 1788 he would have been 12½, somewhat young to begin his apprenticeship.

R.N. Essick, “Blake in the Marketplace 2010”, *Blake*, XLIV (2011), suggests that the hand of Thomas Owen may be found in the anonymous prints dated October 1790 to March 1791 in C.G. Salzmann’s *Elements of Morality* [tr. Mary Wollstonecraft] (1791):

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<sup>881</sup> Early Flaxman drawings of Gothic subjects inscribed by A.S. Mathew are discussed, and some reproduced, in David Bindman, “New Light on the Mathews: Flaxman’s and Blake’s Early Gothicism”, pp. 95-104 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).

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They are technically quite simple, in comparison with Blake's other etchings/engravings of the period, and contain awkward patches .... Perhaps the basic similarities in graphic syntax, but differences in the skilfulness of its execution, between Blake's pls. for Mary Wollstonecraft's *Original Stories from Real Life* (1791) and Salzmann pls. reveal the distinction between master and apprentice.

**P. 57 footnote**

After "in the BMPR." **ADD:**

Blake's "large collection of works of the mystical writers" included *The Mystical Initiations; or, Hymns of Orpheus*, tr. Thomas Taylor (1787), which he marked extensively.

**P. 59**

After "angry and bewildered" **ADD:**

Blake's father James Blake voted in 1749, 1774, 1780, and 1784, his brother John voted in 1784 and 1788,<sup>882</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>883</sup>

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<sup>882</sup> *BR* (2) 736, 742.

<sup>883</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.

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**P. 62**

For the prospectuses for *Hume's History of England* in the *Oracle* for 13 and 14 January 1792 **READ:**  
13-14, 30 January 1792<sup>884</sup>

**P. 78**

In footnote, after “were reported in”, **ADD:**  
*European Magazine and London Review*, LXXIII, xl (March 1818), 237, *Literary Panorama and National Register*, NS, VIII (Aug 1819), column 715, and

**P. 103**

After “used to admire—”, **ADD:**  
A coloured copy of *Little Tom* was probably sent also to John Flaxman.<sup>885</sup>

**P. 204**

To “Mr. Weller,” **ADD FOOTNOTE:**<sup>886</sup>

**P. 262**

For “Grave”, “amongst”, “and I hope” **READ:**  
Grave ... among ... & I hope

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<sup>884</sup> The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.

<sup>885</sup> The coloured copy of *Little Tom* in the Willis & Sotheran sale catalogue of 25 Dec 1862, Lot 118, follows six works from Flaxman's library (lots 116-117) and may, like them, have belonged to Flaxman.

<sup>886</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).

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**P. 262**

After “approbation.”, the next sentence does not begin a paragraph.

**P. 262**

To footnote 714 **ADD:**

The Blair subscription list includes under Newcastle-upon-Tyne “Mr. William Redhead, jun.”

**P. 281**

**ADD:**

On 25 June 1810 Cromek wrote to Bewick:

I thank you very kindly for your exertions relative to my publication of 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>887</sup>

**P. 306**

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<sup>887</sup> Transcript by T.H. Cromek in Princeton University Library. Under “Newcastle-upon-Tyne” in the *Grave* subscription list there were 7 names, including “Mr. Thomas Bewick” and “Middleton Hewitson, Esq.”

**William Blake and His Circle**  
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**ADD:**

Cromek wrote to Thomas Bewick in Newcastle on 24 December 1810:

I must now make my most grateful acknowledgements for your exertions in collecting the money for Blair's Grave. I am really ashamed that your fellow Townsmen should have trespassed so much on your patience and time.<sup>888</sup> ...

[*Postscript*] The Plate of the Canterbury Pilgrimage is advancing & will be ready for Publication next winter. M.<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. —<sup>889</sup>

**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>890</sup>

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<sup>888</sup> Of course the trespasser was Cromek.

<sup>889</sup> Manuscript transcript by T.H. Cromek in Princeton University library.

<sup>890</sup> The information about this Cumberland pocket book entry derives from Angus Whitehead, "Went to see Blake – also to Surgeons college": Blake and

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**P. 421**

To “‘we are all partakers of the divine nature’ – In this by the  
bye Bl: has but adopted an ancient Greek idea—Q<sup>y</sup> of Plato?”  
**ADD FOOTNOTE:**<sup>891</sup>

**P. 467 footnote**

After “this obituary was reprinted in” **ADD:**  
*Standard* [London], 18 Aug 1827

**P. 495**

For “ingenious”, “transcendent”, “Charlotte St” **READ:**  
ingenuous ... transcendant ... Charlotte S.<sup>t</sup>

**P. 496**

For “has produced” **READ:**  
produced

**Pp. 496-497**

Delete “the patron ... at any rate” and for “a few” **READ:**  
A few

**P. 497**

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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.

<sup>891</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.”

**William Blake and His Circle**  
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For “the Earl” **READ:**  
the Earl of Egremont

**P. 497**

After “James Ferguson of Tynemouth” **ADD FOOTNOTE:**<sup>892</sup>

**P. 638**

For “It is difficult ... Blair designs” **READ:**  
T.H. Cromek wrote that at the British Museum “I looked over Blake’s “Urizen” – a very mad work. It is the first part only and does not contain the subject which I have by him, and which I was told by M.<sup>r</sup> [*William Edward*] Frost [1810-77] A.R.A forms one of the illustrations.” (Manuscript in Princeton University Library.)

**P. 740**

After “John Blake of 32 Hog Lane was a Breaches-maker”  
**ADD:**  
who voted in 1780 (for Fox), 1784 (for Hood and Wray), and 1788 (for Hood).<sup>893</sup>

**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

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<sup>892</sup> See “The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake”, *Blake Journal*, No. 8 (2000), 7-22.

<sup>893</sup> London Lives 1690-1800 ([www.londonlives.org](http://www.londonlives.org)).

**William Blake and His Circle**  
Captions

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 Francoi□e”. Martin retired to France in 1821 (the business became Martin & Stockham in 1821-25) but returned to 17 South Molton Street in 1826-1830.<sup>894</sup>

**P. 758**

After “4[s] –<sup>3</sup>” **ADD:**

Perhaps “Blake’s Engravings” at 4s were *For Children: The Gates of Paradise* (1793), priced at 3s in “To the Public” (10 October 1793). Flaxman owned *For Children* (F) with an extra print.

**P. 838**

**For “Engraver (1746-c.1817)” READ:  
Engraver (1746-1814)**

For “at 16 ‘Change-Alley, Cornmarket in 1784-1817” **READ:**  
at 16 ‘Change-Alley, Cornmarket in 1785-1815<sup>895</sup>

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<sup>894</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.

<sup>895</sup> William B. Todd, *A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (London: Printing Historical Society, 1972), 20.

**William Blake and His Circle**  
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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>896</sup>

**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

**ADD:**

**Of His Majesty’s Ship Phoenix**

William Blake’s will (PCC) was proved 23 March 1757  
(ll).

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<sup>896</sup> *Gentleman’s Magazine* (Sept 1814); *European Magazine*, LXVI (Sept 1814), 277;  
*Monthly Magazine*, XXXVIII (1 Oct 1814), 283 (reading “in ‘Change-Alley” for “At Malden,  
Essex”), *New Monthly Magazine*, II (1 Oct 1814), 276 (“At Malden, W.S. Blake, esq. of London”).

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**ADD:**

**Of St Thomas Hospital**

He was one of the Governors Takers-In of Patients in St Thomas Hospital, 24 June 1758 (ll).

**ADD:**

**Gentleman, of Whitehall, Westminster (1759)**

His will (PCC) was proved 2 May 1759 (ll).

**ADD:**

**Watchmaker (1764-75)**

William Blake, apprentice to William Richards, watchmaker, was present at the trial 7 June 1764 of Elizabeth Cooper for stealing spoons (ll). His son was apprenticed as a printer in 1768 (*BR* (2) 840). While at Steyning Lane, on 1 January 1775 he took out an insurance policy for 1777-80 (ll).

**ADD:**

**Juror (1765-1798)**

William Blake was a juror at trials on 30 Oct, 24 Dec 1765, 1 Sept 1767, 30 July 1773, 30 Dec 1785, 13, 19 Sept 1796, 28 Jan, 26 May 1797, and 10 April 1798 (ll).

**ADD:**

**Sailor (1767)**

The will (PCC) of William Blake, steward and sailmaker of the Elizabeth Transport, was proved 2 December 1767 (ll).

**ADD:**

**Carpenter (1784)**

William Blake, Carpenter, of Mercer Street, St Martin's

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in the Fields, voted in 1784 for Percy and Clinton (ll).

**ADD:**

**Organ Bellows Blower (1775-77)**

William Blake was paid on 1 April 1775 and 10 August 1777 for one quarter of blowing the bellows of the organ of St Botolph, Aldgate Parish (ll).

**ADD:**

**Oath Swearer (1775)**

William Blake took the oath at the City of London Sessions 9 August 1775 at a trial for breaking and entering (ll).

**ADD:**

**Lunatic and Suicide (1778)**

William Blake of St James Parish “hanged himself [*with a garter*], being lunatic”, according to the coroner’s jury held on 14 August 1778 (ll).

**ADD:**

**Warehouseman (1765-1801)**

He took out fire insurance on 1 January 1779 (ll); in his insurance policy for 1 January 1785 he is described as a Morocco Leather Manufacturer of Aldersgate Street, Chiswick (ll).

**ADD:**

**Sailor (1781)**

William Blake, carpenter, was recruited 1 January 1781

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by the Marine Society to serve at sea (ll).

**ADD:**

**William Blake (1781-1853)**  
**of Portland Place and Danesbury House**

William Blake of Danesbury and Portland Place died 24 November 1853, age 72, according to Gentleman's Magazine, CXCVII (1853), 107.

**ADD:**

**Lunatic and Suicide (1783)**

At a coroner's inquest on 4 April 1783, it was determined that William Blake was a lunatic who drowned himself (ll).

**ADD:**

**Porter (1784)**

William Blake, Porter, of Castle Street, St Martin's-in-the-Fields, voted in 1784 for Hood and Wray (ll).

**ADD:**

**Coachman (1788)**

William Blake, Coachman, of Sutton Street, St Anne, Soho, voted in 1788 for Hood (ll). He may be the Coachman who benefited from the will of Rebekah Bliss (d. 1839).

**ADD:**

**Gardener (1788)**

William Blake, Gardener, of St Margaret, Westminster, voted in 1788 for Townshend (ll).

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**ADD:**

**Fishmonger, Lunatic, Suicide (1792)**

At the coroner's inquest of 2 July 1792, it was determined that William Blake, fishmonger, with a wife and five children, was a lunatic when he hanged himself (ll).

**ADD:**

**Rioter (1798)**

William Blake was found guilty on 1 April 1798 of Assault and Riot (ll).

**ADD:**

**Lunatic and Suicide (1799)**

The coroner's jury determined on 6 July 1799 that William Blake drowned himself when lunatic and distracted (ll).

**ADD:**

**Seaman (1801)**

The will (PCC) of William Blake, seaman of H.M. ship Heroine was proved 27 January 1800 (ll).

**ADD:**

**Seaman (1802)**

William Blake, a boy of Drury Lane, was recruited to Service at Sea on 1 January 1802 (ll).

**ADD:**

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**Will Proved (1802)**

The will (PCC) of William Blake of St James, Clerkenwell, was proved on 8 May 1802 (ll).

**ADD:**

**Of Sunbury Place (1803)**

The will (PCC) of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 (ll).

**ADD:**

**Carpenter (1807)**

The will (PCC) of William Blake, Carpenter, of Croydon, Surrey, was proved on 11 September 1807 (ll).

**ADD:**

**Pauper (1807)**

William Blake, age 64, a pauper, was in the workhouse on 27 March 1816 (ll).

**P. 862 footnote 19**

After "1411" **ADD:**

T.H. Cromek wrote c. 1862 in his Memoir: "I was the person who put the letter in the hands of Allan Cunningham [*d. 1842*]. Where it is now I know not" (Princeton University Library).