
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>


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


William Blake and His Circle
Part VI: Biography and Criticism


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).


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
William Blake and His Circle
Part VI: Criticism

[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")


§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


§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
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])
George Gurley (Kansas City Star), "Illuminating the visions of William Blake", Chicago Tribune, 23 April 1996, Section 2, p. 3 (Ackroyd's "stylish writing [is] lyrical and illuminating without being intrusive" -- and Mr Gurley has discovered that Blake "could swear in nine languages")

§ Colin Steel, Australian Book Collector (April 1996) (with another)

Anon., Lonsdale: The International Quarterly of The Romantic Six, II, ii (April 1996), 11-[15] (review of Chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [p. 12])

§ Book World [Washington Post], XXVI (12 May 1996), l+

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

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

*Kennedy Fraser, "Piper Pipe that Song Again: Peter Ackroyd finds a William Blake for our time", New Yorker, 27 May 1996, pp. 126-131 ("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

§*Wilson Quarterly* [Palm Coast, Florida], XX (Summer 1996), 96+
§*Publishers Weekly*, CCXLIII (4 Nov 1996), 42
§*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*, XCIJI (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")
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 Nemeck, *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

"I want ... to describe those London luminaries and Cockneys [chiefly "that Cockney visionary William Blake", Dickens and J.M.W. Turner] who in their art have expressed the true nature and spirit of" London. "Cockney" here appears to mean someone who epitomizes London.

When he was young, "Blake and all his friends were committed political radicals", and "In fact he had worked within a radical milieu all his life. His parents were of old city stock characterised by its republican attitudes ...."

About Blake’s 250th anniversary.

*Ackroyd, Peter. “Oh come, all ye faithful: Inspired by Milton’s formidable personal piety, William Blake sought to
create his own system in words and images to rouse the nation from spiritual slumber.” *Guardian* [London], 26 April 2003, on-line.


"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."


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


**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


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


**REVIEWS**

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


"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).


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)
§Remi G. Dubuque, *Thought*, XXXIX (1964), 618-619
D.V. E[rdman], *Philological Quarterly*, XLIII (1964), 447-448
§E.J. Rose, *Dalhousie Review*, XLIV (1964), 351-353
Michael J. Tolley, *English Language Notes*, II (1964), 140-144
§Martin K. Nurmi, *Criticism*, VII (1965), 110-111
§Donald Weeks, *Journal of Aesthetics and Art Criticism*, XXIII (1965), 394-395
§Henri Lemaitre, “A propos de William Blake”, *Etudes anglaises*, XX (July-Sept 1967), 289-296, in French (with 4 others)


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

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


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


Charles Lamb admired "The Tyger".

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.


Without the help of any suggestion whatever from any external object on which he might be gazing, that sweet, strange enthusiast, the painter Blake, had the power, sometimes voluntary and sometimes involuntary, of calling up a face, and seeing with with his bodily eyes projected in palpable semblance on the air or the wall before him ....


  Announcement of "a three-month ban to enable a British institution to raise about £650,000 to buy God Blessing the Seventh Day". (By the summer of 2001 it was in the United States, according to R.N. Essick, "Blake in the Marketplace, 2001", Blake, XXXV [2002], 111.)


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


  Blake's ideas are said to be similar to those in the 13th-Century Muslim "Wisdom of Illumination, Hikmat al-Israq" in which "Man is a fallen angel whose soul belongs to a cosmos of light while his body ... belongs to a world of darkness" (pp. 37, 57), though no direct source for Blake is suggested.


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


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


Chiefly an interview with William Bolcom about a performance on 17 November 1996 at South Bank of his setting of *Songs of Innocence and of Experience*.


According to Altizer’s new “Afterword” (pp. 201-209 of the 2000 edition), the chief changes needed in the book are taking into account (1) the “proliferating” Blake scholarship and criticism, (2) the integral relationship of “Blake’s vision and the Christian epic tradition”, and (3) the “extraordinarily complex” nature of “Blake’s relationship to Gnosticism” (pp. 201, 204).
REVIEWS

1969


§Francis G. Wilson, *Modern Age*, XI (1967), 419-421 (with others)

D.V. Erdman, *English Language Notes*, VI (1968), 20

Thomas Merton, “Blake and the New Theology.”


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

2000


Martin Hummel. (Hamburg: Buske, 1998) Romanistik in Geschichte und Gegenwart Beiheft 1 In Portuguese
On translations of Blake into Portuguese.

Apparently about poems inspired by Blake.

Blake was an antinomian; "the final three chapters recontextualize woman".

Among Friends of Jackson Library
[University of North Carolina, Greensboro]
Volume I, Issue 3
(Fall 2001)
*Dr. William K. Finley (Special Collections Librarian). "Dreamer of Dreams: William Blake, Poet and Artist." Pp. 2-4. (A summary of his life and works.)

 Concerns Blake (especially *Milton*), Mary Wollstonecraft, Percy Bysshe Shelley, and Mary Shelley.

**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>


 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 Yottsu no Zoas ni tsuite -- Jesus kan o chushin ni: Blake's The Four Zoas." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English*


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).

William Blake and His Circle
Part VI: Biography and Criticism

A record of research there in 1990.


REVIEW


Tokai *English Literary Society, Gifu Women's University*, No. 3 (1991), 1-22.


A dissertation arguing that in “*The Four Zoas, Milton* and *Jerusalem*, Blake emerges as an advocate of a utopian existence with complete gender equality” (p. 1).


“I will dismantle the claims that define Blake as condescending towards the female sex” and “demonstrate the hitherto unacknowledged significance of Blake’s female characters” (p. 2), especially in *The Four Zoas* (pp. 60-121), *Milton* (pp. 122-157), and *Jerusalem* (pp. 158-190).

**REVIEWS**


*Eugenie Freed*, *Blake Journal*, No. 10 (2007), 88-95 (his “careful and sensitive ... readings are consistently compromised ... by Ankarsjö’s neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter work – and by the lamentable absence of Catherine Blake from these pages” [p. 94])

**G.A. Rosso**, *Blake*, XLI (2007-8), 133-135 (a “well-meaning book”, though “Ankarsjö ... tends to misread and take things out of context”; “his study
appears somewhat reductive in the light of resurgent feminist scholarship”)


About Blake and the Moravians.


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*)


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


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 ....

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


A description of the discovery of the New Zealand *Job* watercolours, saying "there is every reason for the assumption that Linnell gave the Blake paintings to his young friend before the latter set out for New Zealand".

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

Three drawings from the Graham Robertson bequest.

About the Felpham Rummer.


Professor David Worrall is alleged to believe that Blake “may have been inspired by fields by the River Trent near Gainsborough” to write his “Jerusalem” hymn in Milton when he “visited the area to see his mother”.


“as developed in Blake’s Illustrations of the Night Thoughts, the last scene becomes grotesquely sublime.” (208)
The “last scene” is apparently about the vale of Death in Night III, but I do not find a design which is especially apt.


"'Fine madness' outmeasured Blake's sanity."

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


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".


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].

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


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


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


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


From Graham Robertson bequest of 3 Blakes.

A summary.


*Europe* [B] and *Visions of the Daughters of Albion* [C], valued at £20,118, were accepted from the estate of the late Rolf, Baron Cunliffe for the Hunterian Library of Glasgow University.


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


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

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


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


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

**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.

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


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

*Anon.* “Blake (Guillermo).” *Encyclopedia Universal Illvstrada Europe-Americana*, VIII (Barcelona: Hijos de España, [c. 1960]), 1058-1059. In Spanish

**Anon.** "Blake House." *Daily Telegraph* [London], Wednesday 7 Oct 19[ ].

About Blake's South Molton Street residence which is for sale to "William Blake enthusiasts" for £1,500,000.

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

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


On the Epstein bust of Blake unveiled in Westminster Abbey.

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

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

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

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

Anon. “Blake, Katherine.” P. 111 of A Cyclopaedia of Female Biography: Consisting of Sketches of All Women Who Have

Quotes Cunningham about her.


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


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


The "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).

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


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


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


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


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


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


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>.

1860). <Bodley>

The Arlington Court Picture on loan to the Tate.

Because tourists invaded the Felpham Cottage when a plaque was put on it, the Council has agreed to remove the plaque.

The home is at 17 South Molton Street.


On their provenance.


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

**REVIEW Referring to Blake**

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


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


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).


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


Quotes Cunningham about Blake and the Archangel Gabriel.


Discusses Dickens’s “Prose Christmas Carol”: “It is easy to say what this ghost-story is not. It is not a matter of fact, like the Cock-lane Ghost; it is not super-imaginative, like Blake’s famous Ghost of a Flea. It is a Ghost full of solidities.” (P. 86)


Despite "the rumour that his [Blake's] house in South Molton Street, London, has been scheduled for conversion to a
betting shop", the betting firm could not get the lease, and instead "the property ... is about to fall to a couturier."


The plaque on Blake's Felpham cottage seemed to invite unwanted invasions of tourists.


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).

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.”


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


Holy Thursday “was commemorated in the following simple lines by Blake, an eccentric but powerful artist, who published them in a curious little volume, entitled ‘Songs of Innocence’” (p. 424). A vignette represents “Cheapside – Children from the Parochial and Ward Schools going to St. Paul’s” (p. 424).


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

"To bring his [Blake's] diversity into one re-publication ... is impossible", but the Blake Trust will try, beginning with Jerusalem.


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."
2F.

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

§**Anon.**. “Facsimiles of Three of the Illustrations by W. Blake
to The Pastorals of Virgil.” *Century Guild Hobby Horse*, No.
11 (June 1888).
Anon. “Fanaticism.” *Correspondent* [N.Y.], III, 22 (21 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 Swedenbour. 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.


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


Schiavonetti’s “portraits of Vandyke and Blake ... entitle him to a high rank”.


“In Fountain Court lived and died that gentle enthusiast in his own art, the poet-painter William Blake. The account of
Blake’s death-bed is one of the most pleasing and painful pieces of biographical narrative in the English language.” (p. 388)


The Victoria and Albert Museum bought four Blakes, including “The Fall of Man” from William Stirling of Keir, and “The Virgin and Child in Egypt” was the gift of an anonymous American benefactor.


At the Royal Academy, Flaxman “joined with Blake and Stothard, both artists of original talent; but, like their more eminent companion, less favoured by fortune than many not so deserving of patronage and applause” (p. 336).

About Blake’s engravings for Hesiod, adapted from Cunningham: “William Blake, a man of real genius ... an engraver of rare ability, a man of transcendant imagination ... Flaxman and Blake resembled one another personally” (pp. 96-98).

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

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


About the recently "unearthed" Blake-Varley sketchbook.

§Anon. (An American Artist) *Hand-book of Young Artists and Amateurs in Oil-Painting.* (N.Y., 1845)

**REVIEW**

Anon., *Methodist Quarterly Review* [N.Y.], XXX (3S, VIII) (April 1848), 242 <California (Davis)>:

Cites Cunningham:

The selfishness of the president [*Sir Joshua Reynolds*] was not less destructive to the interests
of arts than the madness of Blake, whose “method of coloring was a secret which he kept to himself, or confided only to his wife, believing that it was revealed to him in a vision, and that he was bound in honor to conceal it from the world.”


A record of deaths in 1820. The list of Hayley’s works includes *Ballads* (1805) which “furent composées pour accompagner une collection de dessins, de l’ingénieux et bizarre William Blake.” (P. 362)

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

"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.”

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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The find is Blake's designs for Gray.

<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.


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.  
<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)


541 The individual issues are called *Kunst-Blatt.*
In German <California (Davis)>
Anon. cites the *Annual Biography and Obituary*, XII, about “George Cumberland, Sharp, Blake, und besonders Stothard” (p. 261).


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


Four paragraphs about their relationship.


"This poem [from the Pickering Manuscript] is definitely a Song of Experience because it is taken into the fold of guilt, unanswered questions, protest, and resistance."


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

“Now we have seen sundry Satanisms in our day -- Fuseli, Lawrence, Stothard and Blake tried their talents on the great apostate, and all, in our opinion, more or less failed” (p. 459). (The only publicly visible illustration by Blake for Milton had been in his 1809 exhibition.)


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

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

About its provenance.


Mostly about Joan of Arc. The visionary Heads of “the English artist William Blake, who died in 1812” are used to explain Joan’s voices.


It includes a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Philips’s *sic* picture; are wonders in the style he adopted.” (p. 577)

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


An obituary.

**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.


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.

<California (Berkeley)>

It concerns a story about Mozart’s “Requiem” in the Saturday Magazine (No. 77). Mozart was commissioned to compose his “Requiem” by a mysterious stranger, and he died while writing it.

Works of extraordinary genius have been often undertaken with a fervid impulse which the artist considered inspiration, and have been hurried on “day and night,” like Mozart’s Requiem, till exhaustion of mind and body left the gifted enthusiast a prey to every melancholy feeling and awful foreboding. ... But the case of that extraordinary artist, the late William Blake, is still more in point. Before undertaking any work of extraordinary effort, he was stimulated by supposed mysterious communications; he thought that he beheld and conversed with the shades of the mighty dead; he was told what he must paint; and the objects to be described were placed, as he imagined, in glowing vision before his eyes; his aërial visitants watched the progress of his work; and his wife, fully believing all her husband’s marvellous stories, viewed him as a being whose pictorial genius was heavenly inspiration, and who was excited to the exercise of his art, not by the ordinary inducements of wealth or celebrity, or even by the inner dictates of genius, but by supernatural messages and suggestions, as
inexplicable as the request of Mozart’s mysterious stranger.

... It is most probable, if the circumstance really happened [to Mozart], and was not a mere hallucination, that it could have been explained at the time, had sufficient attention been given for that purpose ... such stories should not be protruded unexplained, upon the credulous reader ... [p. 655].


“Robert Blake, the painter, used to see apparitions so distinctly as to paint them ...” (p. 4).

*AAnon.* "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".


On nine new Blake books.


"This is a Song of Innocence because night seems to be the logical and rational time to present and also illustrate the
belief that all creatures are equal in God's eyes and all creatures are protected accordingly."


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

**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]


Swedenborg “had a tendency to *spiritualize* material objects, and *materialize* spiritual entities.” “We may also cite
a more recent instance – that of Blake, the artist, well known as having illustrated ‘Blair’s Grave’ and ‘Young’s Night Thoughts.’” Of the Visionary Heads he writes:

We ask what were these ideal sitters but actual apparitions – the beings of his vivid ideality, revived by strong and vivid reminiscences of works in which they had been delineated, and which he had reproduced in his waking-dream, and through the influence of his powerful organ of marvellousness he had regarded them as living personages? [P. 307]


The India ink and watercolour drawing for America pl. 7 on blue (really greenish-grey) paper, 16.8 x 27.3 cm, was (1) Offered in American Art Association Gallery Old Master catalogue ("1901"), Lot 783; (2) Acquired by Professor Charles Edwin West; (3) Acquired in 1945 by The Old Print Shop of Harry Shaw Newman and offered in *Anon., "An Original Drawing by William Blake", Portfolio [Old Print Shop, N.Y.], IV (1945), 148-152, 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.

“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)


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


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”.


"We are glad of a pretext [the publication of Sampson's *Poems of William Blake*] to write about them". "There are no words in our language so unalterable as his."
   Mentions Blake’s visions; “Blake, the painter, lived in an ideal world ...” (p. 334).

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

   An obituary.


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

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

Anon. “Richard Bean, Esq.” Gentleman’s Magazine,

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.”


Cosway “pretended to raise up ‘the dead of the earth’ ... Blake the painter did the same ...” (p. 316).


The thatching on Blake's Felpham cottage is being replaced.


On the probable sale of the Palmer proofs of Virgil.


Chiefly a photograph of Blake's Cottage at Felpham.


Under Schiavonetti it lists “une suite d’eaux-fortes, d’après Blake, pour … le Tombeau de Blair”. The account in Biographie universelle is very similar.


”the free etching of Blake’s illustrations to Blair’s ‘Grave,’ and the beautiful head of Blake prefixed to that work, are deservedly much admired.”


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.** “Sketch of Blake, the Painter.” *Spirit of the English Magazines* [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>.


"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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542 The volume title page calls it *The Atheneum; or Spirit of the English Magazines*. 
William Blake and His Circle
Part VI: Biography and Criticism

*aus Prevorst: Originalien und Lesefrüchte für Freunde des inner Lebens, VII (1835), 168. <University of Lausanne>*
About dreams and “Blake’schen Visionen”.

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".

In part about Blake’s Visionary Heads.

Colour prints from Graham Robertson.

Partly about Blake's Cottage at Felpham.

“Blake’s house” is the one at 17 South Molton Street.


The late ingenious and unfortunate Blake, it will be remembered, considered himself endowed with the power of calling up from the dead any individual whose portrait he might be desirous of painting, and used frequently to point out to his friends the forms of the departed prince and philosopher as being actually present in his studio. A portion of this enthusiasm is inseparable from an expansive and poetical imagination [p. 22].


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

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


Seven reproductions, four of them by or of Blake.


About the "New Zealand" set of Job drawings.


On the radio-play "tonight" of Ian Rodger.


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

“The Bean Trust” at the University of Essex.

*Anon.* *The University of York The Centre for Eighteenth Century Studies presents An Evening with William Blake with Tracy Chevalier (author of Girl with a Pearl Earring) and A Musical performance of Blake’s works 8:00 pm, Tuesday 31st July 2007* Venue: Bootham School York (York, 2007) 8o, 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.


A review of a performance.


Reproductions of five heads from the Blake-Varley sketchbook.

Anon. “Visions of Blake, the Artist.” *Times* [London], 27 Jan 1830, p. 3, column 6.
Quotation of the first three sentences of Cunningham’s life of Blake, ¶37, about Blake’s Visionary Heads of William Wallace and Edward I.543

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

Quotes ¶37 from [Cunningham’s] “Lives of the Painters.” It may derive from the essays called “Visions of Blake the Artist”, Times (2 Jan 1830), 3; Casket [Philadelphia], V (May 1830), 231-232 <BB #1045> which quotes Cunningham ¶36-39, 41; or New-England Weekly Review [Hartford, Connecticut], 3 May 1830, p. 1, which quotes ¶36-37 <BB #1046>.

Anon. “Von der Londoner Industrieaustellung ... II”, Deutsches Museum [Leipzig], XII, 36 (4 Sept 1862), 368-375. <Harvard>

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

Munchen>

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

**Anon.** “Was den Greichen noch übrig bleibt?” *Politisches Journal nebst Anzeige von gelehrt en 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.


“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.

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.


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).


Centenary observations.


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


All from the Library of Congress.


An independent essay based on J.T. Smith (1828) and
William Blake and His Circle
Part VI: Biography and Criticism

Cunningham (1830) but with information about Catherine Blake in 1831.


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


Bicentennial summary: Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, was once asked if he did not think Blake was 'cracked.' 'Yes, ... but his is a crack that lets in the Light."

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


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.


Description of 23 Hercules Buildings, "blackened, untentanted, glassless ... [waiting] for the coming of the housebreakers", and of Blake's Felpham cottage.


Degale bought it at Christie’s.


Caption for a photograph.


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.
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).


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


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


"The Triple Hecate" was found by Mr Robert Steele "in the board room of the [unidentified Edinburgh] library" and is now on exhibition with other Blake prints in Bury Street.

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)


A poem-by-poem analysis; the “insistent and continuous eagerness to be acclimatised to the lost region of Eternity as an anticipatory gesture is very much in evidence in the *Songs*” (p. 84).


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


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


Kathleen Raine, "Foreword" (pp. ix-xii). The "Prophecies" dealt with are *The French Revolution, Marriage, Visions, America, Europe, Urizen*, and "The Mental Traveller", with Appendices on "Double Perspective of Songs of Experience" (pp. 85-110) and "Blake and the Kabbalah" (pp. 111-130); the latter speaks of "the innumerable translations of the Zohar ... in the eighteenth century" (pp. 111-112).

**REVIEW**

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

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


**Anzai, Keiko.** "Blake, Lambeth Shohon ni okeru 'Namida' to 'Kozui': Tears and Deluge in Blake's Lambeth Books."

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. "Yokuatsu no Katachi -- William Blake Newton no Shinborizumu: A Depraved Form – The


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.


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


It deals with (1) Blake's influence on Kenzaburo Oe; (2) "Meiji-ki ni okeru Blake no Shi no Hoyaku [Several Blake
Poems Translated into Japanese in the Meiji Era]; (3) "Eibungakusha to Blake (Lafcadio Hearn to Natsume Soseki) [Japanese Scholars of English Literature in the Meiji Era and Blake (Lafcadio Hearn and Soseki Natsume)]"; (4) "Blake no 'Hai' [Blake's 'The Fly']" (translations of 'The Fly' in Seika Mayama's novel Hai [The Fly] [1907] and by Ariake Kanbara as "Aobae [The Blue Fly]" [1906]); (5) "'Yameru Bara' ['The Sick Rose']" (its relevance to Rofu Miki's poem "Yameru Bara [The Sick Rose]" [1980] and Haruo Sato's novel Denen no Yuuutsu [Pastoral Melancholy] [1919]); (6) Conclusion.


"Blake's 'self-annihilation' is not a step toward achieving absolute self-identity but a moment of the radically changing relationship between the self and the other", like Milton's "redemption of the others such as his Emanation and Satan".

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


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. 544 “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.

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

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


Does The British Library really "wish to associate itself with Blake's graceful ridicule of Newton" exhibited in the "twelve-foot high [bronze] figure of Sir Isaac Newton, 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.


Asakawa, Yaushi. "William Blake Job-ki Sashie no Seiritsu Katei ni tsuite [On a Process of Forming Blake's Illustrations

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]".


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


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


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

**REVIEWS**


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


**REVIEWS**

D.W. Dörrbecker, *Blake*, XXII, 2 (Fall 1988), 42

*Paul Mann, Blake*, XXIII, 2 (Fall 1989), 80-87


§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])

Ault, Donald, Re-visioning William Blake’s *The Four Zoas* (1987) <BBS>


**REVIEWS**

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


*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)

REVIEW

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

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

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

B

“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”.


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

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

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


Mentions “un halluciné de Bedlam, nommé Blake, dont l’histoire, publiée dans la Revue Britannique, a été reproduite par M. Brierre de Boismont.” “Blake, en effet,

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conversait d’âme à âme avec les nombreux personages” (p. 192).


**REVIEW**

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


**REVIEWS**

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

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


*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


Blake's design of "War Unchained by an Angel, Fire, Pestilence and Famine Following" was said to outdo "most of
the strange flights in our memory" in an anonymous review in the *Morning Chronicle*, 27 May 1784.


"Interactive" narratives for children of what Blake saw, derived from his poems and his biography, each concluding: "You can [see the same things], if you only imagine!"


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

About Blake's cottage at Felpham.


An impressive and learned essay arguing that “Blake engages the Hebraic, Christian, and English prophetic traditions in a spectacular and highly self-conscious way” (p. 128).

§**Balmont, K.** "Praotets sovremennich simvolistov (Vil'yam Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)]." Part I, pp. 43-48 of his *Gornie Vershini [Mountain Peaks].* (Moscow, 1904) In Russian <BB>

**REVIEWS**

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

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


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


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

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


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


An 111-page effort in 55 poems and four essays "on contemporary visionary poetics, its theoretical and artistic roots in William Blake, and the forms it is taking in present day expression".


On Blake’s grave.

Fantasy fiction; “Named Person: William Blake”.


“Concerned with an expansive definition of treason in 1794, Blake utilized the cultural conflation of prophet with madman and encoded his prophetic books with a form of internal contradiction analogous to legal conceptions of insanity – an internally divided subject was deemed incompetent to stand trial or instigate legal proceedings” (p. 977).


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


Chapter Four focuses on "the belief, shared by Dillard, Levertov, and William Blake, that the imagination connects the individual with the world and God", and Chapter Five is on Blake and Jung.


Pace Beynon, in Wales Blake's "Jerusalem" lyric from Milton is sung enthusiastically in Welsh, with "England" translated as "Cymru".


“il mostró nelle acque forti pel poema la Tomba, del Blair de’ disegni del Blake ...” (p. 426).

*Basler, Amanda, Adam Bloom, Breck Bunce, Dianna Carlin, Seth Cohen, Mary Conway, Andrew Crosby, Ben Ewy, Justin Garner, Mary Lou Griffin, Judy Rosowski, John Wright, "anon.", William Bolcom, James Fox, Brenda Foster, Christine McGinley, Leo McNamara, Michael Nowak, John Price-Wilkin, Nancy Willard, James Winn, Jonathan Wright. "*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.” *Prabuddha Bharata* [Kolkata, India], CX, 6 (June 2005), 338-339.


"Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself ... reincarnates, in a radically Christian sense, the dead" (p. 118).

Deals particularly with Golgonooza, Burke, and Kant.

§Baulch, David M.  "Reading Coleridge Reading Blake."  

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._"  

Though "Blake and Kant had little or no knowledge of each other's work, there is much to be gained from a comparison of their thought" (p. 204).


_"When Blake writes [in MILTON] about 'the Sublime of the Bible,' it is not the Bible itself that functions as a sublime object:  instead, the Bible becomes the site of the sublime experience for a Redeemed or Reprobate reader"._

§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.

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


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”)


**Elizabeth B. Bentley**, *Blake*, XLI (2007), 91 (“I recommend this book to adolescents and to anyone teaching them”)


§ Book List ("A fine biography")

Anon., BCP (one paragraph: "A wonderful biography")

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


About "the insensibility of Mr. Churton Collins to the peculiar qualities of Blake's ... writing".

For ramifications of this TLS teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902.


"No English writer has so completely demanded to be taken on his own terms; no writer more fully rewards those who are prepared to do so" (p. 68).


“Throughout the Prophetic Books, the prospect of falling into ‘Non-Entity’ ... is the ultimate nightmare” (p. 19).

**REVIEW**


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

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

**REVIEWS**


§Peter Dickinson, *Punch*, 6 March 1968

Désirée Hirst, *Blake Studies*, I, 1 (Fall 1968), 98-101 (with another)

§Gilbert Thomas, *English*, XVII (1968), 102-103 (with others)


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


REVIEWS

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


Gilbert Thomas, *English*, XIX (Summer 1970), 66 (with another)

§Margaret Bottrall, *Critical Quarterly*, XII (Autumn 1970), 286


§Rodney M. Baine, *Georgia Review*, XXV (Summer 1971), 238-241 (with 4 others)

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


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)

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


Especially about Blake, Coleridge, and Wordsworth.


**REVIEWS**


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


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

**REVIEW**


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


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.


About the millenarian contexts of the poems.


**REVIEWS**

§Anon., *Choice*, XXI (1984), 1130

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

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

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

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


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


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

**REVIEWS**


Dennis M. Welch, *Blake*, XXVII, 3 (Winter 1993-94), 91-94 (despite some "quibbles", Welch concludes that this is "a splendid advanced introduction to Blake")


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

(Behrendt's book "can be very rewarding ... but there are problems")


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


*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."


**REVIEW**

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


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).


**REVIEWS**


<New York Public Library> (Quotes Blake [Descriptive Catalogue ¶17]: “As Linnaeus numbered the plants, so Chaucer numbered the classes of men” [pp. 438, 228)]

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


“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.


Evidence that “the story of Blake and his wife naked in the garden is not true” (p. 118).


Blake's letter of Autumn 1800, untraced by Blake scholars since 1890, has been in Yale since 1973; it is here reproduced and transcribed litteratim for the first time.

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).


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”.


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


**ADDENDA AND CORRIGENDA**


**REVIEWS**

1969


**M.D. P[aley],** *Blake Newsletter*, III, 4 (May 1970), 90-91


**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")


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


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*
Post Magazine, 11 Dec 2004, pp. 26-27⁵⁴⁶ (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])


Jason Whittaker, Year’s Work in English Studies, LXXXV covering work published in 2004 (2007), 612-613


REVIEWS
Times Literary Supplement, 14 Oct 1988, p. 1159

⁵⁴⁶ 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.

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 ...")


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


The correct title is "William Blake and the Alchemical Philosophers".

Ten tables of tentative data lead to the “stupendous simplification” of Bentley’s Theory of Engraving:  \( E = MG^2 \) – Engraving equals Money Times Genius\(^2\).

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.


“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).


These letters from Catherine Blake were first published in John Gore, "Three Centuries of Discrimination", *Apollo*, CV (1977), 346-357.

"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**


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**REVIEW**

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

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

James Parker[’s life] ... has now [been] substantially charted”)


The Blake examples are chiefly "The Felpham Rummer", America (B), and There is No Natural Religion, based on the work of Robert Essick and Joseph Viscomi.


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**

**Robert. F. Gleckner**, *Romantic Movement* for 1993 (1994) ("Interesting additions to what we know already (largely from Bentley")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 324 ("written fascinatingly")


**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 15


This is a factual biography incorporating all the significant evidence (a good deal of it previously unpublished) and including, in a tardy appendix (pp. 493-498), 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
Nabis and Oriental art roll off the North American presses", *Art Newspaper*, No. 113 (April 2001), 62 ("it revels in the otherworldliness of the artist")

*Leo Carey*, "Books Current: 'The Author & Printer W Blake''", *New Yorker*, 9 April 2001, p. 18 (with 2 others) ("Failing to find a market for his work", Blake and "his adoring wife, retreated into a 'community of two'"")

*Phillip Hensher*, "Come and see my etchings: There's little of Blake the poet here, but this biography does illuminate his engravings", *Observer* [London], 13 May 2001 (Bentley "writes badly", exhibiting "insensitivity to tone", and offering "erroneous" readings of poems, but the book is occasionally a "useful guide" because of its "concentration on Blake as a craftsman". The reproduction in the review is of the very interesting Blake window in St Mary's church, Battersea, where Blake was married)

*Thomas Wright*, "'Ankles, swollen, 434n': No detail is too dull for this plodding Life", *Daily Telegraph* [London], 19 May 2001 ("Bentley fails to give a shape to his unwieldy and constantly repetitive narrative")

*Jonathan Bate*, "Immortal hand and eye: Jonathan Bate on a painstaking Life which does not address the poet's mysteriousness", *Sunday Telegraph* [London], 20 May 2001 ("For scholars, this will be a permanently valuable resource ... comprehensive,
accurate, and judicious .... But it is not, alas, the place for the general reader to begin")


*Thomas Kilroy*, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything", *Irish Times* (Dublin), 2 June 2001 (with another) ("G.E. Bentley's definitive, documentary-style biography ... is written with ... lucidity of language and thought";\(^{547}\) 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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\(^{547}\) 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".
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 "bran-tub 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")

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])

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”)
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])

perfectionist literary scholar who throws light on Blake’s life, family as well as on the times in which he lived, his work situation and even his technique of engraving]


Morton D. Paley, La Questione Romantica, Numero 9 (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


"This essay is a kind of précis of the biography of William Blake which I am completing" (p. 93).


Counting only the cost of copper and paper (and not of overheads, labour, advertising, and royalties), Blake probably made exceedingly modest profits only on books printed from
copper he had previously bought for another purpose, such as *Songs of Experience, Europe,* and *Urizen.*

For a sequel, see Bentley, “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates”, *University of Toronto Quarterly,* LXXVI (2007), 714-770.


**REVIEWS**

**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”)


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).


An autobiographical account.
REVIEW

Donald W. McLeod, *Papers of the Bibliographical Society of Canada* (Fall 2001), 84-87 ("G.E. Bentley, Jr., is the world's foremost authority on the works of... William Blake")


An essay on styles of biography; “How do Bentley and Ackroyd recreate Blake?” (p. 82)


REVIEWS

§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

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


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


REVIEWs
Kurt Heinzelmann [i.e., Heinzelman], Eighteenth Century ... Bibliography, VIII (1982), 384-386
§Anon., Choice, XX (1983), 1143
§George Bornstein, Wordsworth Circle, XIV, 3 (Summer 1983), 162-163
§Stuart Peterfreund, Romanticism Past and Present, VII, 2 (1983), 41-48
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)


"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.


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]).


**REVIEW**  

**REVIEWS**  
§John [i.e., Jon] Mee, *Notes and Queries*, XXXVI (1989), 521  
§David V. Pugh, *Canadian Review of Comparative Literature / Revue Canadienne de Litérature Comparée*, XVII (1990), 408-410  
§Walter Tonetto, *Philosophy and Literature*, XIV (1990), 198-199  
*Stuart Atkins, *Blake*, XXIV, 3 (Winter 1990-91), 99-101  
§Elizabeth W. Harries, *Comparative Literature*, XLIII (1991), 391-393  

“E.P. Thompson ... looked to poet William Blake ... as a mentor” (p. 396).


Brodkey's story in his First Love and Other Sorrows is interpreted here in Blakean ways.


REVIEW

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


**REVIEWS**

§ Jacqueline Genet, *Etudes Irlandaises*, XV, 2 (1990), 239-40, in French


Bindman, David, William Blake as an Artist (1977) <BBS>

REVIEWS

§ John Spurling, New Statesman, XCI (18 Nov 1977), 698

§ Bevis Hillier, Times Literary Supplement, 17 Feb 1978, p. 212

Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)


*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


§Susan Hoyal, *Connoisseur*, CXCVIII (1978), 174


§Anne K. Mellor, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 76-78 (with another)

§Jerrold Ziff, *Art Bulletin*, VI, 2 (June 1979) (with 2 others)

§Anne K. Mellor [bis], *Art Journal*, XXXIX, 1 (Fall 1979) (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)

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")


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

Bishop, Morchard [i.e., Oliver Stoner], *Blake’s Hayley* (1951) <BB>

**REVIEW**

§Edmund Blunden, *Bookman*, July-Aug 1951


"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".


**REVIEWS**

§Austin Clarke, *Spectator*, 15 April 1949, p. 520
§R. Halsband, *Saturday Review of Literature*, 25 June 1949, p. 34
§D.A. Stauffer, *New Republic*, 1 Aug 1949, pp. 25-26
D.V. E[rdman], *Philological Quarterly*, XXIX (1950), 109
§M.K. Nelles, *Queen's Quarterly*, LVII (1950), 248-249
§J.G. Davies, *Review of English Studies*, II (1951), 89-90
§James Smith, *English Studies*, XXXII (1955), 177-180


*Blake Newsletter*
*Volume II, Number 3*
*15 December 1968* <BB>


*Blake Newsletter*
*Volume IV, Number 1*
*(Autumn 1970)* <BB>

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

**Blake: An Illustrated Quarterly**
**Volume XVI, Number 3**
**(Winter 1982-83) <BBS>**


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

**Blake: An Illustrated Quarterly**
**Volume XIX, Number 2**
**(Fall 1985) <BBS>**

**Blake: An Illustrated Quarterly**  
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(Summer 1986) <BBS>


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**Blake: An Illustrated Quarterly**  
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(Winter 1988-1989) <BBS>


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**REVIEW**

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


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(Fall 1989) <BBS>

REVIEW


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Volume XXV, Number 1
(Summer 1991)

Robin Hamlyn. “Blake’s Fate at the Tate.” Pp. 11-213.

REVIEW

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 22

Blake: An Illustrated Quarterly
Volume XXV, Number 2
(Fall 1991) <BBS>


Blake: An Illustrated Quarterly
Volume XXV, Number 3
(Winter 1991-1992) <BBS>


Blake: An Illustrated Quarterly
Volume XXVI, Number 2
(Fall 1992 [i.e., February 1993]) <BBS>

Marsha Keith Schuchard. "The Secret Masonic History of Blake's Swedenborg Society." Pp. 40-51. (Blake is very incidental to the essay; "The issue was not so much his response to Swedenborg ... but his responses to the warring factions and eclectic opinions among the motley crew of Swedenborgians", chiefly the aristocratic Continental illuminati vs the plebian Englishmen led by Robert Hindmarsh. "The in-fighting was ... confined to a small number, so most admirers of Swedenborg ... were not aware of the controversies" (pp. 46, 45), and she does not allege that Blake was a member of this knowledgeable "small number".)

REVIEW

David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 326 (it manifests "thorough researching")

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


*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").


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.)


REVIEW

Irene H. 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].)


Blake: An Illustrated Quarterly
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(Summer [November] 1993)

G.E. Bentley, Jr. "'Blake ... Had No Quaritch': The Sale of William Muir's Blake Facsimiles." Pp. 4-13. (The Quaritch correspondence with Muir ... is extremely interesting about
the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched")


**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched")

**REVIEWS**


**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].)
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
Irene H. Cayes, 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.)


Andrew Lincoln. "To the Editors." Pp. 45. (Corrects his careless statement in the Blake Trust Songs that Blake engraved a plate for Mrs Barbauld's Hymns in Prose for Children [1781].)

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

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

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

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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**


Warren Stevenson. "The Image of Canada in Blake's *America a Prophecy.*" Pp. 73-74. (The design on the last plate
of *America* (1793) of a woman whose hair sweeps down the page like a waterfall, which must of course be Niagara Falls, and the references to "Canada" in the text are said to allude to the passage in 1793 of an anti-slavery act by the Upper Canada House of Assembly, which then met at Niagara [on the Lake].

**REVIEW**

Irene H. C[hayes], *Romantic Movement* for 1994 (1995), 45 ("Another argument from coincidence")


**REVIEWS**


**G.E. Bentley, Jr.** Review of *The Painted Word: British History Painting, 1750-1830*, ed. Peter Canon-Brookes (1991). Pp. 79-80. (An important visual and verbal "record of what Blake and his leading contemporaries ... thought was the noblest form of visual art" [p. 79].)
1118
William Blake and His Circle
Part VI: Biography and Criticism

Laura Dabundo (1992), and of A Handbook to English
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
odd and entertaining narrative" [pp. 83, 84].)
Angela Esterhammer. Review of Stephen Cox, Love and
("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
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


Welch concludes that this is "a splendid advanced introduction to Blake" [pp. 94, 95].


**NEWSLETTER**


**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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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


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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


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.)


Blake: An Illustrated Quarterly
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(Fall 1994 [January 1995])

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


David Worrall, *Year's Work in English Studies*, LXXV for 1994 [1997], 392 (a "fine essay", "technically accomplished")


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


David Worrall, Year's Work in English Studies, LXXV for 1994 [1997], 393 ("startlingly original and provocative")

NEWSLETTER


Anon. "Romanticism." P. 79. (Announcement of "the new journal of Romantic culture and criticism").


*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**


June Sturrock.  "What have I to do with thee?"  Pp. 89-91. (Perhaps the scene depicted in "To Tirzah" represents "Mary and Martha of Bethany supporting their brother Lazarus" [p. 89].)


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


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**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**


**David Punter.** Review of David G. Riede, *Oracles and Hierophants: Constructions of Romantic Authority* (1991). Pp. 29-31. ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [p. 29].)


**NEWSLETTER**

**Anon.** "First Annual Vincent A. De Luca Memorial Lecture." P. 35. (R.N. Essick, "Representation, Anxiety, and the Bibliographic Sublime", at the University of Toronto.)

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548 Omitting entries unrelated to Blake.
Anon. "In ... Cambridge & in Oxford, Places of Thought."  P. 35. (On how to obtain copies of Dörrbecker's list of British theses, above.)


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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Anon. "Blake's Web Page." P. 71. (Blake will have an electronic address; "Stay tuned for further developments").

Anon. "To Bring Them to Perfection Has Caused This Delay (E 745)." P. 71. (On the reasons for delays in the publication of Blake.)

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(Winter 1995/96 [4 April 1996])

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


REVIEWS

Yoko Ima-Izumi. Review of G.E. Bentley, Jr [with Keiko Aoyama], Blake Studies in Japan (1994) <under Catalogues>. Pp. 82-88. (Mostly a useful "necessary historical explanation"
concerning the Japanese Blake scholars discussed in the "valuable introduction" to Blake Studies in Japan [p. 82].


**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 Tristram Bates Theatre, Tower Street, London, 12-18 June 1995. P. 97. ("The limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget.")

**Steven Cox.** Review of Jeanne Moskal, *Blake, Ethics, and Forgiveness* (1994). Pp. 97-102. ("A typical academic book" whose "problems are not all stylistic and organizational", for "Some of Moskals' intellectual positions have not been thought through carefully enough" [pp. 97, 102].)


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**REVIEW**

**David Worrall,** *Year's Work in English Studies,* LXXVI for 1995 [1998], 397

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549 The title here is confused. The exhibition of "An Interior for [sic] William Blake" was on 1-14 Aug 1994; that of "The Genitals are Beauty" (reviewed here) was on 6-17 Feb 1995, as the review makes clear.

REVIEW

David Worrall, Year's Work in English Studies, LXXVI for 1995 [1998], 397 ("an essential supplement to the [Blake Books] Supplement")

Newsletter\(^{550}\)

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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\(^{550}\) 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.)


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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].)

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**ERRATA**


**Blake: An Illustrated Quarterly**

*Volume XXX, Number 3*  
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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**

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 pantomime villain and a loquacious London cabbie".)

Anon. "Armand Hammer Museum Exhibition of the Boydell Shakespeare Gallery." P. 95. (Prints from the Essick Collection will be shown 4 January-9 March 1997.)

Anon. "Romantic Circles Web Site." P. 95. (It is to be "a metaresource that will be openended, collaborative, and porous").

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

R. Paul Yoder. "Not from Troy, But Jerusalem: Blake's Canon Revision." Pp. 17-21. (Jerusalem "is an attempt to replace the legacy of Trojan Brutus with a national/poetic myth based on Jesus" [p. 19].)
Lorenz Becher. "Lorenz Becher: An Artist in Berne, Switzerland." Pp. 22-24. (He "painted, sprayed, printed, masked on and steel woolled off" his "visual ... reaction" to Blake's *Songs* on top of his transcription of Blake's text [p. 22].)

**REVIEWS**

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


*James McKusick. Review of George Coats, 20/20. Pp. 38-39. (20/20 is "a dramatic and musical performance based on the life and work of William Blake" produced in Sao Paulo and San Francisco, with "Urizen playing the bass guitar" and with "digital manipulation of Blake's paintings and engravings to create the illusion of three dimensions when viewed by the audience through special 3-D glasses".)

[MINUTE PARTICULARS]
"Tyger and Other Tales." (A CD with "soft and smooth 'art-rock' renderings of romantic poems").
"Blake Society Web Site." (It is "http://www.efirstop.demon.co.uk/BlakeSociety/").
"Blake Society Program for 1997."

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

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(Winter 1997/98 [Spring 1998])

A. Harris Fairbanks.  "Blake, Burke, and the Clanrickard Monument."  Pp. 76-81.  (Blake may have seen the monument of Ann, Countess of Clanrickard [d. 1732], in Westminster Abbey with its motto "Un Roy, un Foy, un Loy" [shared with Edmund Burke, who came from the same family] and echoed it in Urizen pl. 4: "One King, one God, one Law".)

G.E. Bentley, Jr.  "Blake's First Arrest, at Upnor Castle."  Pp. 82-84.  ("The unworldliness of these young men, blithely making careful sketches ... of military fortifications of the greatest naval base in the world in time of war, almost surpasses comprehension.  At least it might appear so to naval intelligence, if that is not an oxymoron" [p. 84].)

Vincent Carretta.  "Blake's Meheux?"  P. 84.  (The J. Meheux who designed "Robin Hood & Clorinda" engraved by Blake is probably the amateur artist John Meheux [1749?-1839].)

REVIEWS


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

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


**Sarah Joyce.** Review of "South Bank Show Documentary on Blake. Directed by David Thomas. ITV (U.K.), 17 September 1995." Pp. 102-103. ("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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**NEWSLETTER**

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


REVIEW


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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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.)
*Eugene R. Freed. "In the Darkness of Philistea': The Design of Plate 78 of *Jerusalem.*" Pp. 60-73. (A generic cock-headed "teufel" with a forward-bending comb in Hans von Gersdorff's medical treatise *Feldbüch der Wundartzney* (1517, 1532) is sufficiently similar to the figure in *Jerusalem* pl. 78 to suggest that Blake's scene depicts "man's diseased imagination, sinking in an aura of deep melancholy and about to be engulfed by 'the darkness of Philistea' (J 78:30 ..." [p. 70]. For Corrections, see *Blake*, XXXXII, 4 [1999], 150.)

J.B. Mertz. "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

**REVIEWS**

**Alexander S. Gourlay.** Review of Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74].)


**Michael Ferber.** Review of Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* (1998). Pp. 81-84. ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81].)

**NEWSLETTER**


Anon. "The 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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Illustrations [1991] [p. 113], plus an Addendum correcting his 1998 account of his own copy of Europe pl. 1.)


Warren Stevenson. "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake | and more dangerous not to").

Ian Singer. "Blake Books for G.E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography").

Corrections (p. 150) for Eugenie R. Freed, "In the Darkness of Philistea': The Design of Plate 78 of Jerusalem", Blake, XXXII (1998-99), 60-73.

Anon. "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)

Anon. "Going, Going, Gone ..." P. 150. (On the sale of Urizen [E] to an Anonymous buyer for $2,500,000.)

Anon., "Tyger of Wrath." P. 150. (Announcement of the Blake exhibition at the National Gallery of Victoria.)


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David Perkins. "Animal Rights and 'Auguries of Innocence'." Pp. 4-11. (In "the couplets on cruelties to animals ... that are
auguries", "the voice is that of innocence ... at a moment of crisis" and "the auguries were designed to be inexplicable" [pp. 7, 8].)


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].)

**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**


**NEWSLETTER**


Anon. "Blake/An Illustrated Quarterly News." P. 63. (The subscription for individuals is rising to $25.)

Anon. "Blake and Music." P. 63. (William Franklin, Professor of English, North Central Texas College, Corinth, is
going to make available the music he wrote for some of Blake's *Songs.*

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

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

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

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**John E. Grant.** "On First Encountering Blake's Good Samaritans." Pp. 68-95. (A densely allusive essay focusing on Young's *Night Thoughts* watercolour No. 68 [engraved 1797 p. 37], chiefly on the wounded man's gesture of rejection at the serpent-encrusted vessel offered by a Christ-like Samaritan and correcting Christopher Heppner, "The Good (In Spite of What You May Have Heard) Samaritan", *Blake*, XXV [1991], 64-69, who argues that the gesture and vessel are benevolent.)

**Anon.** "Blake Sightings." P. 95. (References to Blake in odd contexts.)

**Anon.** "Blake at Stephen's College." P. 95. (A small Blake show from the collection of Thomas Dillingham in Columbia, Missouri.)

**Anon.** "New Policy on *Blake* Submissions" and "Request to Subscribers." P. 95.
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The reproductions on pp. 97, 128-134 from Urizen (E) pl. 1, 5, 9, 12, 18, 26 illustrate both essays.

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(Summer [October] 2000)

Claire Colebrook. "Blake and Feminism: Romanticism and the Question of the Other." Pp. 4-13. ("Blake offers a way of understanding the relation of difference positively" [p. 4].)

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

**MINUTE PARTICULARS**

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

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

**REVIEWS**


**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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**REVIEWS**


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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(Winter 2000/01 [9 February 2001])

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

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

REVIEWS

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


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.  "The Erdman Papers."  P. 159.  ("25 or so boxes" are now in the library of the University of Illinois at Champagne-Urbana.)

*Peter Otto.  "A Pompous High Priest: Urizen's Ancient Phallic Religion in The Four Zoas."  Pp. 4-22.  (In Vala pp. "24, 26, 32, 88 [96], 90 [98] and 112 [108]", "the Urizenic or hermaphroditic phallus ... is created by Urizen as a privileged image of the absolute (God the Father/Heaven)" [p. 5].  The
essay "draws on and develops one strand of the material presented" in his Blake's Critique of Transcendence [2000] Chapters 2, 6, 9, and 10.)


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


CORRIGENDA

**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**


**Anon.** "www.rochester.edu/college/eng/blake." P. 63. (The *Blake* "web site now has a Features section, which will include both new material and online versions of items previously published in the print edition" beginning with "an extract from Janet Warner's novel 'Blake's Wife', "G.E. Bentley, Jr.'s review of [Donald Fitch's] *Blake Set to Music* (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album *The Blake Project* (from fall 1998).")
Anon.  "Winter Issue."  P. 63.  (The next issue will include "Robert N. Essick and Joseph Viscomi ... 'An Inquiry into Blake's Method of 'Color Printing,' and Martin Butlin ... [on] some Blake watercolors that have come to light.")

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*Martin Butlin.  "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake."  Pp. 68-73.  (These 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)

*Robert N. Essick & Joseph Viscomi.  "An Inquiry into William Blake's Method of Color Printing."  B.  Also accessible in his “Collected Essays on Blake and His Times”, q.v.  Pp. 74-103, with 52 monochrome reproductions, mostly of print-fragments.  (The chief evidence of double-printing in the colour-prints used by Michael Phillips in William Blake: The Creation of the SONGS From Manuscript to Illuminated Printing [2000] and in the catalogue of the Tate exhibition [2000]) – pin holes in Songs (T1) and printing of ink text before coloured design in one plate of Songs (E) – does not exist. "Either Blake used two-pull printing or he did not. All the material evidence indicates that he did not, with the single exception" of ‘Nurses Song’ in Songs (E)”.  "An online version of this article, with 81 color illustrations, is ... at
http://www.blakequarterly.org" [in 2001 it was at www.iblio.org/jsviscom].)

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Volume XXXV, Number 4
(Spring [May] 2002)


REVIEWS


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

*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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(Fall [November] 2002)

Michael Phillips. “Color-Printing Songs of Experience and Blake’s Method of Registration: A Correction.” Pp. 44-45. (The “error in my book” is the statement that there are “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].)


*Blake: An Illustrated Quarterly*  
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(Winter 2002/2003 [10 January 2003])

*Christopher Heppner.*  “Bathsheba Revisited.”  Pp. 76-91.  (“I retract that reading” of Blake’s tempera in his *Reading Blake’s Designs* [1995] “and try again”, with extensive use of context but with inconclusive results.)

**Anon.**  “Newsletter.”  P. 91
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].)551

**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”).)


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551 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).
William Blake and His Circle
Part VI: Criticism

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REVIEWS


Eugenie R. Freed. Review of Barbara Lachman, Voices for Catherine Blake (2000). Pp. 149-151. (This “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right”.)

NEWSLETTER

Mostly an invitation to “visit the newsletter section of our web site at www.blakequarterly.org.”

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(Summer [July] 2003)


MINUTE PARTICULARS


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


Blake: An Illustrated Quarterly
Volume XXXVII, Number 2  
(Fall [October] 2003)
*Rosamund A. Paice.  “Encyclopaedic Resistance:  Blake, Rees’s Cyclopaedia, and the Laocoön Separate Plate.”  Pp. 44-62.  (She suggests “that the Laocoön plate was begun as a commercial plate, and that it may have been more than just a by-product of the Rees commission” [p. 60].)

*Sheila A. Spector.  “Blake’s Graphic Use of Hebrew.”  Pp. 63-79.  (“Believing in the Adamic theory of language, Blake incorporated Hebraisms into his verbal art ....  Blake seems to have unified all of his earlier experimentation around the concept of the alef” [p. 78].  According to Anon., “Corrigenda”, Blake, XXXVII (2003-2004), 111, the reproductions of “Laocoon” and “Job’s Evil Dream” are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress.)

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(Winter 2003-2004)

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

*Alexander S. Gourlay.  “‘Friendship,’ Love, and Sympathy in Blake’s Grave Illustrations.”  Pp. 100-104.  (Professor Gourlay proposes that, among the newly discovered
watercolours for Blair, the one of eight floating female figures should be called “Friendship” and the one of two men in hats walking along a road, inscribed “Friendship”, should be called “There’s no bye-road To bliss”; both are reproduced.)


**REVIEW**


**NEWSLETTER**

Anon. “Corrigenda.” P. 111. (In Sheila A. Spector, “Blake’s Graphic use of Hebrew”, *Blake*, XXXVII, 2 [2003], the reproductions of “Laocoon” and “Job’s Evil Dream” are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress, according to Robert N. Essick.)

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(Spring [14 April] 2004)


REVIEWS


CORRIGENDA & ADDENDA


Blake: An Illustrated Quarterly
Volume XXXVIII, Number 1
(Summer [12 July] 2004)

G.E. Bentley, Jr, with the Assistance of Hikari Sato for Publications in Japanese and of Ching-erh Chang for Publications in Taiwan.

“William Blake and His Circle.” Pp. 4-35. (“Blake studies are alive and well .... This checklist records 50 books, 205 essays, and 47 reviews” in English, Chinese, French, German, Hebrew, Hungarian, Italian, Japanese, Korean, Russian, and Spanish [p. 3].)

Keri Davies & Marsha Keith Schuchard. “Recovering the Lost Moravian History of William Blake’s Family.” Pp. 36-43. (A major discovery which will echo through Blake studies.)
**REVIEW**


*Blake: An Illustrated Quarterly,* Volume XXXVIII, Number 2 (Fall [28 October] 2004)

*Mary Lynn Johnson.* “Blake’s Engravings for Lavater’s Physiognomy: Overdue Credit to Chodowiecki, Schellenberg, and Lips.” Pp. 52-74. (A brilliant analysis of the graphic and bibliographical intricacies of Lavater’s Physiognomy, identifying for the first time the sources of three of Blake’s engravings.)

**REVIEWS**


.... the next step is to link Blake’s Kabbalah more firmly with the Christian esoteric tradition” [p. 85].


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Volume XXXVIII, Number 3
(Winter 2004-05 [24 January 2005])

*Adam Komisaruk. “Introducing The Blake Model.”” Pp. 92-102. (A “prospectus” to an “immersive digital environment through which users might navigate to encounter Blake’s characters, places and objects” “Using the digital modeling program Bryce 3D (Corel)” [pp. 92, 93].) “An online version of this article is available on ... <http://www.blakequarterly.org>”

REVIEWS


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].)

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.)


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(Spring [April] 2005)


REVIEWS


*Blake: An Illustrated Quarterly*
*Volume XXXIX, Number 1 (Summer [July] 2005)*


*Justin Van Kleeck.* “Blake’s Four ... ‘Zoa’s’?” Pp. 38-43. (He remarks, virtually for the first time, “the presence of an [apparent] apostrophe between the ’a’ and ‘s’ of ‘Zoas’ on the title page” [p. 39].)

*Robert N. Essick.* “William Blake’s *A Pastoral Figure*: Some Newly Revealed Verso Sketches.” Pp. 44-47. (His “purpose ... is to reproduce the heretofore unpublished verso sketches ..., describe them, and suggest some ways they can be situated within Blake’s career as an artist and poet” [p. (44).]

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

*Howard Jacobson.* “Blake’s Proverbs of Hell: St. Paul and the Nakedness of Woman.” Pp. 48-49. (Compares Blake’s Proverb of Hell, “The nakedness of woman is the work of God”, with St Paul’s first letter to the Corinthians: “Every woman that prayeth or prophesieth, with her head uncovered dishonoureth her head ...”.)
REVIEW

*Alexander Gourlay. Review of *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003). Pp. 49-54. (‘‘The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake’s art’’ [p. 49].)


*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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(Winter 2005-6 [Jan 2006])

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**


*Blake: An Illustrated Quarterly*

**Volume XXXIX, Number 4**

(Spring [3 April] 2006)


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.)


REVIEW

DISCUSSION

Magnus Ankarsjö. “Blake’s Four ‘Zoas’!” Pp. 189-190. (In “Blake’s Four ... ‘Zoa’s?’,” Blake, XXXIX [2005], 38-43, Justin Van Kleeck cites Blake’s use of apostrophes in the Illuminated Books, but the formation of “none [of them] ... resembles the debated one in the Zoas title”, and therefore “it is not likely that the mark was deliberately inserted by Blake”.)

Justin Van Kleeck. “‘mark ye the points’ (Jerusalem pl. 83).” Pp. 190-191. (“Punctuation ... in Blake’s etched, and then printed, works [as cited by Anskarjö] offers little valuable or reliable evidence” about the formation of manuscript punctuation as in The Four Zoas. <Neither Van Kleeck nor Anskarjö cites Blake’s manuscript apostrophes.>)

Blake: An Illustrated Quarterly
Volume XL, Number 1
(Summer [5 July] 2006)

G.E. Bentley, Jr With the Assistance of Hikari Sato for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2005.” Pp. 4-41 (with an Index by Sarah Jones). (2005 was “a slow year for Blake’s writings”, but “a strikingly good harvest” for his Commercial Book Engravings, major catalogues by John Windle and COPAC, “the spate of writing about Blake continues unabated”, including works in Afrikaans, Catalan, and Galician [pp. 4-6].)
REVIEW


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.)


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.)
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]).


E.B. Bentley. “Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave.” Pp. 66-71. (An account of the break-up of the set of illustrations for *The Grave* at Sotheby’s [N.Y.] 2 May 2006, with prices and buyers; eleven watercolours were sold for $7,102,640 [including premiums] “which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which $4,810,000 was offered and rejected at the 2006 sale” [p. 71].)

REVIEW


*Blake: An Illustrated Quarterly*
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(Winter 2006-07 [19 January 2007])

*Marsha Keith Schuchard.* “Young William Blake and the Moravian Tradition of Visionary Art.” Pp. 84-100. (The Moravian tradition in art is clear, though the paintings are mostly lost; Blake’s connections with them is highly conjectural, pace Schuchard.)

Keri Davies. “Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family.” Pp. 100-109. (The career of Blake’s acquaintance Jonathan Spilsbury [1739-1812], a portrait-painter and engraver who became a devout Moravian, has intriguing parallels to that of Blake. “I suspect that the Blake family’s involvement with the Moravian church extended long after Catherine had supposedly [sic] left the congregation, and ... certainly [sic] seems to have been renewed after 1800” [p. 109].)

MINUTE PARTICULAR

Thomas R. Frosch. “An Analogue to the ‘Greatest Men’ Passage in *The Marriage of Heaven and Hell.*” P. 110. (The analogue is “the reconceptualization of the Church of Sainte-Geneviève [in Paris as the Pantheon in 1791], with its implication of the replacement of God by humanity”.)

Anon. “Newsletter.” (“The village of Felpham is celebrating the 200th anniversary of Blake’s birth by planning a festival of
arts week in November 2007" and “The Centre for Eighteenth-
Century Studies at the University of York ... is hosting a three-
day Blake at 250 conference”.


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(Spring [2 April] 2007)


**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].

**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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552 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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(Summer [6 July] 2007)


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
review in *The Times* on 27 Jan 1830 of Cunningham’s *Lives* quotes the first three sentences of Cunningham’s life of Blake ¶37 about Blake’s Visionary Heads of William Wallace and Edward I.)

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

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


**MINUTE PARTICULAR**

*M. Crosby.* “The Sketch on the Verso of Blake’s Self-Portrait: An Identification.” Pp. 92-95. (The very rough lines on the verso of Essick’s self-portrait of Blake seem to represent the colonnade of Hayley’s Turret House, which “reinforces Essick’s dating of the self-portrait to the period Blake was resident in Felpham” [1800-1803] [p. 95].)

**NEWSLETTER**

“*Companion of Angels*, a musical drama based on the lives of the Blakes, will be performed” three times in the autumn of 2007.

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(Winter 2007-08)

**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**


*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.”)


**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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REVIEWS


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.)
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”.)


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(Summer [17 July] 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**


**MINUTE PARTICULARS**

Angus Whitehead. “Mrs Chetwynd & her Brother’ and ‘Mr Chetwynd’.” Pp. 75-78. (The Mrs Chetwynd & her Brother” who called on Blake, according to his letter of 28 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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(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


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”.)


NEWSLETTER

CORRIGENDA

Robert N. Essick. P. 111. (In the reproduction of the Huntington Songs (E) “the paper color ... is too brown ... the original is much whiter” except for “The Tyger”; a passage in Essick’s commentary should be adjusted.)

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


*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.)


NEWSLETTER

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

William Blake and His Circle
Part VI: Biography and Criticism

Blake: An Illustrated Quarterly
Volume XLIII, Number 1
(Summer [July] 2009)

Blake: An Illustrated Quarterly
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”.)
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.)


**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).”)


*The Blake Journal*
**Number 5**

*The Blake Journal* is a continuation of *The Journal of the Blake Society at St James's.*
Anon. "The Blake Society at St James's." P. 4. (A statement of the history and purposes of The Blake Society and *The Blake Journal*.)


*G.E. Bentley, Jr.* "The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake." Pp. 7-22. (Ferguson "is the first collector in the North of England who is known to have bought Blake's works" [p. 18].)


Michael Grenfell. "Bookworks by Linda A. Landers: Review." Pp. 33-34. (A description of her "series of handcrafted books; designed, printed and bound by the artist herself", some of them about Blake.)

Linda Anne Landers. "On Cecil Collins." Pp. 35-39. (Mr Collins's work "reminds me in a way of Blake's view of the world" [p. 36].)

*Michael Grenfell.* "Blake and Gnosticism." Pp. 40-53. ("Blake was first and foremost a gnostic", and "much of his work can best be understood when viewed from a gnostic standpoint" [p. 44].)

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

A Adrian Peeler. P. 54.

B John Woolford. Pp. 54-55. (The poem "is best understood as an allegory of childbirth" [p. 54].)
C Andrew Solomon. P. 55.
D Andrea M'Lean. P. 56. (A design based on "The Crystal Cabinet").
"2. The Golden Net." P. 57. (A solicitation of "Comments on this poem").
Galina Yackovleva. "Blake in Russia." Pp. 69-70. (A very brief "attempt to outline the history of translating Blake's poetry and the Blake studies in Russia").
Franca Bellarsi. "William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity." Pp. 71-86. (An argument "from within a Buddhist framework of analysis" that Blake was a major influence on Ginsberg even in his last years and that his unpublished William Blake's Songs of Innocence and Experience (1974-93) is both Blakean and Buddhist [pp. 71, 81].)

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

INFORMATION
Anon. "Tate Britain, Millbank." P. 97. (Announcements of a Blake exhibition [9 November 2000-11 February 2001] and of "Events" such as lectures and performances associated with it.)

Anon. Blake "Conferences" and "Courses". P. 98.

The Blake Journal
The Journal of the Blake Society at St. James's
Number 6
([16 October] 2001)

*Peter Cochran. "Blake, Byron and the Blushing Archangels." Pp. 5-17. ("I wish to examine some of the similarities" between Blake and Byron [p. 5], with a reproduction of an unidentified copy of The Ghost of Abel.)
*Suzanne Sklar. "Apocatastasis Now: A Very Condensed Reading of William Blake's Jerusalem." Pp. 18-25. ("Jerusalem ... may be read as an epic of the dynamics of forgiveness – and ultimate apocatastasis", "a theological doctrine proclaiming the universal redemption of all 'free creatures'" [p. 18].)


Letters To and From the Editors

Adrian Peeler. P. 74. ("For me, nothing can substitute for reading aloud.")

Andrew Solomon. Pp. 74-75. ("Is it not a shame that so many respected scholars ... choose to deal only with historical facts and technical matters, and seem to distrust all intuitive understanding as 'speculative'?")

REVIEWS


Michael Grenfell. Review of "William Blake at the Tate: 9th November 2000-11 February 2001." Pp. 79-80. ("All in all, then, a veritable millennial celebration of Blake's art.")

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").


**Anon.** "New Blake Biography." Pp. 86. (Announcement of a forthcoming review of Bentley's *The Stranger from Paradise* which "has both the stamp of authority and the readableness which we would expect of the author.")

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**The Blake Journal**

**Number 7**

([October] 2002)


**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.)

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].)


*Andrew Solomon. “Blake and Music.” Pp. 46-49. (British subscribers received “a ‘home recording’” of some songs from Blake’s time and late-19th century settings of his poems.)

Anon. “Linda Landers.” P. 50. (A reproduction of “‘Welcome to My Garden’ a linocut inspired by the stories of William Blake and his wife in the tree[!] of their garden; and ‘The Shepherd Boy’, based around [sic] Blake’s ‘universal man’.”)

REVIEWS


Blake Journal
Number 8
([June] 2004)

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

Angus Whitehead. “‘William Blocke’: New References to Blake in Boyle’s City Guide (1797) and Boyle’s City Companion (1798).” Pp. 30-46.


*Jason Whittaker. “The poetical vigour of history’: Blake’s use of Milton’s History of Britain.” Pp. 50-63. (“The History is, as I believe, the most important text for Blake’s notions of the antiquity of Britain” [p. 55].)


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


“Kathleen Raine, 1908-2003"

Andrew Vernède. “The Transcendental Cheek (Memories of Kathleen Raine).” Pp. 82-84.

Mary Gifford Brown, “Tea-Time Memories.” Pp. 85-86. (“Kathleen was a splendid cake-maker.”)

REVIEWS


Andrew Solomon. Review of “Lucien Posman, ‘Some Blake Works’ (Cyprès CYP 4616) Performed by the Goeyvaerts Consort directed by Marc Michael De Smet, with Els Crommen (soprano), Marc Legros (flute), and Bart Meynckens
(piano).” Pp. 89-91. (The CD is “an interesting addition to the repertoire of Blake settings”.)

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

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

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

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


*David Fallon. “‘My left foot’: Milton and Blake.” Pp. 20-35. (Concerned with the “specific anatomical sense of ‘tarsus’
and its relationship to symbolism in Genesis, *Paradise Lost* and antinomian theology”; “Blake uses this motif to stress the palpable humanity of Christ” [pp. 20, 33].)

**Brian Louis Pearce.** “Bunhill Fielders.” Pp. 36-37. (A poem.)

*Will Easton.** “William Blake and the Culture of Slavery in the Late 1780s and 1790s.” Pp. 38-60. (About the extent to which *Visions of the Daughters of Albion* and “The Little Black Boy” from *Innocence* “were influenced by a poetic and cultural context of slavery”, with “some possible sources of African influence on Blake” [pp. 38, 40].)

**Bill Goldman.** “The Other Side (one word more for Robert Browning).” P. 61. (A poem.)

**Susanne Sklar.** “Jacob Boehme & Blake’s Jerusalem.” Pp. 63-73. (“Jacob Boehme’s apocalyptic imagery has much in common with Blake’s” [p. 63].)

*Charlotte Davies.** “Blake and Costume in the *Songs of Innocence and of Experience.*” Pp. 74-86. (Vague “point[s] of commonality between Blake’s work and contemporary fashion”; Blake depicted in his work “fashionable dress during his lifetime” [pp. 83, 85].)

*Angus Whitehead.** “But, Kitty, I better love thee: George Richmond’s Annotations to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s *Life of William Blake* (1863).” Pp. 87-97. (George Richmond annotated the word “Kitty” as “his good wifes name”, suggesting that the Song refers to Catherine Blake and was written or revised after Blake’s “twentieth year” [i.e., 1777], when, according to the integral “Advertisement”, Blake no longer touched the poems in *Poetical Sketches* [pp. 88, 97]. The annotations in the first volume of Richmond’s Gilchrist, belonging then to Anthony W. Richmond, were reported in “William Blake, Samuel
Palmer, and George Richmond”, *Blake Studies*, II, 2 [1970], 43-50; both volumes now belong to Mr Stephen Keynes.)


**REVIEWS**


**Blake Journal**

**The Journal of the Blake Society at St. James’s**

**Number 10**

([copyright 2006, received 3 December 2007])

**Kevin Fischer.** “Converse in the Spirit: Blake and Boehme.” Pp. 5-24. (A Blake Society lecture silently derived from his
Converse in the Spirit:  William Blake, Jacob Boehme, and the Creative Spirit [2004]; “The difficulties involved in the writings of each [Blake and Boehme] are considerably lessened if each is read in the light of the other” [p. 6 – see Converse, p. 67].)  

Jim McCord. “No Bonnet Rouge.” P. 46. (A poem.)  
*Andrew Solomon. “Mental Fight.” Pp. 48-64. (“Blake’s myth ... can, if we use it rightly, lead us to a new state of inner peace. That is my own experience” [p. 53].)  
*Rumyana Hristova. “Blake, Dante, and the Bogomils: two short papers with an introduction.” Pp. 67-85. (The two parts of the essay are “The influence of ancient unofficial religious doctrines on William Blake’s art and writings” [pp. 70-77] and “The serpent as a symbol in the context of William Blake’s oeuvre and the teaching of the Bogomils” [pp. 79-83]. Bogomilism is a 10th Century Bulgarian Gnostic heresy whose descendants are alleged to include Albigensians, Waldensians, Lollards, Templars, Rosicrucians, Freemasons, the Moravian Church in the 18th Century, Dante, Bacon, Boehme, Milton, and Blake.)  

REVIEWS  
*Eugenie Freed. Review of Magnus Ankarsjö, William Blake and Gender (2006). Pp. 88-95. (His “careful and sensitive ... readings are consistently compromised ... by Ankarsjö’s neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter work – and by the
lamentable absence of Catherine Blake from these pages” [p. 94].


REVIEWS


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

*Simone Pignard,* *Blake Newsletter,* VIII, 4 (Spring 1975), 120

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

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**Bloom, Harold.** “Blake and Revisionism.” Chapter 2 (pp. 28-51) of his *Poetry and Repression: Revisionism from Blake to Stevens.* (New Haven & London, 1976) \(<\text{BBS}\>\)

B. Reprinted in pp. 53-66 of his *William Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* (1987) \(<\text{BBS, 414}\>\)

C. §Poesía y represión: De William Blake a Wallace Stevens.  
(Buenos Aires: Adriana Hidalgo Editora, 2000)  
In Spanish


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**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 \(<\text{BSJ}\>\)


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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


It consists of Bloom, “The Work in the Writer” and “Introduction” plus


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


“Works by William Blake.”

“Works about William Blake.”


There are separate sections for Bloom, “Introduction” and Anon., “Biography”. Apparently there are no Classical Critical Views on Blake after 1929.


William Blake and His Circle
Part VI: Biography and Criticism


“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>

553 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)


Max Plowman, “Two Examples” (from An Introduction to the Study of Blake [1927])

Dorothy Plowman, “A Note on William Blake’s Book of Urizen” [The Book of Urizen (1929)]

“Chronology” and index

Scrapings from the bottom of the barrel.


“This book is a continuous protest against historicizing and contextualizing the imagination of genius”. “My reverence for Blake goes back sixty years” (p. 696).


“Critical Analysis of ‘The Tyger’.” Pp. 17-19

“Critical Views on ‘The Tyger’”


“Stewart Crehan on ‘The Tyger’ as a Sign of Revolutionary Times.” Pp. 32-33. (From his Blake in Context [1984], 104-106.)


“Critical Views on ‘London’”


“Stewart Crehan on the Social System of ‘London’.” Pp. 54-57. (From his Blake in Context [1984], 73-79.)


“Critical Analysis of ‘The Mental Traveller’.” Pp. 63-65

“Critical Views on ‘The Mental Traveller’”


“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.)


“Nicholas Williams” on the Unconditional Non-Traditional Blake.” Pp. 82-85. (From his Ideology and Utopia in the Poetry of William Blake [1998], 1-5.)


“Critical Views on ‘The Crystal Cabinet’”


“Kathleen Raine” on Alchemy in ‘The Crystal Cabinet’.” Pp. 99-102. (From her Blake and Tradition [1968], 274-276.)


“Critical Views on ‘The Marriage of Heaven and Hell’”


**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.)


William Blake and His Circle
Part VI: Criticism

REVIEWS

Peter Otto, Blake, XXI, 1 (Summer 1987), 29-31 (with another)
§Dean Wentworth Bethea, South Atlantic Review, LVI (1990), 114-116


REVIEW

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


*Blunt, Anthony. The Art of William Blake. (N.Y., 1959) ... <BB>


REVIEWS

§David Piper, Spectator, 27 May 1960, p. 778
§T.S.R. Boas, Listener, LXII (2 June 1960), 983
§Anon., Times Literary Supplement, 10 June 1960, p. 364
Anon., “Blake: Borrower and Original”, Times [London], 7 July 1960, p. 15
D.V. Erdman, *Philological Quarterly*, XXXIX (1960), 144

Geoffrey Keynes, *Criticism*, II, 3 (Summer 1960), 306-308

J.M., *Connoisseur*, CXLVI (1960), 266-267


A thesis.


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


**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>


About "the consequences of Blake's 'misreading' of Ololon" and "Milton's confusion over gender and eroticism" (pp. 66, 67).


Blake's impasse is in ethics.


**REVIEW**


**REVIEWS**


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


Simone Pignard, *Blake Newsletter*, VI, 2 (Fall 1972), 55-56

**Boutang, Pierre**, *William Blake*, Manichéen et visionnaire (1990) In French \(<BBS>\)

**REVIEW**

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


About their illustrations of Chaucer.


An analysis of the horses in Stothard's painting and Blake's engraving, with the premise that reason is the rider and passion the horse; "in Blake's picture, the emotionally expressive horses proceed toward Canterbury in spite of each human rider's distortion or dearth of control" (p. 76); one rider has both reins on the right side of the horse's neck, another does not have his feet in the stirrups, and another has his reins fastened to the saddle.

"Blake wants to leave us with a vision of the difference between black and white finally abolished".

**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.


Oothoon et al are "versions of the Immaculately Conceived Virgin Mary".

“Blake’s papermakers: Watermarks found in Papers used by William Blake (1757-1827)” (pp. 72-73) in “Appendix: Watermarks Found in Papers Used by William Blake (1757-1827), John Constable (1760-1837) and John Sell Cotman (1782-1842)” (pp. 72-74) gives the name and mill of each papermaker identified by a watermark.


A two-page flyer for David Hume's History says that "W. Blake" is among "the first Artists in the Country [who] have undertaken to exert their abilities in the Embellishments of this Work" [but in fact he did not sign an engraving for it].

[Bowyer, Robert.] "To the Public." ([London: Robert Bowyer,] Historic Gallery, Pall Mall, May 1793) <Gottingen University>

A four-page flyer with a "Proposal for the Publication of the Complete History of England" by David Hume, accompanied by two different engraved dedications, 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
published version of 1793-1806]. (For other Bowyer prospectuses for Hume of January and June 1792, see BR (2) 62.)


Comparison of Blake with Jung “and his modern interpreter James Hillman” in the context of Rousseau.

§*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>

**REVERSES**

D[avid] V. E[rdman], *Romantic Movement* ... *Bibliography for 1985* (1986), 83


Brian Wilkie, *Blake*, XXI, 1 (Summer 1987), 43-44


David Riede, *Eighteenth Century* ... *Bibliography for 1985*, XI (1990), 495-496

Concerns "the way in which Blake's poetry revises Milton's theology and politics".


The book is on Shelley, Blake, and Keats.


The thesis "focuses on the ways in which the illuminated writings of William Blake and James Joyce's Ulysses develop a poetics of the incommensurable"; Blake is in chapters 3-4.


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


About the Bentley Collection.


In Danish

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


It "focuses on the ways in which Blake's work both reflects and contributes to the debates on gender and power in British society" in his time.


Discusses Tiriel, Thel, Marriage, and Visions.


About Blake’s poetry and the Gothic tradition.

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

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

A duplicate engraved titlepage with coloured vignettes is
headed “MIRTH versus MISERY” and is dated February 1807.

Britton’s book is a comic response to James Beresford,
The Miseries of Human Life (1806). In his Preface about
embellishments in books, Britton mockingly cites Blake’s
letter to the Monthly Magazine of July 1806 defending
Fuseli’s “Ugolino” – the index calls it “Fuseli; and his
flatterer”).

The Blake reference was first pointed out by Wayne C.
Ripley, “An Unrecorded Attack on William Blake”, Notes and
Queries, CCLIII (2008), 418-420.

§Brogaard, Jens Johan. Urizenskikkelsen i Blakes Mytologi.
(Købhavn, 1973) In Danish

Broglio, R. ”Becoming-zoa.” Visible Language, XXXIII
(1999), 128-149.

"The Zoas [i.e., FOUR ZOAS] is part of Blake's working
through the problems of publication" (p. 129); he is concerned
with "'vector' relationships" especially in Vala pp. 99-100.

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.”


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.”


"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

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.


REVIEWS

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

1947

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)


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>


Review of three books; about Blake’s Visionary Heads: “Whatever images he remembered in whole, or constructed out of parts drawn from memory, reached the retina from within. ...” (P. 401, Edinburgh, 1848)


Elizabeth Barrett Browning wrote on 6 April 1842 to Mary Russell Mitford: "Blake! Mr Kenyon had just lent me those curious 'Songs of innocence' [sic] &c with their wild glances of the poetical faculty thro' the chasms of the singer's shattered intellect -- & also his life by Cunningham".

Bruce, Harold Lawton, William Blake in This World (1925) <BB>

REVIEWs
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

"The proto-feminist aspect ... of his work ... is one of the best reasons for our continued reading and viewing of his texts".


This is a "partisan exercise" in "feminist-historicist methodology", "fervently so in places", which suggests that Blake "often let[s] women and their rights slip from his work" (pp. 2, 179, 132). It concentrates on *Thel, Visions, America, Marriage,* and *Europe,* with extensive background (a third of the book is notes), and with frequent complaints about "patrician disinterest" in her subject (p. 182).


Stephen Vine, *BARS Bulletin and Review*, No. 16 (Sept 1999), 27-29 (with another)


§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])


Helen M. Bruder. “‘The Bread of sweet Thought & the Wine of Delight’: Gender, Aesthetics and Blake’s ‘dear Friend Mrs Anna Flaxman’ (E 709).” Pp. 1-11. (Chiefly about Blake’s designs to Gray.)

Tracy Chevalier. “Peeking over the Garden Wall.” Pp. 12-15. (She is unwilling to give up the story of the Blakes naked in their Lambeth garden in her novel with “the working title ... Blake’s Neighbours” merely because “po-faced scholars” such as G.E. Bentley, Jr “relegate it to a footnote” [p. 13]. The essay was first published “in an abbreviated form” in pp. 40-42 of the 2005 August-September 4 catalogue called *Cloud & Vision.*)

Claire Colebrook. “Blake, Literary History and Sexual Difference.” Pp. 16-25. (“Milton ... a text about literary history expressed through a drama of sexual difference”)
“provides a new way for feminist criticism to approach the politics of literary history” [pp. 23, 20].

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

**Shirley Dent.** “‘The right stuff in the right hands’: Anne Gilchrist and The Life of William Blake.” Pp. 35-43. (In the completion of his biography of Blake after Gilchrist’s death, “Anne Gilchrist is the person calling the editorial shots” [p. 36].)

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

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


**Nancy Moore Goslee.** “Aesthetic Agency? Enitharmon in Blake’s Europe.” Pp. 70-77. (“I read Enitharmon’s actions in
Europe [especially in pl. 7] as Blake’s response to Orc’s role in America” [p.70].)

Germaine Greer. “‘No Earthly Parents I confess’: the Clod, the Pebble and Catherine Blake.” Pp. 78-90. (She “suggests that the Blakes’ childlessness might have been deliberately contrived” [p. 78.])


Catherine L. McClenahan. “‘Endless Their Labour’: Women in Blake’s Illuminated Works and in the British Workforce.” Pp. 137-147. (An account of how Blake’s “depictions of women in the illuminated works correspond to the occupations of women in the labouring classes between 1750-1830” [p. 137].)
*Cindy McCreery.* “Sentiment, Motherhood and the Sea in Gillray and Blake.” Pp. 148-158. (“James Gillray and William Blake both addressed the terrors of shipwreck and the vulnerability of unfortunate mothers in their art” [p. 149].)

*Jennifer Davis Michael.* “Framing Eve: Reading Blake’s Illustrations.” Pp. 159-169. (An exploration of “the relationship between her [Eve’s] creation and her fall” in the designs to the Bible and *Paradise Lost* [p. 160].)

*Gerda S. Norvig.* “Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake’s *Songs*.” Pp. 170-178. (“Lucid dreaming ... [is] the capacity to attain waking consciousness within one’s dreams” [p. 170].)

*Heather O’Donoghue.* “Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake’s Prophetic Books.” Pp. 179-188. (A learned and persuasive account of how the “representations of valkyries and sibyls ... [in Gray’s Norse Odes and Percy’s NORTHERN ANTIQUITIES] can be traced in Blake’s works” [p. 180].)


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].)


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
“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”>


“He has the Cosmic Sense, which he called ‘Imagination’ (1905, p. 159).


Includes a brief section on the “Hayter/Blake method” of relief etching.

B. In his *If this Be Not I.* ([London:] British Museum; [Ambleside:] Wordsworth Trust, 2004)


Bull offers vague parallels to suggest that in "The Sick Rose" and "The Garden of Love" we can see Blake's "rewritings of Watts" in his "The Rose" and "The Church the Garden of Christ".

_Bulletin of Research in the Humanities_  
LXXXV  
(1981)

David Worrall, “Blake and the Night Sky: I ...”  
David V. Erdman, “Blake and the Night Sky: II ...”  
Paul Miner, “Blake and the Night Sky: III ...”  
Christopher Heppner. "Reading Blake's Designs: Pity and Hecate", pp. 337-361. *<BBS>*  
Patrick J. Kean, “The Human Entrails and the Starry Heavens ...” <BBS>

REVIEW

D.V. E[rdman], Romantic Movement ... Bibliography for 1984 (1985), 99


[Bulwer Lytton, Edward.] “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.”


With photographs of Blake's Cottage and the Fox Inn at Felpham.


**REVIEWS**

§Anon., *Glasgow Herald*, 4 Nov 1926

§Anon., “Blake as a Man of Letters”, *Times* [London], 11 Nov 1926


§W.L. Courtney, *Daily Telegraph*, 3 Dec 1926

§S. Foster Damon, *Saturday Review of Literature*, 4 Dec 1926, pp. 357-358 (with another)


"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.'"


*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


B. §Lady Charlotte Bury. .... (London: Henry Colburn, 1839)


Speaks of

the few who live in, and yet out of the world. Such a man, for instance, as old Blake, the artist, and his wife, whose characters (if mortal portraiture could do them justice) would be among the most extraordinary and the finest that ever were shown. Persons who, living in a garret and in an abject poverty, enjoyed the brightest visions, the brightest pleasures, the most pure and exalted piety. The world might call them mad, but they might with

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554 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).


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.


"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)

“Hinde v. Blake”: “William Blake became a lunatic in August 1833 and died in 1838; his brother was Sir Francis Blake [d. 1860].”


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”.


REVIEW

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


See R.N. Essick & Joseph Viscomi, “Response”.

"Insofar as Blake saw himself as a fount of divine wisdom, word and image – God's word – have become God" (p. 214).

REVIEW


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.


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


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

It says, inter alia, that “Satan summoning his legions is an awful production; it reminds us very much of Blake” (p. 80). The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-662), 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.


About W.B. Yeats, D.H. Lawrence, Robert Duncan, and Blake, especially *Visions* and *Milton*.


Includes a discussion of Blake and his followers.

"The remarkable horological inventions of John Harrison, Thomas Mudge, and others, and the remarkable poetical inventions of Blake arise from a common conceptual source" (p. 165).


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

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

Merely a notice of the Tate exhibition.


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

**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.


Gives examples from Wordsworth, Blake, and minor poets.


The second edition, ed. Maria McGarrity, is reprinted in Appendix 2 (pp. 379-422) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*, ed. William K. Finley & Joseph Rosenblum (New Castle

On his "use of artistic media and his metaphorical representations of those media in poetry, prose, and visual art", with chapters on language, "Linearism", mirror metaphors, and mechanism.


It includes a "close reading of Milton".


Carrick, John D. “Blake the Painter and the Picture of Sir William Wallace.” P. 152 of *The Laird of Logan, or Wit of the West: Being a Collection of Anecdotes, Jests, and Comic Tales.* (Glasgow: David Robertson; Edinburgh: Oliver & Boyd; London: Longman, 1835) <Princeton>
“This artist was once requested to draw the likeness of Sir William Wallace: ... aspect of a demon” (Cunningham ¶37).


It is "a simple meditation on aspects of the bible and aspects of Blake" (p. 239).


“Two poems that contain variations of the sublime are William Blake’s ‘Jerusalem’ [from *Milton*] and Samuel Taylor Coleridge’s ‘The Rime of the Ancient Mariner’” -- “Jerusalem” “is an example of ceremonial oratory”; Blake is only on pp. 88-89.


In the phrase "to sulk upon my mothers breast", "'to sulk' [is] a perverse pun on 'to suck'".

REVIEWS

David Wade, “Blake and the Highland Clearances”, *Times* [London], 12 May 1975, p. 14 (Highland Clearances refers to a different book)


§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


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


Caswell, Ian M. “William Blake’s belief regarding innocence with reference to the Book of Thell [sic] and various other poems from The Songs Of Innocence And [of] Experience.” Sagami Joshi Daigaku Kiyo [Journal of Sagami Women’s University], LXXI (2007), 141-144.


Under 1757 is “Birth of William Blake (died, 1827).”
Cerutti, Toni, ed. *Da Blake al Modernismo: Saggi sulla eredità a romantica.* (Bari: Adriatica, 1993) Biblioteca di Studi Inglesi 59. 8°, 258 pp., no ISBN. In Italian

It consists of

Paolo Colaiacomo. "Tel e Daisy." Pp. 33-42. (Comparison of *Thel* with *Daisy Miller*.)
Toni Cerutti. "'An Old Man's Frenzy': Riflessi Blakiani in Yeats." Pp. 43-64.
Carla Pomaré. "'A Broken Charm': *Christabel* e il Safrificio della Parola." Pp. 109-140.


About “Thou shalt not”

Spiritual Worlds. (Rochester, Vermont: Destiny Books, 2009)


   Deals especially with the Marriage and Songs.


   Under 31 August is “John Bunyan”: “Bunyan was buried in Bunhill Fields ... [with] William Blake, the visionary poet and painter, Thomas Stothard, and a host of others ...” (II, 288).

Details in *The French Revolution*, ll. 29-32, may derive from popular prints and a play; Blake's innovation is to make the Man in the Iron Mask still alive in 1789, though he was supposed to be a brother of Louis XIV (1638-1715).


Description of Blake’s life, his engravings, paintings, writings, from a comparative point of view.


"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.


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


Clavaron & Bernard Dieterle. (St Etienne: Université de Saint-Etienne, 2003) In French
  Compares London and Jerusalem.

  Gilbert Durand, "Preface" (pp. 9-14). This is a "mythocritique" study of images and structures, with separate sections, each with its own Conclusion, on "Images apocalyptiques" (pp. 23-102), "Le Cercle, les structures closes" (pp. 103-160), "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’État.

**REVIEW**


In his illustration, the "substitution of Blake's own demon Death [a false guide] for the Mercury statue" (representing a roadside finger-post) of Young's poem is said to constitute "a critique and correction of what Young is saying" (pp. 131, 135).

**Chayes, Irene H.** "Picture and Page, Reader and Viewer in Blake's Night Thoughts Illustrations." *Studies in Romanticism*, XXX (1991), 439-471. <BBS>

**REVIEW**

D.V. E[rdman], *Romantic Movement* for 1993 (1994), 64-65 ("A valuable program from which all Blakeists can benefit")


**REVIEW**


Discussion of the two “Chimney Sweeper”s, the two “Holy Thursday”s, “The Little Black Boy”, and “London”.

An account of his experience visiting exhibits of Blake’s poetry and painting. For a response, see Mu Yang.


For a reply, see Mu Yang.


REVIEWS

Anon., New York Times, 9 April 1911
§Anon., *Times Literary Supplement*, 6 July 1911 (with another)


<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


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


**E. Plameni Sjaj.** Tr. Trajsi Ševalieje. (Beograd:
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

Jonathan Keates, *Times Literary Supplement*, 16 March 2007, p. 19 (with five other novels)


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§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


On the background of the “Jerusalem” lyric from *Milton*.


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

"Blake retains the classical metaphysical opposition of essence and existence, but crucially displaces its moral valuations" (p. 165). His essay "Visibility Should Not Be Visible" in *Wordsworth Circle* (1994) says it is part of "Against Theological Technology", but the latter does not seem to refer to the "Visibility" essay


"Pity" "stands in a striking revisionary relationship with its Shakespearean source" (p. 106).


About the *Job* engraving of "When the Morning Stars Sang Together".  It is said to be part of his essay "Against Theological Technology ..." in *New Romanticisms*, but the latter does not seem to refer to it.

*Clark, Kenneth*, *Blake and Visionary Art* (1973)  

**REVIEW**

*Jean H. Hagstrum*, *Blake Newsletter*, VIII, 4 (Spring 1975), 143-144

*Clark, Lorraine*, *Blake, Kierkegaard, and the Spectre of Dialectic* (1991)  

REVIEWS

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")

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")


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


§Church History, LXIV (1995), 694-696


Interest in Blake is high.


Blake's references to Locke "may be seen as part of a more general reinstatement of an empiricist perspective in the poem ... ultimately Lockean in origin" (p. 458).


It concerns Rousseau's *Emile*, Mary Wollstonecraft's response to it, and especially *Visions* and *Jerusalem*; "Blake's work cannot be reduced to a simplistic opposition between masculine activity and feminine passivity".

"Much of what Blake wrote and drew ... seems to anticipate the 'new' paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter" (p. 200).


**Steve Clark & 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 acquaintance” which gave Blake access to her remarkable library [p. 58].)

*Mei-Ying Sung. “Blake and the Chinamen.” Pp. 63-76. (The flourishing trade in English pottery by firms like Spode and Wedgewood illustrated with transfer-engravings meant that the demand for engravings by “chinamen” was increasing during Blake’s lifetime.)


*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].)


*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].)

Part II: Blake in the Orient:
The Early-Twentieth-Century Japanese Reception

Part III: Blake in the Orient:
Later Responses


Jason Whittaker. “‘Walking thro’ Eternity’: Blake’s Psychogeography and other Pedestrian Practices.” Pp. 279-287. (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].)


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


Akira Fujimaki, *Studies in English Literature* [of the English Literary Society of Japan], XLIX (2008), 108-116


**David Worrall.** “Blake in Theatreland: Fountain Court and its Environs.” Pp. 26-38. (Blake ignored the rowdy singing at the Coal Hole at the corner of Fountain Court and the Strand and instead “chose to illustrate the Book of Job” [p. 37].)


**Shirley Dent.** “‘Esoteric Blakists’ and the ‘Weak Brethren’: How Blake Lovers Kept the Popular out.” Pp. 57-68.


**Steve Clark.** “‘There is no Competition’: Eliot on Blake, Blake in Eliot.” Pp. 78-99.


**Mark Douglas.** “Queer Bedfellows: William Blake and Derek Jarman.” Pp. 113-126. (Jarman [1942-94] was a film-maker.)
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].)


REVIeWS

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

Hatsuko Niimi, *Igirisu Romanha Kenkyu* [Essays in
English Romanticism], XXXIII (2009), 135-139 in Japanese


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.)


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].)


David Worrall. "Blake and 1790s Plebian Radical Culture." Pp. 194-211. (A persuasive essay on "Blake's proximity to 1790s plebeian radical discourse" [p. 194].)

Keri Davies. "Mrs Bliss: a Blake Collector of 1794." Pp. 212-230. ("Rebekah Bliss's library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors"
Part VI: Biography and Criticism

[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])


Steve Clark & David Worrall. “Preface.” P. ix. (“The present volume grew out of the 2000 William Blake conference held at Tate Britain”.)


“A longer and much more elaborate version of this essay appears as one of the chapters in my book William Blake and the Impossible History of the 1790s” (2003).

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].)


**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].)


**Morris Eaves.** “National Arts and Disruptive Technologies in Blake’s Prospectus of 1793.” Pp. 119-135. (“In proposing to cut out the middle man, Blake produces a business plan distinct from both Reynolds’s [*lectures*] and Boydell’s [*Shakspeare Gallery*]” [p. 125].)

**Christopher Z. Hobson.** “’What is Liberty without Universal Toleration’: Blake, Homosexuality, and the Cooperative Commonwealth.” Pp. 136-152. (“As he grew older, ... he increased his attention to male and female homosexuality in texts and art” [p. 139].)

**Andrew Lincoln.** “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” Pp. 153-166. (In his later works, “Blake’s prophetic mission began to run parallel
to that of the more orthodox British Christians” “to restore Britain to Christianity” [pp. 156, 153].)

**Steve Clark.** “Jerusalem as Imperial Prophecy.” Pp. 167-185. (In *Jerusalem* (1804[-1820?]), the “central attitude ... is of an abrasive brand of Protestant nationalism formed in opposition to France and Catholicism”, and “precise links with the preaching of Edward Irving”, and “Thus *Jerusalem* should be read ... as a text specifically of the 1820s” [pp. 171, 172, 181].)


**Robert N. Essick.** “Erin, Ireland, and the Emanation in Blake’s *Jerusalem*.” Pp. 201-213. (“Irish history is the contemporary matrix that shaped not just Erin, but also Blake’s treatment of British/biblical analogies and the construction of ... the emanation” [p. 209].)

**Joseph Viscomi.** “Blake after Blake: A Nation Discovers Genius.” Pp. 214-250. B. Also accessible in his “Collected Essays on Blake and His Times”, q.v. (He focuses on “the pictorial record” of “pre-Gilchrist” Blake, particularly the “recently discovered [in Yale in summer 1989] album titled *Blake: Proofs, Photos, Tracings*, compiled by W.J. Linton” and the technique of kerographs “that Linton had invented in 1861 ... the nature and aesthetic of his new reproductive process affected the kinds of work selected and excluded for reproduction, the result of which was to emphasize Blake the
printmaker and poet rather than painter” chiefly because kerographs could not reproduce tone well [p. 215].)

The essay first appeared on-line on 8 March 2003 at http://sites.unc.edu/viscomi/blakeafterblake.html.

**REVIEWS**


*§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”)*


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.


*Iain McCalman.* "The Infidel as Prophet: William Reid and Blakean Radicalism." Pp. 24-42. ("I hope by analysing Reid to contribute also towards the elusive task of historicizing the culture and milieu of William Blake" [p. 25].)

Edward Larrissy. "'Self-Imposition', Alchemy, and the Fate of the 'Bound' in later Blake." Pp. 59-72. ("Blake's use of alchemical imagery provides an important thread in the symbolism of the late work" [p. 60].)

Andrew Lincoln. "Blake and the 'Reasoning Historian'." Pp. 73-85. ("In The Four Zoas Blake adopts a number of ideas and patterns that had become familiar in historical writings in the latter half of the eighteenth century, and attempts to reconstitute them on the basis of spiritual causes" [p. 73].) Material from the essay is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

Philip Cox. "'Among the Flocks of Tharmas': The Four Zoas and the Pastoral of Commerce." Pp. 86-104. ("A reading of the roles of Tharmas and Urizen in the context of earlier eighteenth-century philosophical, economic and poetic texts" [p. 86].)

Mary Lynn Johnson. "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." Pp. 105-124. (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, 1 (1995), 42-43 ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book")

§Jason Whittaker, BARS Bulletin and Review, No. 9 (Nov 1995), 19


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."


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

REVIEWs

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

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


Includes a discussion of Blake’s “Elohim Creating Adam”.


Blake in the *Marriage* and Einstein in his Theory of Relativity "share an anti-Newtonian belief in a reality" (p. 164).


**REVIEW**


**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".


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


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).


Coleman, Deirdre, & Peter Otto, ed., Imagining Romanticism (1992) <BBS>


"Blake's verses are intelligible and excused as the extravagant and hysterical expression of rapt enthusiasm" (p. 149).

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.


About an article in the current *Quarterly Review* which takes Blake's "When the stars threw down their spears" from "The Tyger" as "a touchstone for what constitutes true poetry".

For ramifications of this *TLS* teapot tempest, see Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton 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.
   Includes a section on Blake.

   Concerns "Lawrence as writing within the Blake tradition".


Trelawney declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist’s Life and Rossetti’s reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of Blake’s poem “London” from the Songs of Experience:–

In every cry of every man
   In every infant’s cry of fear,
   In every voice, in every ban,
       The mind-forged manacles I hear,--
and so forth.


She "examines images of the human body in Blake's designs and verse".

Her *William Blake and the Body* is based on the thesis.


Based on her Cambridge dissertation (1999)

**REVIEWS**

*Thomas Frosch*, *Blake*, XXXVIII (2004-2005), 102-107 (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)


It is concerned with "dissection and its depiction in art" and in John and William Hunter and William Cowper (1666-1709), anatomist and surgeon; "Blake's use of anatomical imagery is critical, transformational, even antagonistic" (p. 19).


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


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


"Blake's rampant perspectivism annihilates any distinct authorial presence" (p. 34).


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


Not in *DAI*.


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


§Corman, B.J. “William Blake and the Rawleigh’s Man.” *Quadrant* [Sydney, Australia], LI, 1/2 (2007), 72-75.


Concerned with “Arti sorelle o arte composita?” (p. 198).


On mysticism.
Papers presented at a conference in 1997 at Sant’Arcangelo di Romagna, Forli, Italy.


Corti, Claudia. Il primo Blake: Testo e sistema (1980) In Italian <BBS>

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


Part VI: Biography and Criticism

Compares Blake with Hume’s “Of the Passions”.


Said to concern Blake.


He reminded himself of the supernatural visions which used to trouble the fancy of the celebrated painter, Blake, who illustrated the Night Thoughts – but in vain: his was no fancied vision ... [III, 173].

“Blake was a Jacobin” (p. 12); a simplistic and assertive work which is often right.

**REVIEW**

Angus Whitehead, *Blake Journal*, No. 9 (2005), 103-110 (“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])


"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**


**Cox, Stephen,** *Love and Logic: The Evolution of Blake's Thought* (1992) <BBS>

**REVIEWS**

Angela Esterhammer, *Blake*, XXVII, 3 (Winter 1993-94) 84-86 ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries")


About "verbal warfare" in *The French Revolution* (p. 48).


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


A paragraph under engravers: “It is not denied that this vigorous mind was diseased”.


REVIEWS
§Frank Stack, *Times Higher Education Supplement*, 4 May 1984, p. 24 (with another)
§T. Hoagwood, *Choice*, XXII (1984), 266
D[avid] V. E[rdman], *Romantic Movement* ...  
*Bibliography for 1984* (1985), 101

**Stuart Peterfreund**, *Blake*, XIX, 3 (Winter 1985-86), 113-116


§**Maria José Barroso Horrillo**, *Anglo-American Studies* [Salamanca, Spain], VI (1986), 177


**Mark L. Greenberg**, *Eighteenth Century* ...  
*Bibliography for 1984* (1989), 559-561


A responsible general account, focusing on the *Songs*

**Crisman, William C.** “Blake’s ‘The Crystal Cabinet’ as a Reworking of Thomson’s *The Castle of Indolence.*” *English Language Notes*, XXIX (1991), 52-59 <BBS>

**REVIEW**


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

**REVIEW**


Review of a BBC television program about Blake.


Chiefly about the *Marriage of Heaven and Hell*.


Blake was tried at the Chichester Quarter Sessions in January 1804 for Assault (including “putting in fear”), a common law offence, for Sedition, and for Deduction from Allegiance and Duty, statutory offences. However, only the first, Assault, was subject to the jurisdiction of the Quarter Sessions; the others were, by statute, subject to trial only at the higher court of Assizes. The only other trials for sedition at the time (“damn and bugger the bloody King”) were at the
assizes and resulted in three convictions (sentenced to three months imprisonment for two, one unknown) and one case abandoned for lack of witnesses.

*Crosby, Mark. “‘Sparks of Fire’: William Blake in Felpham, 1800-1803.” Oxford D.Phil, 2008. 300+ leaves, 68 illustrations, including all those for Hayley’s *Designs to a Series of Ballads* (13), the annotations attributed to Blake in Milton, *Paradise Lost*, ed. Richard Bentley (1732 – 2), and the watercolours for *Comus* (Huntington – 8).


A densely factual and rewarding essay.


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).


*Csikós, Dóra Janzer,* “*Four Mighty Ones Are in Every Man*”: *The Development of the Fourfold in Blake.*
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).


An “essentially psychological” argument based on “[Lipót] Szondi’s fate analysis (commonly known as Schicksal analysis)” (pp. 162, 173).


“Once we accept McGann’s contentions, all the formal problems discussed so far seem to be resolved, the diagrammatic designs of *The Four Zoas* becomes deliberate architecture” (p. 36).


Using as her “main framework” “Lipót Szondi’s theory of ... personality typology”, she concludes that “Urizen has an intrinsically progressive role in *The Four Zoas*” (pp. 132, 150).

**Cumberland, G.** “Hints on various Modes of Printing from Autographs.” *Journal of Natural Philosophy*, XXVIII (Jan 1811), 56-59. <BB> B. “Hints on Various Modes, etc.” from “Journal de NICHOLSON, No. 126”. *Bibliothèque britannique, ou Receuil Extrait des Ouvrages Anglais périodiques* [Genève], L (1821), 69-76. In French (The Blake reference is on p. 71.)


William Blake and His Circle
Part VI: Criticism


REVIEW referring to Blake

Anon., “Major’s Cabinet of Pictures; with Historical and Critical Descriptions and Dissertations, by Allan Cunningham. No. I.” Athenaeum, No. 254 (8 Sept 1832), p. 582 (the review gives in toto the “capital anecdote” of Blake and the Archangel Gabriel) <BB>


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 Francis555 carries information from Malkin (1806) <BB>, Robert Hunt in The Examiner (1808) <BB> and 1809 <BB>, Cunningham’s

555 The hand is that of the note among them signed “F.C.” (MS 831, f. 172v) 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”)

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”]) justifying the conclusion that Blake was “one of the happiest of
his race; and ... this happiness is mainly to be attributed to his wife” [p. 112]. <BBS 347> The review may have been written by Henry Glassford Bell, or by his good friend James Hogg, according to David Groves, "Blake, the Edinburgh Literary Journal, and James Hogg", Blake, XXXII [1998] 14-16)


Of Blake, the visionary, we hardly know how to speak: he appears to have been an amiable enthusiast on the wrong side of the line of demarcation as it respected his sanity. “His fancy overmastered him,” says Mr. C. until he at length confounded ‘the mind’s eye’ with the corporeal organ, and dreamed himself out of the sympathies of actual life. The following absurdity is recorded of him; and his friend, Mr. Varley, has authenticated the story by giving an engraving of the “Spiritualization,” in his equally absurd volume on ‘Astrological [i.e., Zodiacal] Physiognomy.”

Anon. quotes Cunningham ¶39.

Anon., “Monthly View of New Publications ...”, Belle Assemblée, or, Court and Fashionable Magazine,
N.S., LXIII (March 1830), 120-123 <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.


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,\footnote{The list of collaborateurs includes “Mme L. Sw. Belloc” (without a hyphen). Louise Swanton Belloc was a prolific translator of, e.g., Tom Moore (1823), Byron (1830), and Harriet Beecher Stowe, *Le Case de l’Oncle Tom* (1851); her grand-son was Hillair Belloc.} *Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, les Arts industriels, la Littérature, et les Beaux-Arts de tous les personnages qui figurent dans la dernière partie la galerie*; par un Réunion de Membres de l’Institut et d’autres Hommes de Lettres [Paris], XLVI (juin 1830), 664-667, in French <New York Public Library> (Sympathetic paraphrases of Cunningham; “le plus curieux et le plus attrayant est Blake”, “il se livrait à la fin de la journée à toutes les fantaisies de son...
imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’une fée”, with quotations about the Visionary Heads; “Les œuvres de Blake … sont des compositions de la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie” [pp. 666-667])


Anon., 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 Magazines557 [Boston], 3 S, III, 11 (1 March 1831), 448 <California> (“Jan. 9, 1830. … Allan Cunningham has been busy … on his Painters, and the lives of West, Opie, Barry, Blake, Bird, Fuseli, Raeburn, &c. are to grace his next volume”)

Anon., “Family Library”, Cabinet of Religion,

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557 The general title page calls it The Athenaeum; or Spirit of the English Magazines.
Part VI: Biography and Criticism

*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])


Bunhill Fields: “William Blake, painter and poet, (d. 1828); at the distance of about twenty-five feet from the north wall in the grave numbered 80; no monument.” (P. 90)

Fountain Court in the Strand, gives useful details; “At No. 3, in this court, died William Blake, the painter, that eccentric but real genius.” (P. 191)

“MOLTON STREET (SOUTH), NEW BOND STREET. William Blake, the clever but eccentric painter, lived for seventeen years at No. 17 in this street. Here he had interviews with angels and persons of scarcely inferior distinction” (p. 341).

**Cunningham, Peter,** ed., *Poems and Songs by Allan Cunningham* (London: John Murray, 1847)

Peter Cunningham's father hoped that his *Lives* <BB> would be remembered "by all who felt an interest in the wild but noble imagination of Blake, the classic conceptions of Flaxman, or the all-ennobling poetry of Robert Burns" (pp. ix-x).

**Curnutte, Rick.** “Mad Poets: William Blake, Jim Jarmusch and *Dead Man.*” *film journal*, I (2002), no pagination, on-line
The American Indian idea that “life [is] a journey even after death ... is at the core of the relationship between William Blake and *Dead Man*”.


**REVIEWS**


**Hazard Adams**, *Blake Newsletter*, VII, 3 (Fall 1973), 69-72

§**Anon.**, *Choice*, X (Jan 1974), 1715


§**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
§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)
§William Walling, “Our Contemporary”, *Partizan Review*, XLIII (1976), 640-644 (with 3 others)
§Deborah Dorfman, *Philological Quarterly*, LIII (1975)

D


An essay related to the Barcelona exhibition: "William Blake constitueix un cas únic en la historia del'art."

**REVIEWS**


*John E. Grant, Philological Quarterly*, XLV, 3 (July 1965), 533-535

§Anon, “Blake More or Less”, *Times* [London], 2 Sept 1965 (with 2 others)


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)


G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of*
William Blake and His Circle
Part VI: Criticism

Toronto Quarterly, XL (1970), 86-101 (with 8 others)
§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)
*John E. Grant [bis], Blake, XIV, 3 (Winter 1980-81), 131-135
§Anon., Forum for Modern Language Studies, XXV (1989), 278
§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)


REVIEWS
1924
§Anon., Times [London], 24 April 1924 (notice of forthcoming publication)
§Anon., Times Literary Supplement, 26 June 1924
Part VI: Biography and Criticism


§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


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

REVIEWS

§Daniel Karlin, Times Literary Supplement, 26 June 1981, p. 738


§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

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


§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


§J.M.Q. Davies, *Durham University Journal*, XLV (1984), 300-303

Leland E. Warren, *Eighteenth Century ... Bibliography*, NS VII (1985), 393-394


§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,
There is "the same fluidity" in Blake and in E.M. Forster's *A Passage to India*.


Blake's "point of view [was] unChristian" and his "Jerusalem" from *Milton* is not a hymn, partly because it "has no argument at all".


An extraordinarily original and mature dissertation, with valuable new information.

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

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.)


VIII “Catherine Wright: the religious context.”  
Pp. 279-307. (Blake’s mother and her first husband were members of the Moravian Church in Fetter Lane in 1750?-52, and their (previously unknown) baby was buried there in 1751.)

There are also Genealogical tables of

[1] “Descendants of Richard Armitage (father of Thomas)” (Blake’s stepfather) (p. [364])
[2] “Descendants of Thomas Gorham (including Rebekah Bliss and William Fuller Maitland)” (pp. [365-367])


[6] “Descendants of John Varley (father of Samuel, grandfather of John)” (pp. 373-374)


See also Keri Davies.


The source of "I cannot consider death as anything but a removing from one room to another" is in Donne, "Of the Progress of the Soul" [though of course others said the same thing].


In The French Revolution, "Blake's representation might well be drawing on a print published in London on 17 October 1789 which bears the title 'The Iron-Mask'" with a quotation from Paradise Lost.

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

**REVIEWS**

§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


§Howard Davis Spoerl, *Review of Religion*, XIV (1950), 177-182


A responsible criticism of Blake's designs for Milton, making particularly careful use of inter-relationships among the designs. There are 143 black-and-white reproductions, including all those for *Comus* (Huntington and Boston Museum sets), *Paradise Lost* (Huntington and Boston [&c] sets), The Nativity Ode (Huntington and Manchester Whitworth Art Gallery sets), *L'Allegro* (Pierpont Morgan set), *Il Penseroso* (Pierpont Morgan set), and *Paradise Regained* (Fitzwilliam set).

REVIEWS

§Bookwatch, XIV (1993), 5

G.A. Cevasco, Choice, XXXI (1993), 445 ("rewarding -- albeit challenging")

David Gay, Wordsworth Circle, XXIV (1993), 210-212 (a "fine book", which "combines impressive scholarship and challenging and original critical insight" [pp. 212, 210])


Robert Dingley, AUMLA [Australasian Universities Language and Literature Association], LXXXII (1994), 129-130 ("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")


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


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


A well-informed and sensitive summary of Blake's life and poetry, though it concludes that "the prophetic books cannot possibly repay, as works of art, the colossal effort required to elucidate them" (p. 62).

About Parry's setting of Blake's "Jerusalem" lyric [from *Milton*]. This is part of an extensive correspondence; see *BB* #2429.


A study should be made of the "local allusions" to London in Blake's poetry.


**REVIEWS**

§Morchard Bishop, *Times Literary Supplement*, May 1977

Michael Davis, "William Blake", *Times Literary Supplement*, 3 June 1977, p. 681 (pace Bishop’s review, the third man on Blake’s boating expedition was evidently James Parker, according to *Blake Records*) <BBS, 449>


§Anon., *Choice*, XIV (1977), 1211-1212


*Susan Fox, Blake*, XI, 4 (Spring 1978), 289-290

Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)


§Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-122 (with 4 others)
Part VI: Biography and Criticism

§François-Marie Piquet, *Dix-huitième Siècle*, XI (1979), 528-529


   See especially "W. Blake: Londres, ville maudite, promesse de cité sainte" (pp. 40-42).


   Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic".

Review of a BBC program.


**REVIEWS**

§Edward J. Rose, *Wordsworth Circle*, XV, 3 (Summer 1984), 111-112

D.V. E[rdman], *Romantic Movement ... Bibliography for 1983* (1984), 77


Mary Lynn Johnson, *Blake*, XIX, 3 (Winter 1985-86), 115-116


REVIEWs


William Richey, *European Romantic Review*, III 1 (Summer 1992), 93-97 (the book is characterized by "keen insight and careful scholarship")

Stephen Cox, *Blake*, XXVI, 2 (Fall 1992), 52-57 ("De Luca's book is stimulating, provocative, rich in ideas ... a landmark" [p. 56])

§Michael Lackey, *ANQ* [i.e., *American Notes and Queries*], No. 1 (1992), 34-36

M.T. Smith, *Romantic Movement ... Bibliography for 1991* (1992), 83-84


Barbara S. Worden, *Christianity and Literature*, XLI (1992), 357-358


Andrew Lincoln, *Literature & Theology*, VII (1993), 408-409 (with another) (De Luca "throws light on a surprisingly wide range of Blake's poetic practises" [p. 408])


"Many of the patriarchal biases normally associated with men were indulged and presented by middle- and upper-class [18th Century] women themselves" (p. 36).

"Thel's very abstention from the naming of love seems to me part of her immersion in the amorous field" (p. 386).


About *Jerusalem* chapters II-IV addressed to the Jews, Deists, and Christians as subdivisions of Chapter I, "To the Public".

**REVIEW**

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("interesting")

Dendy, Walter Cooper, *On the Phenomena of Dreams and Other Transient Illusions* (1832) <BB>

**REVIEW Referring to Blake**

Anon., *Monthly Review*, NS, I (Feb 1832), 278-291 <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].

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).


REVIEW

Mark Lussier, Wordsworth Circle, XXXV (2004 [April 2005]), 168-169 (with 3 others)


REVIEW

§Anon., Morning Post, 13 May 1909


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


An analysis of Blake’s poems in terms of “Blake’s ideas about reason and imagination”, tracing

an initial stage of unbridled enthusiasm for the imagination [to 1794] ...; a darker, pessimistic interregnum during which the imagination was regarded as fallen [1794-97]; and a final stage of a realization of both reason and imagination as redemptive potentia [1797-1827] [pp. 10, 15].

“This book started out as a doctoral dissertation” (p. [5]).


A novel about a cult whose followers "believed that William Blake's poetry was the Third Testament and Sam [the leader] the second coming of Jesus Christ" (p. 306) and about the ritual murders which served as their rite of initiation.

**Dibdin, T.F.** *The Library Companion ... (1824) ...* <BB>

The account in Dibdin of Blake’s “Visionary Drawings” (*BR* (2) 398-399) is reprinted in **Robert Bigsby, Visions of the Times of Old; or, The Antiquarian Enthusiast** (London: C. Wright; Edinburgh: Oliver and Boyd, 1848), I, xxix footnote <Columbia>.


“I shall conclude these illustrations of apparitions by presenting the reader with a description of the *ghost of a flea*, by Mr. Varley ...” (pp. 362-363). This is repeated in his *Complete Works* (1838), I, 144.


"Readings of *Piers Plowman, Macbeth*, 'Lycidas', and *Jerusalem*" show that "prophecy is increasingly emptied of any properly [sic] historical content".

**REVIEWS**


W.W. Robson, *Spectator*, CXCIX (6 Dec 1957), pp. 806-808 (with 2 others) <BB #2495>

For protests, see William Empson, Geoffrey Keynes, W.W. Robson, Philip Sherrard, G.W. Digby, John Wain, “Kidnapping Blake”, *Spectator*, CXCIX (13, 20, 27 Dec 1957), 833, 869-870, 894; CC (3, 10 Jan 1938), 18, 47 <BB>

§*Times Literary Supplement*, 27 Dec 1957, p. 789

See Kerison Preston, G.W. Dighy, & Kathleen Raine, “Understanding Blake’s Art”, *Times Literary Supplement*, 10 Jan 1958, p. 19 (a correction of the review) <BB #2456>, 24, 31 Jan 1958, pp. *37, *45, 61 (in a rebuttal, Digby gives an exegesis of the “Arlington Court picture, noting differences between his conception of it and that of Kathleen Raine” [BB #2486], and Miss Raine replies, arguing for the importance of neoplatonic sources) <BB #1490>

D.V. E[rdman], *Philological Quarterly*, XXXVII (1958), 143-143

Henri Lemaitre, “Blake Revisited”, *Etudes anglaises*, XII (1959), 151-155, in French (with others) <BB #2114>


See replies by Digby, p. 315, and Rose, pp. 315-316

§T.A. Birrell, *English Studies*, XLII (1961), 62


Especially about Blake, Newton, and Dante; “If physics has anything to tell us, it is that Blake’s ideas are worth revisiting” (p. 154).

**Din, Ali Mirdrekvande Gunga, *No Heaven for Gunga Din***

**REVIEW**

Anon., “Din Meets Blake.” *Times* [London], 1 July 1965, p. 15 (the book “is as if the authoress of *The Young Visitors* had set out to write one of Blake’s prophetic books”)

**DIRECTORIES**

558 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

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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.

Boyle’s City Companion to the Court Guide for the Year 1798 (1798) is merely a reprint of Boyle’s New London Guide (1797)


[W.] Holden’s Triennial Directory for 1809, 1810, 1811 (1809) for Blake, James, Hosier, 28 Broad Street, Golden Square


Kent’s Directory for the Year 1794 (London, 1794) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28, Broad-street, Soho”
Kent’s Directory for the Year 1795 (London, 1795) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1796 (London, 1796) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1797 (London, 1797) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1798 (London, 1798) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1799 (London, 1799) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”


Kent’s Directory for the Year 1801 (London, 1801) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1802 (London, 1802) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1804 (London, 1804) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1805 (London, 1805) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1806 (London, 1806) for “Blake, James, Hosier, 28 Broad-street, Soho”
Kent’s Directory for the Year 1807 (London, 1807) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1808 (London, 1808) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1810 (London, 1810) for “Blake, James, Hosier, 28 Broad-street, Soho”


The New Annual Directory For the Year 1806 (London, 1806) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”
The New Annual Directory For the Year 1807, Eighth Edition (London, 1807) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”
The New Annual Directory For the Year 1808 (London, 1808) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”
The New Annual Directory For the Year 1809 (London, 1809) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”
The New Annual Directory For the Year 1810 (London, 1810) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”
The New Annual Directory For the Year 1811 (London, 1811) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”
The New Annual Directory For the Year 1812 (London, 1812) for Blake, James, Hosier at 28 Broad Street
The New Annual Directory For the Year 1813 (London, 1813) for Blake, James, Hosier at 28 Broad Street
New Complete Guide To all Persons who have any Trade or Concern with the City of London, and Parts adjacent. The Sixteenth Edition (London, 1783) for Stephen Blake Haberdasher at 28 Broad Street
§The Post-Office Annual Directory (1809) for “Blake, James, Hosier & Haberdasher, 28 Broad-street, Soho” (p. 32)
The Post-Office Annual Directory (1812) for “Blake, James, Hosier, 28, Broad-street, Soho” (p. 34)

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

JAMES BLAKE
probably not Blake’s brother the hosier

Kent’s Directory For the Year 1825 (1825) linen draper at 9, Grafton Street, Soho

New Annual Directory For the Year 1814 (1814), Hosier, 7, Buckingham-street Fitzroy-square; (1823, 1824, 1825, 1826, 1827) J. Blake, Haberdasher and Furrier, 134, St Martin’s-lane; (1829) James Blake, Haberdasher, 218 Oxford street

Universal British Directory (London, 1797), 77

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

The Universal British Directory, I (1797), at 16 Exchange Alley

[P.] Boyle’s City & Commercial Companion to the Court Guide for the Year 1803 (London, 1803) at Change alley, Lombard St

[W.] Holden’s Triennial Directory (1799); ... for 1802, 1803, 1804 (1802); ... for 1805, 1806, 1807 (1805); ... for 1817,
1818, 1819 (1817); ... for 1822, 1823, 1824 (1822) at 16, ‘Change Alley, Cornhill

Kent’s Directory For the Year 1808 (1808); ... (1810); ... (1815); ... (1816) at 16, ‘Change Alley, Cornhill

New Annual Directory For the Year 1801 (1801); ... (1803); ... (1806); ... (1807); ... (1808); ... (1809); ... (1810); ... (1811); ... (1812); ... (1813); ... (1814); ... (1815)

“Engraver & Printer, 16, Change alley”

The Post-Office Annual Directory (1812), Engraver and Printer, 16, Change-alley (p. 34)

BUTTS

The Universal British Directory, V (1797): “Mrs Butts” in Great Marlborough Street

New Annual Directory For the Year 1806 (London, 1806), ... 1807 (London, 1807), ... 1808 (London, 1808), ... 1809 (London, 1809), ... 1810 (London, 1810), ... 1811 (London, 1811), ... 1812 (London, 1812), ... 1813 (London, 1813), ... 1814 (London, 1814), ... 1815 (London, 1815): “Butts, Thos. Commissary of Musters, office, Whitehall”; (1817) at 53, Parliament-street; (1819) at Duke-str. Westminster

REV MR. MATHEW, 27 RATHBONE PLACE

Directory to the Nobility, Gentry, and Families of Distinction, in London, Westminster, &c (London [1796])

The Universal British Directory, V (1797)


**REVIEWS**

§**Anne Ferry,** *Romance Quarterly*, XXXVII (1984), 671-672


**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


It consists of
Part VI: Biography and Criticism


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].)


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 republicanis"m [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].)


William Richey. "'The Lion & Wolf shall cease': Blake's *America* as a Critique of Counter-Revolutionary Violence." Pp. 196-211.

Peter Otto. "Re-Framing the Moment of Creation: Blake's Re-Visions of the Frontispiece and Title Page to Europe." Pp. 235-246. ("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].)


**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


It consists of


*Julien Green.* "William Blake, profeta." Tr. Matamoro Blos. Pp. 64-74. (From his *Suite anglaise* [1926].)
Doce, Jordi. "Tiriel." Cuadernos Hispanoamericanos, No. 610 (2005), 73-91. In Spanish


Each includes reproductions of all the Job prints.


Evidence for Romantic imagination comes from Blake and Wordsworth.


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).


Dorfman, Deborah, *Blake in the Nineteenth Century: His Reputation as a Poet From Gilchrist to Yeats* (1969) <BB>

**REVIEWS**


§Kerry McSweeney, *Queen’s Quarterly*, LXXVI (1969), 731-733 (with others)

John E. Grant, *Philological Quarterly*, XLIX, 3 (July 1970), 328-329


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)


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


A densely-packed essay, with extensive bibliographical references; there are also entries by the same author on Catherine Blake (the poet's wife [p. 353]) and Robert Blake (his brother [p. 358]).


A careful and extensive study of "the iconography of style and forms, ... Blake's strategies in the choice of compositional treatment of the picture plane, his outline and shading techniques, his colouring, and so on", particularly in comparison with Blake's contemporaries; it "is based on" his dissertation (1985), according to Dörrbecker's "Blake and His Circle" for *Blake*, XXVI (1993). There is no index.

**REVIEWS &c**

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 93 (a modest and not uncritical summary)
Part VI: Biography and Criticism

**Angela Esterhammer,** *Blake,* XXVII, 3 (Winter 1993-94), 76-77 ("an interesting, detailed, methodical, and persuasive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries")


Donald Ault, "Foreword" (pp. xv-xxviii): Dortort's book, the "first full-length appropriation of the methods and terms I developed specifically for the study of The Four Zoas" in *Narrative Unbound* (1987), is "certainly one of the most unorthodox books ever written on Blake" (pp. xvii, xv).

The book is an attempt to "resolve the riddle of the poem" by positing "two totally contradictory sets of meanings" in it, one of "radical English Christianity" and one which "exposed ... [the former's] potential contradictions and ultimately oppressive manifestations", the conflicting attitudes perhaps originating in "an internal conflict ... [in Blake's own] personality" (pp. 11, 22, 38, 13).

"Event Catalogues" (explained on pp. 85-86) constitute a summary of the texts of the four chapters page-by-page (85-91; 155-163; 256-271; 384-400).

**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])


About "Blake's relation to the history of ideas" (p. 53).


**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)


**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.


"Frye's explanation of Blake's mythological universe is central for understanding his own theory of archetypal meanings ... “ (p. 426).

§D’Ottovi, Stefannia. Friji e Blake. (Rome: Bulzoni, 1990). In Italian


A fiction-based-on-fact account of Blake's trial with flashes backward and forward to cover his whole life, written as "my way of befriending and comprehending Billy Blake, whom I greatly admire in absentia" (1994, p. 566).


The four chapters deal with Marriage (on "the infernal method ... in The Marriage of Heaven and Hell from archetypal [psychological] perspective gleaned from the work of James Hillman" [p. 37]), "Hecate" ("Hecate" is about "initiation into mysteries of the Infernal Goddess" [p. 73]), Thel ("Thel is the soul-making par excellence of Blake's work" [p. 107]), and Visions. Chapter Two is apparently digested in Blake Journal, No. 6 (2001), 72-106.


Part of a dissertation turned into a book on Blake’s exhibition (1809-10). Other sections are on Barry’s exhibition strategies.

Prints the "Jerusalem" lyric from *Milton*.


"Le poème est assez déconcertant" (p. 31).

William Blake and His Circle
Part VI: Criticism

REVIEW

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


REVIEWS

Michael Mason, *Times Literary Supplement*, Feb 1981 (with another)

Michael Mason, “Blake and His Commentators”, *Times Literary Supplement*, 20 Feb 1981, p. 199 (a correction to his review) <BBS, 560>


§Peter Quennell, *Apollo*, CXIV (Aug 1981), 136-137 (with 3 others)


§Anon., *Choice*, XVIII (1981), 931


Part VI: Biography and Criticism

Bette Charlene Werner, *Blake*, XVIII, 1 (Summer 1984), 33-34


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.


The chief contents are


[Part] I Perspectives


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.)


**Jon Mee.** “Blake’s politics in history.” Pp. 133-149. (A sophisticated argument that “Blake was always a deeply political writer” [p. 133].)


[Part] II *Blake’s Works.*


**Andrew Lincoln.** “From America to The Four Zoas.” Pp. 210-230. (A useful summary.)


**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. “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

See also Alexander S. Gourlay, glossary of Blake terms (2003) in the William Blake Archive.

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])

About the history of editing Blake and the William Blake Archive.


*Eaves, Morris, William Blake’s Theory of Art (1982) <BBS>*

**REVIEWS**


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

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

§Edward Larrissy, “Horses of Instruction”, *Art History*, VI (1983), 478-481 (with others)


Hazard Adams, *Blake*, XVII, 3 (Winter 1983-84), 107-111

Part VI: Biography and Criticism

§Peter A. Taylor, Queen’s Quarterly, XCVI (1984), 719-722 (with another)


§Thomas A. Vogler, Studies in Romanticism, XXIV, 2 (Summer 1985), 289-300


Blake's "Little Black Boy", Gronniosaw's Narrative (1770), and Cole's "Thoughts in Exile", Anglo-African [newspaper], 30 July 1864, may be part of a larger genre of "theologizing underneath a tree".


“What will the reader think of a painter representing the Blessed Virgin performing a dance with the Prince of Darkness, or of another delineating the Ghost of a Flea?” (P.

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


A poem about Blake’s Visionary Heads “suggested by some peculiar traits of his [Blake’s] genius” by Cunningham.


Young’s Night Thoughts Night I has a “Worm [that] riot[s] on that Rose so red”, as in Blake’s poem.


REVIEW

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

Part VI: Biography and Criticism

*Lampeter MA in Literature and the Visual Arts.* Ed. William Marx, Peter Miles and Gordon Williams. (Lampeter, Dyfed, Wales: Published by the English Department, St David's University College, 1989)

Description of a post-graduate course.

**Egarr, Tristan.** “A conversation between the editor, William Blake and Friedrich Nietzsche about technology.” *Salient: The Student Magazine of Victoria University, Wellington* [New Zealand], 15 Sept 2008 on-line.

**Eglinton, Guy.** *<BB gives “Eglington”>*


**Ehrstine, John W.**, *William Blake’s Poetical Sketches* (1967) *<BB #1540>*

**REVIEWS**


Eigo Seinen: The Rising Generation
Volume LXVII, Numbers 1-5
(Tokyo, 1927)


Both "Blake's 'A Poison Tree' ... and Cowper's 'On the Death of Mrs. Throockmorton's Bullfinch'" use the phrase "veild the pole", "and the historical context of the composition of the *Songs* suggests that Blake knew Cowper's poem" (pp. 10, 12).


About "Blake's camp quotient" in *Milton* and Ololon, "the almost conscious absurdity that laces Blake's most sublime moments", "a queer reading of Blake", "For gay poets, Blake is on the side of the angels" which is "gay slang for a young man" (pp. 154, 150, 153, 149).


In 2002 is Boulos A. Sarru’, “Preface” (pp. 7-8).

“This is a study of influences” (p. 14), with little revision, for the latest work in the bibliography is 1979. “Ever since, I have published the dissertation in a series of articles and also translated and published selected chapters in Arabic” (p 13), but these are not recorded in *BB, BBS*, or *Blake*.


**Eliot, T.S.** “The Naked Man.” ... (1920) *BB #1544, BBS, p. 461*  

§**Elistratova, A.** "Itogi dvukhsotletnego iubileya Vil'yam Bleika [A Summary of Works on the Bicentennial Jubilee of William Blake]." *Voprossi Literaturi [Literary Sketches]*, XII (1959), 222-231. In Russian *BB #A1546, here expanded*  
A review of the literature on the work of the poet.

§**Elistratova, Anna Arkad'evna.** *Vil'yam Bleik, 1757-1827.* (Moskva: Znanie, 1957) In Russian *BB*

§**Elliott, Clare.** "‘A Backward Glance O’er’ the (Dis)United States: William Blake, Ralph Waldo Emerson and the ‘Authentic American

On the influence of Blake’s poetry on Emerson.


REVIEW


The account of Martin the "fire raiser" and Blake, "a tall, pale man", plainly derives from the irresponsible essay in the Revue Britannique (1833) <BB #958> which describes two inmates of
Part VI: Biography and Criticism

Bedlam, Jonathan Martin the York Minster Incendiary and William Blake, "un homme grand et pâle".

**REVIEWS**

**Frits van der Waa,** *De groene Amsgterdamer,* in Dutch; tr. Jules van Lieshout, "Opera on William Blake Destroyed by Its Own Radicalism", *Blake,* XXV (1991), 90-91 (on the performance, not the book)


The chapter has sections on “William Blake’s Bodies” and “Prolific Devourers in Blake”.


**Endo, Toru.** "Blake ni okeru Ryutai Imegi -- 18-seiki Kagaku Shiso to Blake: Images of Liquid in Blake's Poetry [-- Science in the 18th Century and Blake]." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism,* Japan
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.


Jerusalem as a city and a woman in *Jerusalem* is said to be like "a fixed point" in mathematics.
In Blake, there are two contrary concepts of "Infinity". One is "Eternity", and the other is a negative concept expressed by such terms as "void", "vacuum", "non-entity", "eternal death", and "annihilation". "Void" is directly connected with Newtonian "absolute space and absolute time" and is outside "the human existence". In Blake's text, on the contrary, there is "Infinite Space" which is filled with human forms, so that each moment becomes equal to "eternal".


In Blake, the "three levels of the body" are "the Spiritual Body" (the state of pure energy), "the Giant Body" (which is Jesus Christ) and "materialized energy" (where energy and matter conflict with one another) and "the shrinking body" (a mere shadow of energy).

Endo, Toru. "Sora o tobu fukashi no Mushi (worm) -- William Blake no Eikibyokan [An Invisible Worm Flying in the Sky -- On William Blake's View of Pestilence]." Eigo Eibungaku Soshi [Collected Essays on English Language and English Literature], Waseda Daigaku Eigo Eibungakkai [The Society of English and
American Literature, Waseda University], No. 24 (1994), 30-38. In Japanese


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

About birth.


England, Martha Winburn, & John Sparrow, Hymns Unbidden: Donne, Herbert, Blake, Emily Dickinson and the Hymnographers (1966) <BB>

REVIEWS
§R.L. Colie, Modern Languages Quarterly, XXVIII (Dec 1967), 496-497
M.K. N[urmi], English Language Notes, V (1967), 22
§**Edna Parks**, *Notes* [Music Library Association], March 1968, pp. 487-488

§**Erik Routley**, *Bulletin* [Hymn Society of Great Britain and Ireland], VI (1967), 111-113


**REVIEWS**

§**Mark Schorer**, *Philological Quarterly*, XXXI (July 1952), 253-254

§**Edwin R. Clapp**, *Western Humanities Review*, VI (1952), 193-195

**Ennemoser, Dr Joseph.** *Geschichte der Magie.* (Leipzig: F.A. Bodhaus, 1844) P. 177 In German <Columbia>

About “Der Englander Blake, ein Maler ... unterhielt sich in einem Visiones ... mit Genien und Dämonen”.


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

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


**REVIEWS**

§G.A. Cevasco, *Choice*, XXVII (July/Aug 1990), 134-135


Karen Shabetai, *Blake*, XXV, 2 (Fall 1991), 92-93


§David Fuller, *Durham University Journal*, NS LIV (Jan 1993), 115-119 (with another)

Brian Wilkie, *Yearbook of English Studies*, XXIII (1993), 351-352 (praise)
*Revised Edition.* (Garden City [N.Y.], 1969)  


**REVIEWS**

**1954**

§**John Coleman,** *News-Leader* [Richmond], 2 April 1954

§**S. Foster Damon,** *Saturday Review of Literature,* 1 May 1954, p. 29

§**Alexander Buchan,** *Post-Dispatch* [St Louis], 30 May 1954, p. 4B

§**Anon.,** *Times Literary Supplement,* 25 June 1954, p. 410
§Joseph Warren Beach, “Blake the Seer as Artist and Poet”, *Sewanee Review*, LXII, 3 (Summer 1954), 527-534 (with another)

§Anon. [?Elizabeth O’Higgins], *Dublin Magazine*, XXX (July-Sept 1954), 557-60


§Hazard Adams, *Accent*, XIV (1954), 300-301

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


§K[enneth] N. C[ameron], *Philological Quarterly*, XXXIII (1954), 105-106

Northrop Frye, *Philological Quarterly*, XXXIV, 3 (July 1954), 273-274

§Anna Balakian, *Comparative Literature*, VII (1955), 174-175


§Lodwick Hartley, *South Atlantic Quarterly*, LIV (1955), 147-149

§H.M. Margoliouth [bis], *Review of English Studies*, NS VI (1955), 324-326

§Alfred Neumeyer, *Journal of Aesthetics and Art Criticism*, XIV (1955), 542

§Hans Schnyder, *Anglia*, LXXIII (1955), 242-244

§T.A. Birrell, *English Studies*, XXXVII (1956), 84-85

§H. Lemaitre, *Etudes anglaises*, IX (1956), 63-64, in French


1969

§Patrick J. Callahan, *Blake Studies*, III, 1 (Fall 1970), 87-89

E.J. Rose, *Blake Newsletter*, IV, 2 (Fall 1970), 48-49
Part VI: Biography and Criticism

I.H. C[hayes], *English Language Notes*, VIII (1970), 22
§Rodney M. Baine, *Georgia Review*, XXV (Summer 1971), 238-241 (with 4 others)
§John E. Grant, *Philological Quarterly*, L (1971)


**REVIEWS**

§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
H.I. C[hayes], *English Language Notes*, VII (1969), 21-22
G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-287 (with 5 others)


REVIEWS

§Anon., Virginia Quarterly, XLVII (Summer 1970), 110
Morton D. Paley, Blake Studies, IV, 1 (Fall 1971), 93-99
§William Vaughan, Studies on Voltaire and the Eighteenth Century, CLXXXII (Nov 1971) (with 2 others)
§William Vaughan [bis], “The Third Blake”, Studio International, CLXXXII (Nov 1971), 210-212 (with 2 others)


G.E. Bentley, Jr, *Apollo*, XCV (Jan 1972), 72 (with another)


§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)


 Especially about the 12 great colour-prints.


Said to concern Blake.


The "bibliographic sublime" is the "response to semiotic uncertainty, when inscribed within the physical features of a book" (p. 513). The essay ranges agreeably through Tristram Shandy, Pat the Bunny, and Marriage (pp. 511-513, 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's text (pp. 7-13) is a history and evaluation of Blake's designs; "technique became the determiner of style .... Every cut is a vector of energy" (p. 9). It is supplemented by an "Appendix to A
Troubled Paradise", which records "Current ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Illustrations for Thornton's Virgil" (pp. 43-44 [silently reprinted from *Blake*, XXXI (1998), 136-137]), and "A Bibliography to *A Troubled Paradise*" (pp. 45-47).

John Windle, "A Blake Collector's Vade Mecum" (pp. 33-41) suggests what to look for in designs engraved by or after Blake, excluding the inaccessible books in Illuminated Printing.

**REVIEW**

[Nicholas Barker], *Book Collector*, XLIX (2000), 274-275 ("Essick writes sensitively and with deep appreciation")


**REVIEWS**

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

D.V. E[rdman], *English Language Notes*, XII (Sept 1974), 32


*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)


It concentrates on Blake's frontispieces as epitomes; "Blake's development of his illustrative technique is an exploitation of conventions he shared with his contemporaries more than a revolt against them" (p. 185).

Essick, Robert N. William Blake, Adam's Tongue, and the Uses of Specialization (1991) <BBS>

REVIEW

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


REVIEWS

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


§James C. McKusick, *Huntington Library Quarterly*, LIV, 4 (Fall 1991), 353-362


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])


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])


Michael McMahon, *Year's Work in English Studies*, LXX for 1989 (1992), 87-88


REVIEWS


§ Anon., *Choice*, XVIII (1980), 517


For complaints and corrections, see Mason, “Blake and His Commentators”, Stephen Wyler and G. Inglis James, “Blake”, *Times Literary Supplement*, 20 Feb, 13, 27 March 1981, pp. 199, 275, 351 <**BBS, 560, 686**>


§ 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)


§ David Irwin, *Durham University Journal*, XLIII (1981), 112-113


§ Brian Alderson, *Times Higher Education Supplement*, 15 Jan 1982 (with 2 others)
Part VI: Biography and Criticism

§Zachary Leader, *Art Book Review*, I, 1 (March 1982) (with 3 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
Michael Mason, “Blake and His Commentators”, *Times Literary Supplement*, 20 Feb 1981, p. 199 (a correction to his review) *<BBS, 560>*
Stephen Wyller and G. Ingli James, “Blake”, *Times Literary Supplement*, 13 and 27 March 1981, pp. 285, 351 (Mason’s review is “retrogressive” [Wyler] and “downright misleading” [James]) *<BBS, 686>*


**REVIEW**


**REVIEW**


**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**

§Raymond Lister, *Journal of the Royal Society of Arts*, Nov 1979 (with another)
§Anon., “Bewildering Blake”, *Books and Bookmen*, March 1980 (with 2 others)
§Zachary Leader, *Studies in Romanticism*, XIX, 3 (Fall 1980), 419-433 (with another)
§Spencer Hall, *Southern Humanities Review*, XIV, 1 (Winter 1980), 75-76
§Maurits Engelborghs, *Deutsche Warande en Belfort*, CXXVII, 4 (May 1982) (with 2 others) in German


Michael Phillips, in his *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000) and in the catalogue of the Tate exhibition (2000), claimed, particularly on the basis of one "pin-hole" each in four pulls of *Songs* (T1)\(^{564}\) and manifest mis-registration in one pull of *Songs* (E), that Blake made his colour-prints by passing the copperplate through the press twice, first with the text and then with the colours. However, these "pin-holes" do not exist (see *Songs* [T1] above), and, according to Essick & 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.

\(^{564}\) In any case, registration by pin-holes requires at least two pin-holes and preferably four.


"An awareness of the performative dimension of Blake's language modifies our interpretation of the 'Introduction' to Experience" (pp. 151-152).

REVIEW

David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 328 (it shows "elegant clarity")


She is concerned with "two types of performativity, the sociopolitical and the phenomenological" (p. 219); the Blake sections concern particularly the Songs (pp. 119-145), Marriage and Urizen (pp. 146-173), and Jerusalem (pp. 174-219).

REVIEWS

Stephen C. Behrendt, Wordsworth Circle, XXVI (1995), 201-203 (with another) (an "insightful
Part VI: Biography and Criticism

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")


“The most relevant context for analysing Romantic curses ... is the powerful philosophy of performative language” (p. 22).


Ill-informed remarks stimulated by the celebrations of Blake’s 250th anniversary.


§Evans, Peter. “Anthem ban next? Most people sing Jerusalem and the National Anthem because they are patriotic.” *Times* [London], 23 April 2008.  
For other essays on the subject, see Anon., “And did those feet”, Goodwin, Gordon, Khew, Morrison, and Strange.

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


Silent quotation from Cunningham, including “The Tyger” (omitting the last stanza). “Blake—how few hear the name to recognise it as that of a genius; yet he was such.” (p. 163)


Apparently about Johnston's novel called *The Invisible Worm.*


24 pages of doodles, Blake poems, imitations.


REVIEWS

§Stuart Peterfreund, *Wordsworth Circle*, XII, 3 (Summer 1981), 167-169

*James A. Winn, Blake*, XV, 2 (Fall 1981), 94-96
§Martha Winburn  England, Studies in Romanticism, XX, 4 (Winter 1981), 545-549

D.V. E[rdman], Romantic Movement ... Bibliography for 1980 (1981), 76

Stephen Leo Carr, Eighteenth Century ... Bibliography, NS VI (1984), 399-400


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


In Milton Blake portrays Milton as “a self-divided poet composing Paradise Lost.”


On the context of official statues of Pitt.

Farington, Joseph. §The Farington Diary. Morning Post. <BB>
Part VI: Biography and Criticism


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.


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”.


“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)


REVIEWS

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 20
Part VI: Biography and Criticism

§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


REVIEWS

§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


§Andrew Lincoln, Review of English Studies, NS XXXVIII (1987), 85-87


§François Piquet, *Etudes anglaises*, XLI (1988), 358-359, in French


The *Songs* are useful in the classroom.


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


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


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


"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).


"Portraits of Cain" by Byron, Coleridge, Blake (*The Ghost of Abel*), Gerard de Nerval, Victor Hugo, Charles Baudelaire, and Charles-René Marie Leconte de Lisle are traced "back to their sources in the text of the Hebrew Bible ...."

Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.


Part III consists of

Chapter 7 (pp. 209-234): "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 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, Kevin. *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit.* (Madison, Teaneck:

“The difficulty of reading each visionary is considerably lessened if each is read in the light of each other. To an extent, Blake and Boehme may, through ‘the Holy Ghost ... the only Key,’ be seen as a key to each other” (p. 67).

**REVIEWS**

(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


Frye’s Preface (pp. v-viii) is reprinted in *Northrop Frye on Milton and Blake* (2005), 313-315, 456-457.
REVIEWS


§Hazard Adams, University of Toronto Quarterly, XXXI (1962), 473-475

D.V. Erdman, 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


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


A biographical account, with sections on his visions (they "were but developed subjectivities objectively extruded" [p. 131]) and his achievement ("He is a star of first magnitude in the constellations of poetry and art" [p. 182]).
   On British plans to populate Palestine.


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

   About Druid temples in Europe, Urizen, and Jerusalem.

   On 27 October 1843, Fox “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted.” (P. 359)

Fox, Susan, Poetic Form in Blake’s MILTON (1976) <BBS>
REVIEWS

§ Anon., *Milton Quarterly*, X (1976), 129

§ Mary Lynn Johnson, “Recent Reconsiderations of Blake’s Milton and *Milton: A Poem*”, *Milton and the Romantics*, II (1976), 1-10 (with another)


Joseph A. Wittreich, Jr, *Blake*, XI, 2 (Fall 1977), 115-117


§ Donald Wesling, *Wordsworth Circle*, VIII (1977), 233-236

§ Stuart Curran, *English Language Notes*, XVI, 1 (Sept 1978), 55-58


Dennis M. Welch, *Eighteenth Century ... Bibliography*, NS II (1979), 231-232


   About the poems and novels of the great grand-daughter of Blake's patron Thomas Butts.

Part VI: Biography and Criticism

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


"The underlying conflict that Blake dramatises in the feminist aspect of his *Visions of the Daughters of Albion* is that although Mary Wollstonecraft "might think of herself as the rationalist she urged other women to become, she was nevertheless – despite herself, and almost against her will – a woman of feeling" (p. 73).


A study of the *Notebook* poem.


"Blake's treatment of femininity and of females ... has, on the whole, displeased feminist critics", but he "transcends
the images he received from the 'Milton tradition" and creates "a concept of gender that was remarkable for its time in its sensitivity to female sexuality, and its breaking down of sexual stereotypes" (pp. 122, 126, 125).


**REVIEWS**

Sheila A. Spector, *Blake*, XXX, 2 (Fall 1996), 60-62 ("Freed's book is provocative, relevant, learned, erudite, well documented, and painstakingly designed" [p. 62])

David Worrall, *Year's Work in English Studies*, LXXV for 1994 [1997], 393-393 ("recaptures something of the holistic Blakean study we are in danger of losing")


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

Blake’s “London” is considered on pp. 253-255: “London for Blake is a science-fictional object” (p. 255).


"Blake emblematizes the epic nostos, the homecoming as a return to wholeness" (p. 159).

"Sections of chapters 1 and 3 are reprinted" from her "Narrative Fragmentation and Undifferentiated Consciousness in Blake's The Four Zoas", European Romantic Review, V (1995), 178-92, and the book is presumably related to her Yale Ph.D. on "'The Four Zoas': Apocalypse according to Blake's sleeper" (1990).

REVIEWS

Sheila A. Spector, Blake, XXXI, 3 (Winter 1997-1998), 97-102 ("Despite her formidable interpretive abilities, Freeman never really establishes her own critical stance", and "her reliance on Eastern mysticism is inconsistent and ahistorical" [pp. 101, 99])

§Nineteenth Century Literature, LII (1997), 398+
§Reference and Research Book News, XII (1997), 158
§Mary Kelly Persyn, European Romantic Review, X, 3 (Summer 1999)

(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>


Sections of Chapters 1 and 3 are reprinted in her *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS* (1997).


An attempt to “recover the pictorialist conventions that shape both Milton’s and Blake’s expulsion scenes” (p. 157).

"The project closely examines specific works of William Blake and Samuel Beckett which problematize the isolation of a text from its concrete nonverbal presentation."


“As a medical doctor” in 1986, he concludes that “Blake’s poetry and paintings present classic illustrations of the schizophrenic experience. So far as I know, these are the best, most beautiful, and most meaningful ones ever created. They are great value by themselves. ... We can look to the schizophrenic experience to understand Blake’s works.”


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”.


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

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

Part VI: Biography and Criticism


**REVIEWS**

- **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), lxxvi
- **David V. Erelman**, *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
*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


   An excellent general article.


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


Notes for a slide lecture at the conference on “Blake’s Visual Languages” organized by GEB for the Blake exhibition at the Art Gallery of Ontario (3 December 1982-15 February 1983) <BBS>.


Part VI: Biography and Criticism

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).

REVIEWS

1947

§ Lloyd Frankenberg, Saturday Review of Literature, 19 July 1947, p. 19

§ John Garrett, Canadian Forum, July 1947, p. 50

§ Edith Sitwell, Spectator, 10 Oct 1947, p. 466

§ Kenneth Hamilton, Dalhousie Review, XXVII (1947), 381-383

§ Anon., Times Literary Supplement, 10 Jan 1948, p. 25

D.V. E[relman], 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

1949

§ René Wellek, Modern Language Notes, LXIV (1949), 62-63


Pp. 56-57 of 1985 are reprinted as “‘The Mental Traveller’ as a Life Journey” on pp. 66-68 of William Blake:
Part VI: Biography and Criticism


The essays on Blake are in Chapters


8 Review of The Portable Blake, ed. Alfred Kazin (1946). P. 189. (From University of Toronto Quarterly, XVII [1947], 107.) (Quite different from the review in Poetry.)


“Blake After Two Centuries.” Pp. 290-302, 455-456. (Originally in University of Toronto Quarterly [1957].)

“Blake’s Introduction to Experience.” Pp. 303-312, 456. (From Huntington Library Quarterly [1957].)


Part VI: Biography and Criticism


Of course it omits Frye’s Fearful Symmetry, which is Vol. 14 of Frye’s Collected Works.

Frye, Northrop. “Poetry and Design in William Blake.” *Journal of Aesthetics and Art Criticism*, X (1951), 35-42. ...


A lecture at the Open University, 25 August 1991.


A series of CBC Radio talks in 1950; the one on “Blake” (pp. 170-176) was given on 30 June.


The Olaf-Festival at Trondheim cathedral will focus on William Blake, with lectures, exhibitions, and performance of music by Gunnar Jess based on Blake's Songs.


Pp. 266-270 in Chapter 10: “Britain’s little black boys and the technologies of benevolence” are especially about Blake’s “The Little Black Boy”.

**Fuller, David**, *Blake’s heroic argument* (1988) <BBS>

**REVIEWS**

§**Raman Selden**, *Durham University Journal*, NS L (Dec 1988), 150-152


§**Jon Mee**, *Notes and Queries*, NS XXXVI (1989), 244-245


§**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


“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).


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).


"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.*]


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

**G**

**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**


§ Anon. *Choice*, XVI (1979), 388


§ Brian Wilkie, *Wordsworth Circle*, XI, 3 (Summer 1980), 158-159

§ Aligarh *Journal of English Studies*, VI (1981), 107-113


§ James E. Swearingen, *Clio*, XI (1982), 208-210


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.”]

"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).


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


REVIEW

§Anon., *Times* [London], 6 April 1916


REVIEWS

§Anon., *Times* [London], 3 Oct 1919


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

**REVIEWS**


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

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


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Gardner, Stanley, *Blake’s INNOCENCE and EXPERIENCE Retraced* (1986) <BBS>

**REVIEWS**

§G.A. Cevasco, *Choice*, XXIV (1986), 475


Irene H. C[hayes], *Romantic Movement ... Bibliography for 1986* (1987), 118-119


Brian Wilkie, *Eighteenth Century ... Bibliography*, NS XII (1992), 404

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REVIEWS

§D.V. E[rdman], *Philological Quarterly*, XXXIV (1954), 107-108


The biographical account (pp. 1-157) concentrates on 1757-1794 and stresses local details, particularly those relating to charity toward children in the Parish of St James, with frequent cross-references to his *Blake's INNOCENCE and EXPERIENCE Retraced* (1986). The reproductions include *Songs* (I, b) (pp. 161-214), followed by a "Commentary" (pp. 216-247) on each print dealing primarily with the designs.

REVIEWS

Sir Peter Parker, *Journal of the Blake Society of St James*, No. 3 (1998), 76-77 (the book is "not good, it is wonderful" [p. 76])

§Peter Davies, *Times Literary Supplement*, 14 Aug 1998, p. 26 ("does well" but with "limitations")

§B.E. McCarthy, *Choice*, XXXVII (1999), 1064

§Jason Whitaker, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

**REVIEWS**

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


  Meticulous details of his grave-site in Bunhill Fields.

Gatty, Margaret, *Notes and Queries*, 2 S, VII (16 April 1849), 325.

  An answer to a query (2S, VII, 279 [2 April 1859]): “Tis greatly wise to talk to our past hours”, from Young’s *Night Thoughts*, “has been beautifully illustrated by Blake”, a design she describes.

REVIEWS

§Anon., *Times Literary Supplement*, 9 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)


*Geijutsu Sincho [Monthly Magazine of Fine Art]*
Volume XXIV, Number 7
(July 1973) <BSJ>

2


George, Diana Hume, *Blake and Freud* (1980) <BBS>

REVIEWS


§Alicia Ostriker, *Wordsworth Circle*, XII, 3 (Summer 1981), 161-164

§Anon., *Choice*, XVIII (1981), 723


I.H. C[hayes], *Romantic Movement ... Bibliography for 1980* (1981), 77


§Charles E. May, *Christianity and Literature*, XXXI, 1 (1981), 55-57

*Thomas A. Vogler, Blake, XVI, 2 (Fall 1982), 121-124


"Examines Blake's aesthetic theory and ... *The Four Zoas*".


Presumably based on his 2007 thesis.


The Blake section of this directory of the South Bank consists mostly of quotations from Blake's poetry.

**Form and Romanticism.** (New Haven & London: Yale University Press, 2009)

On *Jerusalem* as living form.


"If Blake were alive today, he'd definitely be beavering away at making audio books of his poems." *William Blake: poems read by Nicol Williamson* (Harper/Collins, ISBN: 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".


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

“The Life of William Blake the Artist”, *Bookseller*, 26 Sept 1861, and repeatedly thereafter

*Crossthwaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts* (Whitehaven: Crossthwaite and Co., 1860), 98

“<Bodley> (Sept 1861: Gilchrist’s book is “now definitely announced for publication in November”, quotes the Publisher’s Circular about it;

We ourselves remember being assured by a gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, [“]on his death, they were carried away in considerable quantity and sold with waste paper,-- drawings, be it remembered, every one of which would now be the object of fierce competition in any auction-room in England.”

§*Anon.*, *Athenaeum*, No. 1880 (7 Nov 1863), 599-601, and No. 1881 (14 Nov 1863), 642-644

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

§*[Richard Holt Hutton]*, “William Blake”, *Spectator*,
William Blake and His Circle
Part VI: Criticism
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


§Anon., “On Books”, British Quarterly Review, LXXVII (1864), 245


§[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)


E. Fourth Edition (Boston: Ticknor & Fields, 1866)

F. (Boston: Estes & Lauriat, 1877) <BB #1497>

[W.M. Tartt], “‘Pictor Ignotus’; A Biography”, *New Monthly Magazine*, CXXX (1864), 309-319, revised as “‘Pictor Ignotus’”, Vol. II, pp. 192-215 of Tartt’s *Essays on some Modern Works, chiefly biographical*, In Two Volumes (Lon-don, 1876) (a highly unsympathetic review; in passing it attributes to Blake some doggerel about Hayley and Miss Seward (the mistaken attribution without the verses themselves is repeated in 1876) <BB>

§[Francis Turner Palgrave], “The Life of William Blake, Illustrated from his Works”, *Quarterly Review*, CXVII (Jan 1865), 1-27


Part VI: Criticism

Prose of James Thomson (B.V.), ed. William David Schaeffer (Berkeley & Los Angeles, 1967) <BB #2837>


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>


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., "Blake and Bristol. 'The House of Interpretation'", W.D., 21 Jan 1907 (a review of Graham Robertson's edition of Gilchrist [1907] with an appended an account of the relationship of
Blake, "this flame-like spirit", with George Cumberland of Bristol)

1942
§Anon., *Times Literary Supplement*, 28 Feb 1942, p. 104

1973
§Anon., *Books and Bookmen*, XVIII (Sept 1973), 95
Robert N. Essick, *Blake Studies*, VI (Fall 1973), 108

*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)


The “Second Edition” is either a reissue of the same sheets or a reprint from standing type, with the title page slightly emended.


"This was frightful. Beyond parody or invective ... [a] travesty".

**Gillham, D.G.,* Blake’s Contrary States* (1966) *<BB>*

**REVIEWS**

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

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

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

§**Robert Griffin**, *Yale Review*, LVI (1967), 575-580

M.K. N[urmi], *English Language Notes*, V (1967), 22-23

§Gilbert Thomas, *English*, XVI (1967), 188-189 (with others)


§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


REVIEWs


§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)


The *First Book of Urizen* may have been “intended as an anti-elegy” countering the lavish mortuary praise for Dr John Hunter on his death in 1793, and Urizen is “a more sophisticated cosmological version of the gruesome ‘Jack Tearguts’” (pp. 40, 42).


"In comparing Blake's response to nature with that of Wordsworth I am indebted to Kathleen Raine's essay on Blake, Wordsworth and nature" in her *Blake and the New Age* (1979) (pp. 36, 40)


Impressively detailed and original.


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).

On "To Tirzah".

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

REVIEW
§L. Bottani, Revista di Estetica, l 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’”.


"Spectres and emanations can both trace their lineage back through [Epicurean] atomism" (p. 75).

"A few passages" from it are adapted in Chapter 7 ("Printing") of his Locke and Blake (1998).

REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 95


It is "a composite critical biography, organized by topics of cultural significance .... Each chapter begins with a biographical connection between Locke and Blake" (p. ix).

"A version of chapter 3" ("Two English Physicians") was printed as "Locke and Blake as Physicians Delivering the Eighteenth-Century Body" in Reading the Social Body (1993); the first half of Chapter 4 is reprinted from "Three Approaches to the Slave Trade", Journal of the History of Ideas, LI (1990), 197-216 (which is entirely about Locke); and Chapter 7 "adapts a few passages" from his "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment", Eighteenth

**REVIEW**

Terence Allan Hoagwood, *Blake*, XXXII (1998-99), 84-85 ("What is best about the book, then, is ... its easy-going anecdotalism" [p. 85])


"I want to ... complicate some of our conventional ideas about Locke, Blake, and the period" (p. 218).

"A version" of it was printed as "Two English Physicians" in Chapter 3 of his *Locke and Blake* (1998).


Gleckner, Robert, *Blake and Spenser* (1985) <BBS>

**REVIEWS**

§Michael Ferber, *THES*, 11 Aug 1985, p. 18 (with 2 others)


George Anthony Rosso, Jr, *Blake*, XXI, 1 (Summer 1987), 34-37


§Andrew Elfenbein, *Criticism*, XXXI (1989), 493-498

(with 2 others)

Michael Ferber, *Eighteenth-Century ... Bibliography*, NS XI (1990), 498-499


A persuasive essay on echoes of Milton.

REVIEWS

Kurt Heinzelman, *Eighteenth Century ... Bibliography*, VIII (1982), 389-390

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

§Joseph Wittreich, *Wordsworth Circle*, XV, 3 (Summer 1984), 113-114

§Nelson Hilton, *Studies in Romanticism*, XXIII, 3 (Fall 1984), 409-413

I.H. C[hayes], *Romantic Movement ... Bibliography for 1983* (1984), 81-83


Michael J. Tolley, *Blake*, XX, 4 (Spring 1987), 146-151
§Edward Larris[y], *Notes and Queries*, NS XXXIV (1987), 100


**REVIEWS**


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


Gleckner, Robert F., & Mark L. Greenberg, ed., *Approaches to Teaching Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* (1989) <BBS>

REVIEWS

Edward Larrissy, *Blake*, XXIV, 3 (Winter 1990-91), 101-102 (with another)


Glen, Heather, *Vision and Disenchantment: Blake’s SONGS and Wordsworth’s LYRICAL BALLADS* (1983) <BBS>


REVIEWS


§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


§Avril Horner, *PN Review*, XI (1985), 54-56


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).


REVIEWS

Christine Gallant, Romantic Movement ... Bibliography for 1985 (1986), 87

Oliver F. Sigworth, Eighteenth-Century ... Bibliography for 1985, NS XI (1990), 499-500
   The Blake section is pp. 84-96.

   Quotes Cunningham and the first stanza of “To the Muses”.

   About the views of the afterlife of Byron and Blake.

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
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.]


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)

**REVIEW**

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


The work was apparently the basis of his *Unbuilding Jerusalem* (1994).


About Blake’s “transition from a theological concept of enthusiasm to a practical literary-critical engagement as
Part VI: Biography and Criticism

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.


“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.


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

Catherine Blake's two letters of 1829 to Lord Egremont are quoted on p. 357. (They were also given, in ignorance of this publication, in G.E. Bentley, Jr, "Blake's shadow", *Times Literary Supplement*, 17 March 1978, p. 320.)


An account of "an ingenious but eccentric artist" derived from the obituary in the *Annual Register* (1828) <BB #915>, which is in turn silently derived from that in the *Gentleman's Magazine* (1827) <BB #989>.

Blake does not appear in the editions of §1828 and §1830.

**Goslee, Nancy Moore.** “Slavery and Sexual Character: Questioning of the Master Trope in Blake’s *Visions of the Daughters of Albion*.” “ELH, LVII (1990), 101-128. <BBS>

**REVIEW**

**D.W. Dörrbecker,** *Blake*, XXV, 1 (Summer 1991), 21

Part VI: Biography and Criticism

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

**REVIEWS**


§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


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


**REVIEW referring to Blake**

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

A learned essay showing the ways in which Stothard’s lost painting of “The Voyage of the Sable Venus from Angola to the West Indies” engraved to 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).


It consists of


Jon Mee. “‘As portentous as the written wall’: Blake’s Illustrations to Night Thoughts.” Pp. 171-203. (“This essay attempts to understand Blake’s illustrations to Night Thoughts in terms of competing ways – both verbal and visual – of ‘imaging the unseen’”; “Blake considerably extends the meaning of Young’s ‘enthusiasm’” [pp. 172, 171 fn].)

Jennifer Davis Michael. “Blake’s Feet: Toward a Poetics of Incarnation.” Pp. 205-224. (“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].)


**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


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])


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].|


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


The Blake section, with 30 reproductions, consists of

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

Goyder, George. "Geoffrey Keynes & William Blake." Chapter XXI (pp. 84-86) of his Signs of Grace with Additional Chapters by Rosemary Goyder. (London: The Cygnet Press, [1993])
Autobiographical account of Sir Geoffrey Keynes, who "took me in hand and taught me all I know about Blake" (p. 85), and of the Blake Trust.

**REVIEW**

*Tim Heath,* *Journal of the Blake Society* (1996), pp. 75-77 (it is a "clear and orderly" autobiography)

§**Grab, Ginger.** “Such, such were the Joys: The Poetry of William Blake.” *Living Pulpit*, V, 4 (1996), 28-29.


About forgiveness in Blake.


B. Reprinted in *Discussions of William Blake.* Ed. John E. Grant. (Boston, 1961) *<BB>*

Grant, John E., ed., Discussions of William Blake (1960)

REVIEW

G.E. Bentley, Jr, Philological Quarterly, XLI (1962), 658-659


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, Matthew.** “Outlining the ‘Human Form Divine’: Reading Blake’s Thoughts on Outline and Response to Locke


**REVIEWS**

§Marcel O’Gorman, Romanticism, XII (2006), 160-162

§Colin Jager, European Romantic Review, XIX, 3 (July 2008), 289-292


   Presumably it is related to his "Blake's *Marriage of Heaven and Hell: Technology and Artistic Form*, Annals of Scholarship, IV, 1 (1986), 69-82.  <BBS>


   The contents are:

**Mark L. Greenberg.**  "Preface."  Pp. 11-12.  (Most of the papers originated at a meeting of the Modern Language Association.)


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])
   A chronological commentary.


   In Blake's poem with his watercolors for Gray, perhaps "the little flower is Blake, and the dweller in 'the Porches of the Sun' is Flaxman" -- a sequel to his note of 4 Nov.  <BB>

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

Tenth Biennial Meeting of the International Society for Religion, Literature, and Culture held in Nijmegen, 1 Sept 2004
*Grigson, Geoffrey.* "William Blake (1757-1827)." Chapter Eight (pp. 101-115) of his *Poets in Their Pride.* ([1964]) B. (N.Y.: Basic Books [?1976])

A biographical summary stressing the places he lived in London; "His secret was to put wonder ... into his poems" (p. 105).


Grigson deplores the proposal to destroy it; Anderson says that “William Blake would be the first to condemn the preservationist attitude” of Grigson.


About the Visionary Heads and the death-bed sketch of Catherine. (He cites *Gazette littéraire* on Blake, which I have not seen.)


**REVIEWS**

§**David Kwinn**, *Library Journal*, XCVIII (1 April 1973), 1167

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

**Grinsted, T.P.** “William Blake.” Pp. 157-158 of his *Relics of
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.


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


REVIEWS

R.F. Gleckner, *Romantic Movement* for 1993 (1994), 67 (the claim that the W--M B--E is William Blake evokes a succinct "Oh my!").


*Grundy, Thomas E.  "An Eye of gifts & graces: A Reading of Blake's *The Book of Thel.*"  *Nagoya Daigaku Bungakubu Kenkyu Ronshu*, Bungaku 41: *The Journal of the Faculty of
Letters, Nagoya University, Literature 41, No. 124 (1996), 49-78.

Partly about Blake.

§ Guðmundsson, þóroddur. William Blake tvó Hundruð ára. (1958) In Icelandic

A general account.

A doctoral dissertation.

H

A somewhat inaccurate centenary appreciation.


Blake may have known the edition of Spenser edited by Thomas Birch with 32 prints after William Kent (1751) as shown by the "possible parallels" in his own designs.


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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)


**Angus Whitehead.** “‘A wise tale of the Mahometans’: Blake and Islam, 1819-26.” Pp. 27-47. (A carefully factual essay indicating Blake’s sympathies with Islam.)

**David Worrall.** “Blake, the Female Prophet and the American Agent: The Evidence of the 1789 Swedenborg Conference Attendance List.” Pp. 48-64. (Details about the fascinating enthusiasts who attended the meeting to establish a Swedenborgian church, including the Quaker prophet Dorothy
Gott and the U.S. land-agent Colborn Barrell.)


**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.


*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.)


**REVIEWS**


§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


§Nathaniel Brown, *Studies in Romanticism*, XXVII, 1 (Fall 1988), 451-457


Stephen C. Behrendt, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 392-393


**REVIEWS**

III: *Cronache litterarie anglosassoni* (Rome, 1966)
Edizioni di Storie et Letteratura, 1966, pp. 328-333,
in Italian <BBS, 609>

§Ernle Money, *Contemporary Review*, CCV (1964), 443-444
§E.J. Rose, *Dalhousie Review*, XLIV (1964), 351-353
§John E. Grant, *Journal of Aesthetics and Art Criticism*, XXIV, 1 (Fall 1965), 126-128
Martin Butlin, *Burlington Magazine*, CVIII (Feb 1966), 101-102
M.K. N[urmi], *English Language Notes*, III (1966), 22
§Henri Lemaitre, “A propos de William Blake”, *Etudes anglaises*, XX (July-Sept 1967), 289-296, in French (with 4 others)


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>

**REVIEWS**

M[ark] T. S[mith], *Romantic Movement* ...
*Bibliography for 1986* (1987), 120-121


Ernest Bernhardt-Kabisch, *Eighteenth-Century* ...
*Bibliography for 1985*, NS XI (1990), 501-502

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"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).

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A survey without notes.

It was "formerly published as *Collected Writings, Vol. 2*" (?1959).

REVIEW

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90), 133


About the history of the book both before and after 1947; “It has long been almost impossible to read Blake except through the lenses of Frye’s criticism” (p. 171).


Hamblen, Emily, *On the Minor Prophecies of William Blake* (1930) <BB>

REVIEWS


§Anon., *Times Literary Supplement*, 12 Feb 1931, p. 112

On the collection of Charles Ryskamp in Princeton.


“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”)


"Blake saw things deeply but [sic] clearly", and "Like Marx, he understood the situation in his own way" (pp. 207, 206).


A Marxist analysis of the "kind of contribution the millenarian writing of William Blake might have to make to the fundamental issues that confront us" (p. 55).


Hanke, Amala M. *Spatiotemporal Consciousness in England and German Romanticism: A Comparative study of Novalis, Blake, Wordsworth, and Eichendorf* (1981) *BBS*

“It I have seen a MS. of Blake the painter, in which, speaking of somebody’s praise of somebody else, he says: ‘Christ used the Pharisees in a rougher way’”. [Hannay (1827-73) quotes from “Sir Joshua praises Michael Angelo”, Notebook p. 28, owned from 1847 by Dante Gabriel Rossetti.]

**REVIEWS**

Anon., “Satire and Satirists. From the Athenæum”, *Athenæum*, 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. "'Mushin no uta' no Maigo ni nari mitsukatta Kodomo ni tsuite: On a child, lost and found in the Songs of Innocence." Kyusho Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University, XXI, 1 (1984), 53-91. In Japanese <BSJ>

Haraguchi, Masao. "'Becoming lost and being found' in Blake's Poetry (I[-III])." Kyushu Sangyo Daigaku Kokusaibunka Gakubu Kiyo: Journal of the Faculty of International Studies of Culture, Kyushu Sangyo University, No. 16 (2000), 45-68; No. 18 (2001), 17-28, No. 24 (2003), 49-56.


Concerning Blake's treatment of the Commandments.

Haraguchi, Masao. "'Thel no Sho' ni tsuite -- Keiken e no Ichikatei: On The Book of Thel -- A Passage to Experience." Kyushu Sangyo Daigaku Kyoyobu Kiyo [Bulletin of the
Blake is dealt with particularly on pp. 40-45.

It is especially about "The Little Black Boy", Negroes, slavery, and State religion: "In South Africa today Blake is disquieting."


On Flaxman's design for a Naval Monument (1800), scarcely related to either a revelation or Blake.


**REVIEWS**
§*E.J. Rose, Dalhousie Review, XLI* (1961), 410-412
§*Herbert Read, Listener, 15 Feb 1962*
Correction by M.C. Bradbrook, 23 Feb 1962, p. 121

D.V. Erdman, 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


§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>  


A very general introduction to the poetry; "he was less interested in politics as such than in the moral problems and conflicts within his own breast" (p. 149).


An interesting but not persuasive argument that “Blake withdrew *The French Revolution [1791]* himself ... because he had decided to publish a much more seditious work”, i.e., *America* (1793) "primarily through the influence of, and his support for, Paine" (p. 17).

**Harrison, J.R.** *William Blake and the American Revolution.* ([No place: no publisher], 1994) Bradford University
Part VI: Biography and Criticism

Department of Social and Economic Studies Departmental Working Papers, No. 94/9


"Frye's criticism and Blake's poetry attempt to recover or recreate the mythological universe" (p. 287).


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


Hayes, Elliot, *Blake's Innocence and Experience* (1983), play performance <BBS>

A two-act monologue consisting mostly of quotations from Blake.


**REVIEWS**

§Katherine Doud, *Kalamazoo Gazette,* 20 June 1983


Andrew Lincoln, *Blake,* XXIX, 3 (Winter 1995-96), 97 ("the limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget")
**Hayes, Tom.** “William Blake’s Androgynous Ego-Ideal.”  
*ELH*, LXXI (2004), 141-165.

**Hayley, William,** *Memoirs* (1823) <BB>  
**REVIEW referring to Blake**  
Anon., *Literary Chronicle*, No. 213 (14 June 1823),  
369-370 (quotes Hayley’s letter to Johnny Johnson  
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  

**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  

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).


  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. **“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)  


C. *Some Strange English Literary Figures ...* (Freeport [N.Y.], 1965) Essay Index Reprint Series <BB>


*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,
“In my advanced composition course, I take Blake’s *The Marriage of Heaven and Hell* ... as our model for the power of technical writing in the modern age” because, working with “iron and acid”, “Blake demonstrated a prescient glimpse of digital composition in its multivalent dimension” (pp. 135, 141, 137).


About Blake's *Jerusalem*, Keats, and Dickens.


**REVIEW**

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


**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)


REVIEW

D.W. Ddörrbecker, Blake, XXIII, 3 (Winter 1989-90), 133

A rewarding examination of Blake's work as a History Painter, with separate chapters on the Twelve Large Colour Prints, the *Night Thoughts* designs, "Blake's Bible" watercolours, and the work called "The Sea of Time and Space" or the Arlington Court Picture.


**REVIEWS**


Edward Larrissy, *British Journal of Aesthetics*, XXXVI (1996), 339-341 (the first part is "sensible, shrewd and valuable", but "the self-denying ordinance about learning from Blake himself [i.e., *from his mythology*] is a deadly handicap in some of the particular interpretations" of pictures not attached to his poetry [pp. 340, 341])
Irene Chayes, *Wordsworth Circle*, XXVII (1996), 200-201 (with another) ("There is ... much to disagree with" and "much to be commended in the book as a whole" [p. 201])

David Fuller, *Review of English Studies*, XLVIII, (1997), 405-406 ("Heppner's scholarship is excellent .... The book should stimulate more work on Blake's illustrations on sounder interpretative bases" [p. 406])

Frank A. Vaughan, *Blake*, XXXI, 3 (Winter 1997-1998), 88-91 ("His warnings should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules" [p. 91])

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 401-402 ("careful and cautiously powerful" and "most witty")

Michael Phillips, *Burlington Magazine*, CXXIX (1997), 338-339 (with 8 others) ("His most important contribution lies in his emphasis on the changing direction of Blake's art")


"The purpose of Chapter II is to apply William Blake's mythic scheme of Innocence, Experience and Higher Innocence to the poetic journeys of Wordsworth and Whitman."


Heygate, the Revd H.E., *William Blake: or, The English Farmer* (1848)

Not about the poet.

**REVIEW**

E.B. Bentley, “Vision in Fiction: Two Novels About William Blake”, *Blake*, XII, 3 (Winter 1978-79), 209-210 (with another) *<BBS>*

§Hicks, James Whitney. "Enthusiasm and Melancholy in William Blake (1757-1827)." Yale M.D., 1991. 44 leaves

"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).

A poem spoken by Catherine Blake with anecdotes of Blake.


REVIEWS
Michael Ferber, Eighteenth Century ... Bibliography, XI (1985), 406-407
Peter Otto, Blake, XXI, 1 (Summer 1987), 29-31 (with another)


**REVIEWS**


D.V. E[rdman], *Romantic Movement ... Bibliography for 1983* (1984), 83

§Michael Ferber, *Criticism*, XXVI (1984), 397-399


§Michael Ferber [bis], *THES*, 11 Aug 1985, p. 18 (with 2 others)


David Wagenknecht, *Blake*, XIX, 3 (Winter 1985-86), 117-120

§David Fuller, *British Journal for Eighteenth-Century Studies*, IX (1986), 269-270


Robert F. Gleckner, *Eighteenth Century ... Bibliography*, NS IX (1988), 528-530

John Howard, *Eighteenth Century ... Bibliography*, NS XII (1992), 407

A reading.


**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

*Dan Miller, *Blake*, XXI, 3 (Winter 1987-88), 116-124


§François Piquet, *Etudes anglaises*, XLI (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) 4o, 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**


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.


Hirsch, E.D., Jr. Innocence and Experience: An Introduction to Blake (1964) <BB>


REVIEWS

§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. Nurmi, *English Language Notes*, III (1975), 22-23
§E.J. Rose, *Dalhousie Review*, XLV (1965), 103-107
§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)


Hirst, Désirée, *Hidden Riches: Traditional Symbolism from the Renaissance to Blake* (1964) <BB>

**REVIEWS**
§Anon., “What Did Blake Read”, *Times Literary Supplement*, 9 April 1964
§Anthony Bertram, *Tablet*, 25 April 1964
Part VI: Biography and Criticism

M.K. N[urmi], English Language Notes, III (1965), 23-24


About Blake’s Visionary Heads, from Cunningham;

the painter Blake, lived in an imaginary world, and was guilty of freaks, which, had he not possessed a gentle, kind, heroic wife, might have confined him for life within the walls of a lunatic asylum.” [P. 514]

Hoagwood, Terence Allan, Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley (1985) <BBS>

REVIEWS
§M. Minor, Choice, XXII (1985), 1634
§David L. Ackiss, South Atlantic Review, LI (1986), 136
§Alan Robinson, Review of English Studies, NS XXXVII (1986), 576-577
Mark Bracher, Blake, XXI, 3 (Winter 1987-88), 108-114
§Jim Springer Borck, South Central Review, IV, 4 (1987), 110-112


Hobbs, T.D. "'Born with a different face': Reflections on William Blake and Biblical Prophecy." *Communio Viatorum* [Protestant Theological Faculty of Charles University, Prague], XXXIX (1997), 5-34.


"Blake's early works show relatively few signs of his later sympathy toward homosexual desire" (p. 23). Chapters One and Five on the publicity and legal prosecution for homosexual acts are particularly valuable.

**REVIEWS**

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

**Margaret Storch**, *Blake*, XXXVII (2003), 38-39 ("Hobson’s book opens up the important topic of Blake and homosexuality as never before [showing] Blake’s empathy with male homosexuality")


An "historicist close reading" which "traces William Blake's changing view of revolution through his character Orc" (pp. 9, 7).


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.


Includes _Visions of the Daughters of Albion_.


About Oothoon and Locke.


**REVIEWS**

Susan Lurie, _Nineteenth-Century Literature_, XLVI (1992), 555-557


Hogarth, William. _Anecdotes of William Hogarth, Written by Himself: With Essays on His Life and Genius, and Criticisms on His Works, Selected from Walpole, Gilpin, J. Ireland, Lamb, Phillips, and Others._ To which are added _A Catalogue of His Prints; Account of Their Variations, and Principal Copies; Lists of Paintings, Drawings,
&c. | - | [Motto from Juvenal] | [dragon vignette] | = | LONDON: | J.B. NICHOLS AND SON, 25, PARLIAMENT STREET. | - | 1833. Small 4°

For Blake’s *Beggars’ Opera* print (pp. 174-175) it records the etched state, 29 Oct 1788 (p. 174) and the four states: (1) etching, (2) finished proof, (3) “open letters”, (4) letters filled up (p. 323), apparently the first such record.


The public library in "Battersea is forming a collection of works by and about William Blake."


Derived from Cunningham’s Lives. The abstract gives “Of Blake--His wild and singular character-- Imagines himself
visited by spirits – Anecdotes of his taking the portrait of Lot. -
- His scriptural pieces – His poverty and cheerfulness – His
death -- ....”

§Holderlin, Johann Christian Friedrich.  Die Mooiste
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

Holley, Michael.  "Blake's Atlantis."  Colby Quarterly, XXX
  "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>
Part VI: Biography and Criticism

REVIEWS

§Anon., “William Blake in Collotype and Correspondence”, Times Literary Supplement, 3 March 1969, p. 308 (with 2 others)
§E.D. Cason, Unisa English Studies, I (March 1969), 88-89
G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, University of Toronto Quarterly, XL (1970), 86-101 (with 8 others)


Holly sees in the works of this "Early Enlightenment" figure "a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture" (p. 15).


Holmes deplores the conversion of Blake’s house at 17 South Molton Street to a betting shop.
Brooks quotes Blake:
The Whore & Gambler, by the State Licens’d, build that Nation’s fate.

A collection of portraits and busts from the National Portrait Gallery.


Very interesting parallels between Blake and John Hutchinson (1674-1737), whose “project was to attribute a trinitarian, Christian meaning to one of the Hebrew names for God, ‘Elohim’” (note “Triple Elohim,” of Milton pl. 11, l. 22); “Blake’s reading of the Pentateuch was undoubtedly coloured by Hutchinsonian interpretations of it” (p. 21).

**§Holten von, Ragnar.** "Profet och bildmakare." Svenska Dagbladet, 22 April 1978. In Swedish


“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.]


Q. THE | EVERY-DAY BOOK; | OR, | Everlasting Calendar | ... | BY WILLIAM HONE. | With An

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 Everyday 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, 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. [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>


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."*

---


**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.)

A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers".


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


In his movie, "Scorse acknowledges the importance of energy through a direct reference to Blake's 'The Tyger'' (p. 415).


“I propose a method of reading that focuses on Blake’s rhetorical style”, stressing deixis and synonym.

**Howard, John,** *Blake’s MILTON: A Study in the Selfhood* (1976) <BBS>

**REVIEWS**

§**Anon.,** *Milton Quarterly*, X (1970), 129

§**Morris Eaves,** *Studies in Romanticism*, XVI, 2 (Spring 1977), 251-260

*Martin K. Nurmi,* *Blake*, XII, 1 (Summer 1978), 56-57 (with another)
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§Susan Fox, *Wordsworth Circle*, IX (1978), 293-296


**REVIEWS**

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


"Two types of romantic politics (of Los and Prometheus) in Blake and Shelley suggest a subjective consciousness built on anti-dialectical concepts and movements."


About the proposal for “a marathon reading of the complete poems of Blake in St James Church, Piccadilly” on 10 November.

*Howell, Heather.*  *William Blake 1757-1827: A brief history to mark the 250th anniversary of his birth.* (Felpham, Sussex: The Blake Memorial Project, 2007) 4º, 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”.


"Both as a poet and as a printmaker, Blake was a curious and grand anomaly" (p. 375).


[Hunt, James Henry Leigh.] “Art. XI. Account of a Familiar Spirit, who visited and conversed with the Author, in a manner equally new and forcible, shewing the Carnivorous Duties of All Rational Beings and the true End of Philosophy.” *Reflector, a Quarterly Magazine*, Conducted by the Editor of the *Examiner* [Leigh Hunt], I (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]^{566}

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^{566} When the essay was reprinted as “The Nightmare” in Leigh Hunt’s *The Seer*;
For the attack on “Mr. Blake’s Exhibition” by Leigh Hunt’s brother Robert in The Examiner (1809), see *BB* and *BR* (2), 282-285.

[**Hunt, Robert.**] “Mr. Blake’s Exhibition.” *Examiner*, 17 Sept 1809, pp. 605-606. *<BB>*


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**B. Essays on the Blake Followers** by Gerald E. Bentley, Jr, Robert N. Essick, Shelley M. Bennett, Morton D. Paley (1983) *<BBS>*

**REVIEWS**


**Raymond Lister**, *Blake*, XIX, 2 (Fall 1985), 80-83 (with another)

**Huntington Library Quarterly**

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(1989)

*or, Common-Places Refreshed*, Part 2 (1841), the first three paragraphs including the Blake passage were omitted (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 129).
B. *William Blake and His Circle: Papers delivered at a Huntington Symposium* (San Marino: The Huntington Library, 1989) <BBS>


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"


*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*

*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.)


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. "Chaoesthetics: 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).

"Blake's poem is acutely concerned with the ways in which nature is inevitably *constructed* in and by social discourse" (p. 167).


It apparently originated as a McMaster Ph.D. entitled “Imagining Nature: Blake’s vision of materiality”.

**REVIEW**

**Jennifer Davis Michael,** *Blake*, XXXVIII (2004), 75-77

(a “powerful”, “impressive book” which “will change forever the way we read Blake’s reading of nature”)


“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).


So the painter Blake, when he was engaged in painting Satan, fancied that the Evil Spirit sat to him for his portrait, and used to describe his demeanour to visitors as if he were actually present [*p. 344.*]


In part about
the painter Blake, whose imagination seemed to revel in the charnel-house, and whose portrait indicates an extraordinary development of ‘Wonder.’ When he painted his celebrated Satan, he believed that he drew him from life ... [p. 16.]

I


REVIEW

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


REVIEW

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

Ideler, Dr. “Ueber die Dämonomanie.” Magazin für die gesammte Heilkunde ... [Berlin], ed. Dr Johann Nep. Rust, XXXXVIII (1837), 371-408, in German <Bayerische Staatsbibliothek, München>

“Auch der englische Maler Blake, der eine Vorliebe für mystische und dämonische Compositionen hegte, war viele Jahre hindurch von Geistern und Gespenstern umringt.” [P. 394]

The passage appears, with minor changes, in his
Grundriss der Seelenkunde (Berlin: Chead, Chr. Fried. Enslin, 1838), II, 430.

Igirisu Romanha Kenkyu: Shiso/Hito/Sakuhin [Studies of English Romanticism: Thoughts/Men/Works]
(Tokyo: Kirihara Shoten, 1985) <BBS>


§Ikuta, Kotaro. “Blake no yobuki no soga [Blake’s Illustrations to The Book of Job].” Atorie [Atelier], III, 2 (1926), 40-45. In Japanese

*ImageTexT: Interdisplinary Comics Studies
Volume III, Number 2 [University of Florida] on-line (Winter 2007)

Roger Whitson. “Introduction.”

Arkady Plotnitsky. “Minute Particulars and Quantum Atoms: The Invisible, the Indivisible, and the Visualizable in William Blake and Niels Bohr.”
Part VI: Biography and Criticism

**Nelson Hilton.** “Wordsworth Illustrates Blake (‘All light is mute amid the gloom’).”


**Esther Leslie.** “Blake’s Lines: Seven Digressions Through Time and Space.”


**Donald Ault.** “Re-Visioning William Blake’s *The Four Zoas.*” (It originally appeared as an appendix to his *Re-visioning William Blake’s THE FOUR ZOAS* [1987].)


**Roger Whitson.** “Engraving the Void and Sketching Parallel Worlds: An Interview with Bryan Talbot.”

**John Coulthart.** “Tygers of Wrath.” (“Collage.”) (About a 40-minute video for “Tygers of Wrath”, a “Blake-themed evening” at Tate Britain, 2 February 2001.)

**Joel Priddy.** “Mr. Blake’s Company.” (“Comic.”)

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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

“I will explore, in the present essay, the ways in which blood becomes sexual in the relations between men and women and ... how the major bodily fluids, milk and semen, relate to blood” (C, p. 57).

REVIEW


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.

\textsuperscript{567} Ima-Izumi gives the title as Reading Blake The Transgressive Artist.


"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.


An account of the Blake Trust archive in Santa Cruz and the Blake Trust facsimiles:

It took about a month to obtain a satisfactory first proof of a single plate. ... it took seven to nine weeks to apply the colors by hand to produce an edition of 400. ... To reproduce Blake's illustrations for Gray's poems ... 18 craftsmen worked continuously for four years.

Said to include Blake.

A learned historical explanation of the woodcut frontispiece of “The Canterbury Pilgrims and the Tabard Inn, Southwark”.

The subjoined Engraving represents the premises, (from an old print,) as they may be supposed to have stood in Chaucer’s time: the sign has been replaced by one painted by Blake, representing the pilgrims, and which at present exists. The figures of the pilgrims are from the celebrated print after Stothard.

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568 The only previous reference to this “sign” was a letter by “P.” in *Gentleman’s Magazine*, XXXII (1812), 217 <BB #2340>; BR (2) 315 footnote erroneously suggests that “The enigmatic ‘Sign’ may be a misprint for ‘design’”. Butlin has no reference to this Tabard inn-sign.
There were other representations of the Tabard/Talbot Inn showing Blake’s sign by Shepherd in 1810, in Gentleman’s Magazine (1812), Mirror of Literature (1826), Mirror of Literature (1833), and London, ed. Charles Knight (1841).


Inoue, Masae; see also her married name, Masae Kawatsu


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 proposals⁵⁶⁹ for papers, all save the “Plenary” papers of Worrall and Schaeffer being 20 minutes

⁵⁶⁹ 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 Fuller.** “Madness as ‘Other’: Blake and the Sanity of Dissidence [Madness as ‘Other’].” P. 16. Printed as “‘Mad as a refuge from unbelief’: Blake and the Sanity of Dissidence”,

subtitles; no title is given for Connolly, Phillips, Tambling, Taylor, and Turner; and Georgia Dimitrakopoulou and C.R. Unni appear on the shorter list but not on the longer one.
Part VI: Biography and Criticism


**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
William Blake and His Circle
Part VI: Criticism


For the Conference exhibition, see 27 November-27 December 2003 in Part IV: Catalogues.


A very original and rewarding essay. “Blake’s idea of the ‘fibres of love’ derives partly from a spiritual strand embedded in \([\textit{Enlightenment}]\) 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 \([\textit{pp. 87, 88.}]\)

Part VI: Biography and Criticism


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.


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..


REVIEWS


She remarks on “the sensational consequences when ... Blake ... was let loose on books”, but she concludes that
In the context of reading practices of the period, Blake is hardly eccentric at all: he talked back to his books, and, like certain other readers, he took steps to disseminate his opinions in a form of manuscript publication [pp. 157, 170].


“Blake dismantles the mechanical stasis of the Newtonian cosmology by focusing on Newton’s mathematical definition of the ‘moment’ as measurable time” (p. 135).


Jackson “can do little more than gesture towards Blake’s ... critique of the ‘senses five’” (p. 92).


**REVIEWS**

§*Laurence Goldstein*, *Wordsworth Circle*, X 3 (Summer 1979), 256-258

§*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


**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
Part VI: Biography and Criticism


**Jacobsen, Frederich Johann.** *Briefe an eine deutsche Eldfrau, über die neuesten englischen Dichter, herausgegeben mit übersetzlen Auszüger ...* (Altona: J.P. Hammerich, 1820), 576. In German

He writes of Robert Blair, *The Grave*:


**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".


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. , *Written Within and Without: A Study of Blake's MILTON* (1978) *BBS*

**REVIEWS**

Susan Fox, *Blake*, XIII, 1 (Summer 1979), 52-54


§Stephen Pritchard, *Notes and Queries*, XXVII (1980), 551-552


Chiefly concerned with "how much there is in Blake which particularly resonates with feminist theology, both ... Christian and post-Christian", "even if he was an mcp" (pp. 73, 85).


§James, Jerry, “UCSC acquires Collection of Poet’s Works.” *Sentinel* [Santa Cruz], 1 May 1983.

About the acquisition by the library of the University of California at Santa Cruz of the “entire archive of the Trianon Press”, about half of them works by Blake.


Perhaps "love, properly understood, is neither exclusively passive nor exclusively active" (p. 52).
James, Laura DeWitt, *William Blake: The Finger on the Furnace* (1956) ... <BB>

REVIEW


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>


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).


   General reflections on Blake.


   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

Jilina, Brigita Karlovna; see Shilinya, Brigita Karlovna


REVIEWS

David Wagenknecht, Blake Newsletter, IX, 2 (Fall 1975), 55
§Thomas Frosch, Philological Quarterly, LIV (1976)
§Dennis Donoghue, Modern Language Review, LXXII (1977), 155-156
§M.P. Scofield, Review of English Studies, XXVIII (1977), 102-110


John, Donald. “[‘]They became what they beheld[‘]: theodicy and regeneration in Milton, [William] Law, and Blake.” Pp. 86-100, 235-240 in Radicalism in British Literary


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).


He "examines Blake's attack on the monologic discourses of the enlightenment".

*Jones, Jonathan. “Blake’s heaven: Only one British artist would make it on to a list of the world’s all-time greatest.” Guardian [London], 25 April 2005, on-line only.


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.

"The present study confines itself to ... a close analysis of all the ... plates ... [and] of how far and exactly Blake followed the Sacred Text" (p. 3).


Because “Blake wanted to communicate through the media of all the arts in a composite manner ... [he] may not be and probably cannot be hedged by the ut pictura poesis tradition or the ut musica poesis tradition or any other tradition” (p. 45).


It consists of
The Editors. “Preface” and “William Blake: An Overview” plus
Christopher Z. Hobson. “Unbound from Wrath: Orc and Blake’s Crisis of Vision in ‘The Four Zoas’.” [Reprinted from Studies in English Literature, XXXIII, 4 (Autumn 1993), 725-754.]
William Blake and His Circle
Part VI: Criticism

William Richey. “‘One Must Be Master’: Patronage in Blake’s ‘Vala’.” [Reprinted from Studies in English Literature, XXXIII, 4 (Autumn 1993), 705-724.]


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.]


The fact that the essays are reprinted is not acknowledged, and at least one author did not know that his essay had been reprinted.


“Blake’s May Day” is on pp. 98-113. “Blake does not draw on the accounts and pictures of the London May Day” (p. 111).


Said to be about Blake.
§Journal of Religious Ethics
Volume XXXVII, Number 1
(2009)
Focus on William Blake


Peter Cadogan. "The Birth of the Journal." Pp. 2-5. (They decided to "start with an annual production and take it from there" [p. 5].)

Kathleen Raine. "Learning from Blake." Pp. 6-8. (Mostly a rehearsal of her work on Blake; "Finding myself unawares on

that [academic] battlefield I have since had no wish to be anywhere else in the world" [p. 8].

Peter Parker. "Blake -- and Management." Pp. 8-10. (Blake "has proved to be, for me [as an industrialist], the revelation of revelations .... Management, at its best, is Imagination" [p. 9].)

*Keri Davies. "'All pleasant prospect at North End': William Blake and Hampstead." Pp. 10-22. (A useful factual account, with maps, on the occasion of the Blake Society's visit to Collins Farm in June 1993.)

Robin Hamlyn. "William Blake at the Huntington." Pp. 22-26. (A review of the "important" Blake exhibition of 1994; Essick's William Blake at the Huntington, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25].)

Marcia Baker. "If Only You Imagine! The Wondrous World of William Blake." Pp. 26-30. (This "children's story" summarizing his life and ideas shows that "He was a very special and unusual person" [p. 26]; "A longer version ... will be published by Minerva Press in 1996". It was printed in extended form as If You Only Imagine: The Wondrous World of William Blake [1996].)

Monica Hoyer. "2 poems." P. 30. ("To Blake on our Birthday" and "A Devil Might Care").

George Goyder. "The William Blake Trust & The Blake Society." P. 31. ("I hope that the Trust, or the Blake Society, will make facsimiles" of "Blake's illustrations of The Book of Job, Dante, and the works of Milton and Bunyan").

[Chris Rubinstein.] "Test your knowledge of Blake!" P. 32. (And win a prize from the society.)

Jim Dewhurst. "Is The Tyger All About IT?" Pp. 33-36. ("Is therefore The Tyger, at the most basic level of all, about sex in the middle of the night?" [p. 35]. See Journal of the Blake
Society (1996) for a letter of agreement by Thomas F. Dillingham and an account by Dewhurst of the origin of his essay.)

[Chris Rubinstein.] "News Flash from Eternity." P. 36. (The Society sometimes meets on land that once belonged to Gibbon, and next door to Swinburne's house.)


[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**


Peter Cadogan. Review of E.P. Thompson, Witness Against the Beast (1993). Pp. 43-44. ("Witness Against the Beast, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf.")

**CORRESPONDENCE**

Suno Vagabond [the stage name of Andrew Vernede]. Pp. 45-46. (A letter asking for assistance for The Hammer of Los group to "mount a trilogy Willy-Nilly" consisting of If Men and
Mountains Meet about "Willy Brandt, William Blake and Kotama Okada", At the End of the Day, and All-Round Heart, "making use of" German, Japanese, Italian, Irish, Scots, Gaelic, Welsh, Hebrew, Arabic, Sanskrit, and Chinese "on top of English".

Marcia Baker. P. 46. (A letter asking the location of Blake's drawing of "The Fairy Funeral").


Anon. "Urthona." P. 47. (A new arts magazine called Urthona "takes Blake as its guiding spirit").

For a comment on this first issue of the Journal of the Blake Society, see D. S., "NB", Times Literary Supplement, 23 June 1995, p. 16.

*The Journal of the Blake Society at St. James
[No. 2]
(1996)

The Editors [Jim Dewhurst & ?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].)

Jason Whittaker. "Blake and the Native Tradition." Pp. 48-56. (An attempt "to sketch briefly the significance of the giant Albion and two groups of his sons, the bards and druids, for Blake's religious vision" [p. 48].)

Chris Rubinstein. "Xword." Pp. 57-60. (With Blake-context clues such as "Scoundrel who knew Mary Woolstonecraft", five letters presumably for Imlay, the lover of Mary Wollstonecraft.)

Chris Rubinstein. ""An Imaginative Exercise: Blake Writes London." P. 60. (A poem.)

CORRESPONDENCE

Thomas F. Dillingham. "Blake and The Tyger." Pp. 60-61. (Agrees with Jim Dewhurst, "Is The Tyger All About IT?", *Journal of the Blake Society* [1995], 33-36, "that the tiger is, at least in part, an embodiment of the sexual energy of the phallus"; with a "Note from Jim Dewhurst" [p. 61] about the origin of his essay.)

Michael Edwards. "William Blake on Tape." P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the *Songs* and *Marriage" with my music score"?)

INFORMATION

Chris Rubinstein. "Memorabilia (2)." P. 62. (The Finch Foundry, which "dates from around 1800", is at Sticklepath.)

Kevin Kewell. "Blake on the Internet." Pp. 62-63. ("blake@albion.com ... is an 'electronic concert dedicated to
the life and work of William Blake", and "http:library.utoronto.ca/www/utel rp/authors blake.html" has "much to say on Blake and English poetry").

Anon. "The Hammer of Los -- 'I remember! I remember!'" P. 63. (There were four performances in October 1996, and "Any financial contributions welcomed!")

Anon. "The Blake Society and Blake Journal." P. 64. (General accounts.)

Anon. "Depression is a Gift." P. 64. (Solicitation for contributions to the next exhibition at the House of William Blake.)

REVIEWS


Peter Cadogan. Review of George Goyder, *The Just Enterprise*. Pp. 70-72. (The book, by the President of The Blake Society, is about what happens "if we treat human beings as human beings" in industry.)


The Journal of the Blake Society at St James
No. 3
([October] 1998)
The Editors [Andrew Solomon & Michael Grenfell].
"Editorial." P. 3.
*Valerie Parslow. "Blake and Gnosis -- Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed," seem "to reveal the concealed gift of gnosis ... [which] he calls Jerusalem who ... is knowledge, liberated and revealed" [p. 29].)
*Sunao Vagabond. "God, Man, George Steiner and Me." Pp. 35-42. (The ruminations of a "guru ... washing ... [his] autobiographical linen" [p. 35].)
James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)
Peter Cadogan. "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." Pp. 60-62. (A very warm obituary.)


Anon. "Blake and the Book: Conference at St Mary's University College, Strawberry Hill 18th April 1998." P. 75. (List of speakers and their lecture-titles.)

**REVIEWS**


Christopher Rubinstein. Review of Warren Stevenson, *Romanticism and the Androgynous Sublime* (1996). Pp. 82-83. ("This book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [p. 83].)

**INFORMATION**


*The Journal of the Blake Society at St James*

**No. 4**

([September] 1999)

The Editors [Andrew Solomon & Michael Grenfell]. "Editorial." P. 2. (Describes the journal and this issue.)


Suzanne R. Hoover. "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [p. 33].)


*Tim Linnell. "John Linnell and William Blake." Pp. 44-55. (An attempt "to present a better balanced picture of Linnell, and ... to explain ... the true nature of his relationship with Blake" [p. 45].)


*Christopher Rubinstein. "'The Eye Sees More than the Heart Knows': Some possible hidden meanings in *Visions of*
the Daughters of Albion." Pp. 66-75. (Anagrams for "The big three of VDA" include for Oothoon "On to Ohio without me"; for Bromion "an amalgam of [Daniel] Boon[e] and [Gilbert] Imlay", plus "I'm no orb", "No I rob 'm", "Iron mob", "I'm born O"; for Theotormon "No to Mother", "Ohio Torment", "Not more hot", "The norm too", "the morn too", "the moon rot" [pp. 69-73]; "There is at least a strong probability that he [Blake] was aware of them and created the names accordingly" [p. 68].)

REVIEWS


INFORMATION

Anon. "Blake Exhibition: Advance Notice." P. 84. (At the Tate Gallery, November 2000-February 2001.)

The Journal of the Blake Society at St James's is continued in 2000 as The Blake Journal.


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>


There is no such entry in *BB* for *Blake to Whitman* (1931-32).

On the significance of Blake's method of Illuminated Printing.


**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.


K


The essays include:


Shigeru Taniguchi. "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95. ("The features, functions and roles of the spectres in The Four Zoas and Milton have thus changed in a dramatic way complying with the development of Blake's myth itself" [p. 94]; "This is a 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.)


§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


About "Blake's careful analysis of the disingenuous method of argumentation employed in the *Essays*" of Bacon.


On Blake’s creative activity as “the possibility of human salvation” and the quality of his works as “visionary and imaginative”.


On Blake’s world view.


"The poet's mythic cosmos is not only gendered, but hierarchical and masculinist in character" (p. 151).


In his poetry and art, "sexism is not incidental to Blake's system, but fundamental".


“By restructuring the conventional relationship between image and word, Blake mounts a radical critique of the tradition of the sister arts” (B, p. 31). The 2000 publication does not seem to refer to that of 1996.


The essay focuses "content-wise" on the poet Laura "Moriarty's relationships to Blake and formal matters."
William Blake and His Circle
Part VI: Criticism


Part VI: Biography and Criticism


The book consists of reprinted essays:


"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.)


"William Blake ni okeru 'Mushi' to 'Katachi': Form and Worm in William Blake." Pp. 107-145. (Translated by the author)

**REVIEW**


Minomushi passage is one of 300 passages in Sei Shonagon, *Makura-no-Soshi* [Pillow Talk] (early 11th Century).
Part VI: Biography and Criticism


No. 3 is sub-titled "'pity' to 'shizumu Hi' ['pity' and 'the setting Sun']", No. 9 is sub-titled "Milton's Incarnation Descending to the Mundane World"; from No. 44 (1994), both journal and essay titles appear also in translation.

The essays were apparently collected in Satan no chokoku: Blake no MILTON ginsho shijin no bu ni tsuite (2007)


Part VI: Biography and Criticism

**Kawatsu, Masae.** "Michi ni Hagureta 'Kokoro no Tabibito' ['Mental Traveller' Lost]." *Horizun, Eibungaku Kenkyu to Hihyo [Horizon, Study and Criticism of English Literature (of Waseda University)],* No. 18 (1986), 10-19. In Japanese

See also her maiden name, Masae Inoue.


Part 3 (pp. 130-144) of Chapter 6: “The Language of Revolutionary Violence” (pp. 122-158, 179-184) is about Blake.


"Blake's revolutionary violence [in his works of 1789-94] expresses resentment and revenge and a will to prophetic power that shapes, and sometimes distorts, his response to what was happening in France, in America, and in his own country" (p. 38).

“For Blake, ... the exercise of art is to bring about the coincidence of being and knowing” (p. 182).


The poem has two perspectives.


“Using the technologies afforded by information theory and chaotics” – “Message transmission, noisy channels, the Lorenz attractor, information looping and looping serpents” – the essay “decidedly complexifies ... Urizen”.

*Kelley, Therese M.* "Romantic Ambivalences." Chapter 5 (pp. 93-134) of her *Reinventing Allegory.* (Cambridge:
Part VI: Biography and Criticism


Especially about the Gray designs (pp. 96-107).


“Mei-Ying Sung ... has made the first systematic study of the backs of dozens of surviving plates, and has revealed the repeated mistakes in the engravings which he toiled to correct ... by *repoussage* or beating out the plate from the back to knock out the mistakes”.


"The relationship between Blake's text and Barbauld's seems to be something like a mirror image or inversion" (p. 361).


Focuses on Blake.

William Blake and His Circle
Part VI: Criticism

Keynes, Geoffrey, *Blake Studies* (1949, 1971) <BB>

**REVIEWS**

**1949**

§Bernard Blackstone, 24 June 1949, p-. 860
§Kathleen Raine, *New Statesman and Nation*, 23 July 1949, pp. 102, 104
§Anon., *Dublin Magazine*, July-Sept 1949, pp. 66-67
D.V. E[rdman], *Philological Quarterly*, XXIX (1950), 111

**1971**

G.E. Bentley, Jr, *Apollo*, XCV (Jan 1972), 72 (with another)
D.V. E[rdman], *English Language Notes*, X (Sept 1972), 34
§Désirée Hirst, *Review of English Studies*, XXIV (Feb 1973), 95-99 (with 2 others)
§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), 120-123 (with 6 others)
§Morton D. Paley, *Studies in Burke and His Time*, XV (1973), 100-104
*Paul Miner, *Blake Newsletter*, VIII, 4 (Spring 1975), 122-125 (with another)


**REVIEW**


 Apparently about Blake's *Milton*.


**REVIEW**


 “My interpretation of Blake’s poem” Jerusalem from *Milton*. For other essays on the subject, see Anon., “And did those feet”, Evans, Goodwin, Gordon, Morrison, and Strange.


§**Kim, Minho.** “[Blake’s Cultural Criticism by ‘Contraries’: The Class Differences on the Cultural Signifier ‘Liberty’.]” *Nineteenth-Century Literature in English* [Seoul, South Korea], IX (2005), 5-34. In Korean


§**Kim, Okyub.** "Blake ue yesulgauan [Blake's Art]." *Yonguhyongmoonhak* [Journal of English Language and Literature] [Seoul, South Korea], XLIII (1997), 27-49. In Korean

Especially about the treatment of Los in *Milton* and *Jerusalem.*

**Kim, Young-Moo.** "William Blake-eh Itsotseouei Yeokidongjeok Yoonri [Dynamic Ethics in William Blake]." *Yonguhyongmoonhak* [Journal of English Language and Literature] [Seoul, South Korea], LI (1974), 42-53. In Korean

**Kim, Young-Moo.** "William Blake -- eui Sisegye [William Blake's Poetry]." *Yonguhyongmoonhak* [Journal of English Language and Literature] [Seoul, South Korea], No. 63 (1977), 29-48. In Korean

§**Kim, Young-shik.** “Blake as an Anti-nomian Saint.” *Yonguhyongmoonhak* [Journal of English Language and
Summary in Korean


King, James. William Blake His Life (1991) <BBS>

REVIEWS
§Angus Stewart, Spectrum, Oct 1991 (with 2 others)
G.W., Canadian Literature, No. 130 (Autumn 1991), 209 (“a good warty portrait of the man”)
Susan Matthews, BARS Bulletin & Review, No. 2 (Feb 1992), 6-7 ("A magisterial biography would be most welcome", but "this is not it, although it does have some virtues")
Alan Bewell, University of Toronto Quarterly, LXII (1992), 156-158 (it is "a biography of Blake's material life [sic], but not of his spirit" [p. 158])
§Reference and Research Book News, VII (1992), 36
§Susan Matthews, BARS Bulletin and Review, II (1992), 6-7
§Kevin Lewis, Religious Studies Review, XX (1994), 46

There are "clear parallels with *The Botanic Garden*" and "The Tyger" (for which some evidence is offered), "The Sick Rose", "Ah! Sun-Flower", "A Poison Tree", and "The Human Abstract" but later Blake "developed ... a distaste" for Darwin, though no evidence is offered.


A carefully factual novel about the Blakes’ three years in Felpham and his trial, told from the points of view of the villagers, the Blakes, and Alexander Gilchrist, with some minor twists in the story of the fracas in the garden and landlord pressure on witnesses.


Programme nnotes for the première with the Boston Symphony Orchestra.


A long caption for a reproduction of “The Spiritual Form of Nelson”, not paginated.


   In the English translation, the novelist's name is spelled "Ohe" in Parts 1-2 and "Oe" in Parts 3-5.


"The ideas Frye claims to have learned from Blake had been there long before ... Frye distorts Blake by making a thorough idealist and clerical obscurantist out of him" (p. 61).


"Blake suffered from a misogyny not better understood as logoloetry".


About Blake and Hayley.

Koizumi, Kohei. "Ariake to Rossetti to Blake [Ariake, Rossetti and Blake]." *Fukushimaken Ishikaiho [Report of the*
Part VI: Biography and Criticism


Ikai Jiho is a weekly newspaper for medical doctors.


About visionary expressions in Blake and other artists.


Part VI: Biography and Criticism

About Leonardo da Vinci's "Il Cenacolo" and Blake's "The Death of Count [i.e., Earl] Godwin".


About the use of the colour black in Blake and other poets.


The pictures are from Michaelangelo's "Il Giudizio Universale" and *The Book of Urizen*.


About Blake as the son of a craftsman.

**Koizumi, Kohei.** "Shonen no Genshi [Vision in Boys]." *Nihon Iji Shinpo: Japan Medical Journal*, No. 2899 (1979),


About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.


About some similarities between Blake and Socrates.


About the movement of circling ascent in Blake's works.


**Part I**

"Blake no Shogai to Sakuhin [Blake's Life and Works]." Pp. 7-112

**Section 1**

"Blake o meguru Hitobito [The Persons Who Were Connected with Blake]."

Pp. 9-17

"Mary Wollstonecraft hoka [and So On]." Pp. 9-16.


**Section 2**

"Hayley to [and] Blake."

Pp. 18-24


**Section 3**

"Felpham Jiken [The Felpham Affair]."

Pp. 25-34

Part VI: Biography and Criticism

"Bengoshi no Shi [The Death of a Lawyer]." Pp. 33-34. (See also "Bengoshi do Shi", in his William Blake Zakko [1980].)

Section 4
"Canterbury Junrei Zu [Canterbury Pilgrims]." Pp. 35-45
"Chaucer." Pp. 35-36.

Section 5
"Blake to Tenro Rekitei [Blake and Pilgrim's Progress]." Pp. 46-66.

Section 6: "Blake to 'Kodaijintachi' [Blake and 'The Ancients']." Pp. 67-88
"'Kodaijintachi' ['The Ancients']." Pp. 67-74. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 5 [1980], 36.)
"'Nomi no Borei [The Ghost of a Flea]'". Pp. 74-82. (Reprinted from "Hae to Nomi [Fly and Flea]" in Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 5 [1980], 36.)
"Umetsu Shi no Koseki [Mr Umetsu's Achievement]." Pp. 83-88. (About Narumi Umetsu's translation of Blake's letters.)

Section 7
"Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr Thornton]." Pp. 89-102. (Reprinted from "Blake no Mokuhan to Thornton Hakase [Blake's Wood
Engravings and Dr Thornton]" in *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, 6 [1980], 62.)

"Thornton Hakase [Dr Thornton]." Pp. 89-97

"Virgil Sashie [Illustrations to Virgil]." Pp. 97-102.

**Section 8**


**Part II**

"Blake no Byoseki [Blake's Pathography]." Pp. 113-183

**Section 1**

"Byosekigaku ni tsuite [On Pathography]." Pp. 115-119


"Wasureenu Kanja [A Memorable Patient]." Pp. 116-119. (The essay has nothing to do with Blake.)

**Section 2:** "Byosekigaku ni okeru Insei Shoken [Negative View in Pathography]." Pp. 120-133.


**Section 3**

"Shonen no Genshi [Boy's Vision]." Pp. 134-140


Part VI: Biography and Criticism

Section 4
"Blake to Himitsu [Blake and Secret]." Pp. 141-144. (Reprinted from Ikai Jiho, No. 875 [21 Feb 1982].)

Section 5

Section 6
"Blake to Shinwa [Blake and Myth]."
Pp. 151-163
"Hitsuji no Tsuno [Sheep's Horn]." Pp. 158-163.

Section 7
"Kazu no Shinborizumu [Number Symbolism]."
Pp. 164-183
"'Yon' no Shocho [Symbol of 'Four']." Pp. 164-174. (Reprinted from "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]" in Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 10 [1980], 82, and reprinted in his William Blake Tenbyo [1985].)
"Kajii to Jean to Blake [Kajii, Jean and Blake]." Pp. 179-183. (About the Japanese poet Motojiro Kajii, Jean Genet, and Blake.)
Part III
"Blake to Nippon [Blake and Japan]."
Pp. 185-264

Section 1
"]"Natsume Soseki."
Pp. 187-206
"Soseki to Raphael Zenpa to Blake to [Soseki, the Pre-Raphaelite Brotherhood, and Blake]." Pp. 187-194. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 4 [1980], 61.)
"'Furusa' to Muishiki ['Archaic' and Unconsciousness]." Pp. 197-200.
"Deai dai 6-go ni shokuhatsu sarete [Stimulated by Number 6 of Deai]." Pp. 201-206.

Section 2
"Ariake, Shungetsu, Nagae, Chieko, [and] Haruo."
Pp. 207-233
"Ikuta Nagae [Nagae Ikuta]." Pp. 219-221.
"Seito to Naganuma Chieko [Seito and Chieko Naganuma]." Pp. 221-224.
"Denen no Yuutsu [Pastoral Melancholy]." Pp. 229-233. (About the poet and novelist Haruo Sato.)
Part VI: Biography and Criticism

Section 3
"Leach to Kotaro to Kenkichi [Leach, Kotaro, and Kenkichi]."
Pp. 234-239. (About Bernard Leach, Kotaro Takamura, and Tomimoto Kenkichi.)

Section 4:
"Blake to Shirakabaha [Blake and the White Birch Literary Group]."
Pp. 240-246

Section 5
"Kishida Ryusei [Ryusei Kishida]."
Pp. 247-259
"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.)

Section 6

**Part I**
"Blake yukari no Hitobito [Persons Connected with Blake]."
Pp. 7-67
Section 1
"Swedenborg."
Pp. 9-33

**Section 2**

**Section 3**

**Section 4**
Part VI: Biography and Criticism

Section 5

Part II
"Blake no Shogai [Blake's Life]."
**Pp. 69-115**
"Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']."  Pp. 82-88.  (Reprinted from "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]", *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLIV, 7 [1982].)
"Blake no futatsu no Sugata [Two Images of Blake]."  Pp. 89-100.  (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLIV, 2 [1982].)
"Blake no Shinso Shinri [Depth Psychology in Blake]."
Pp. 117-178

Section 1

Section 2
"Gureto Maza [Great Mother]." Pp. 130-137. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, 8 [1983].)

Section 3
"Futatsu no Mono no Tairitsu [Contrary of the Two Things]." Pp. 138-144. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, 5 [1983].)

Section 4
"'Yon' no Shocho [Symbol of 'Four']]."
Pp. 145-161
"'Yon' no Shocho [Symbol of 'Four']]." Pp. 145-155. (Reprinted from his "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]", William Blake Shoyo [1982], pp. 164-174.)
"Futatabi 'Yon' no Shocho ni tsuite [On Symbol of 'Four' Again]." Pp. 156-161. (Reprinted from his William Blake Shoyo [1982], pp. 174-178.)

Section 5

Section 6

**Part IV**

"**Blake no Seishin Byori [Blake's Psychopathology].**"  
Pp. 179-235  
Section 1  

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

Section 3  
Section 4

Section 5


Part I
"Blake no Jidaikara [From the Time of Blake]."
Pp. 1-23
"Yamashi Monogatari [A Story of a Speculator]." Pp. 2-7. (About a contemporary speculator, who is not directly connected with Blake.)
"Yowaki Mono yo [The Weaker]." Pp. 7-9. (About an Italian speculator, not directly connected with Blake.)
"Futatsu no Gurando Tsua [Two Grand Tours]." Pp. 9-11. (About the Grand Tour in 18th Century England and 19th Century America.)
"Hanga no Yoyaku Boshu [Subscriptions for Engravings]." Pp. 18-20. (About the system of subscription in the 18th century and Blake's "To the Public".)
"Blake to Examiner [Blake and The Examiner]." Pp. 21-23.
Part VI: Biography and Criticism

Part II
"Blake no Shogai kara [From Blake's Life]."
Pp. 25-76

"Socrates Ganbo [Socrates' Features]." Pp. 35-40. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 3 [1979].)
"Shonen no Genshi [Vision in Boys]." Pp. 50-53. (Reprinted from Nihon Iji Shinpo: Japan Medical Journal, No. 2899 [1979], 64.)
"Shupu no Shuen [The End of One Schub in Schizophrenia]." Pp. 54-55. (Reprinted from Ikai Jiho, No. 795 [21 September 1979]. About Blake's Poetical Sketches as the end of one phase in schizophrenia; "Schub" is the German medical term.)
"Hitotsu no Kankakuki [A Period When the Schizophrenia Symptoms Disappeared]." Pp. 56-58. (About Blake's Early Prophetic Writings.)
"Akuma to Uragirimono [Devil and Betrayer]." Pp. 58-64. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI, 1 [1979].)
"Maneki tsutsu kobamu Mono [One Who Invites and Rejects at the Same Time]." Pp. 65-72. (About Blake's ambivalent relationships with Hayley and Cromek.)
"Goethe no Rousseau-kan [Goethe's View of Rousseau]." Pp. 72-73. (Mainly about Rousseau.)
"Bengoshi no Shi [The Death of a Lawyer]." Pp. 74-76. (About Blake's trial and the death of Samuel Rose. See also "Bengoshi no Shi" in his *William Blake Shoyo* [1982], pp. 33-34.)

**Part III**

"Blake no Sakuhin kara [From Blake's Works]."
**Pp. 77-111**
"Nimai no E [Two Pictures]." Pp. 78-83. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI, 2 [1979].)
"Blake no Sayu Shocho [Blake's Symbol of Right and Left]." Pp. 105-111.
Part IV

"Blake to yukari no Hitobito [Blake and Some Persons Around Him]."
Pp. 113-161

"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.)
"Gray to [and] Blake." Pp. 139-141.
"Darwin-ke to Blake [The Darwins and Blake]." Pp. 146-148. (Reprinted from Ikai Jiho, No. 799 [1 Nov 1979].)
Part VI: Criticism

"Blake ni miserareta Hitobito [Some Persons Who Were Fascinated with Blake]."

Pp. 163-185

"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. "Zoku Blake ni-hen [Two Passages on Blake, Second Series]." Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture],
Part VI: Biography and Criticism


Blake “is compelled” to push “poetry beyond the limits [of] his predecessors” because of “his urge to divorce imagination from memory” (p. 118).

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).


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) "Buddhi Yoga (Buddhi-yoga) ni tsuite [On Buddhi-yoga]" (pp. 229-235); (5) "Zettaisha to shite no Kami [God as the Absolute]" (pp. 235-240); (6) "Musubi [Conclusion]" (pp. 241-244).

*Kono, Rikyu.  "Blake no totte no Goshikku Geijutsu – Girisha Bunka to Goshikku Bunka no Tairitsu no naka kara umareru shin no Geijutsu: W. Blake and Gothic Art – True
Art Springs from the Contrary: Greek Art and Gothic Art. 


*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.
*"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 Horrrible 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.


"'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.


§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


The lines from The Marriage: "Man has no Body distinct from his soul ... Energy is Eternal Delight" "are an almost exact enunciation of what Freud held to be most essential about the psyche" (p. 277).


On the music of William Bolcom.


“I propose yet another reading of Urizen’s name ... Urezin” or “Rezin” (p. 411) with an analysis of The Book of Urizen in terms of resin, “Urizen as stop-out varnish” (p. 422).

*Kozubska, Ewa, & Jan Tomkowski. Mistyczny świat William Blake'a [The Mystical World of William Blake].
(Milanówek: Wydawnictwo Warsztat Specjalny, 1993) In Polish

The work consists of "Od autoró [From the Authors"] (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstep do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on Europe, The Book of Ahania, The Book of Los, The Song of Los, No Natural Religion, All Religions are One, "On Homer's Poetry [&] On Virgil", and "Slownik [Dictionary]" (pp. 82-144) and "Inni o Blake'u [Others on Blake]":


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].)\(^571\)


Czeslaw Milosz. "Czytajmy Blake'a [Let us Read Blake]." Pp. 199-208. (Perhaps this is from his Ziemia Ulro [The Land of Ulro] [1977].)


\(^{571}\) There is no such heading in Damon's William Blake, His Philosophy and Symbols (1924) \(<BB>\).

**REVIEWS**

§ Anon., *Choice*, X (May 1973), 440


Florence Sandler, *Blake Studies*, VI, 1 (Fall 1973), 96-96

§ Chester Chapin, *Philological Quarterly*, LIII (1975)


The Blake section reprints three essays:


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 (Sinsuke), William Blake – sono shogai to sakuhin no subete [William Blake – On His Life and Works], (1979) In Japanese <BBS>
REVIEW


L.


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


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”)


About the “wildes Visiones ... der Maler Blake”, who lived “in einer eingebildeten Welt” (p. 20).

About Hallucinationen and Phantasies; “Der Maler Blake sah den Teufel, den er so vortrefflich zeichnete” (p. 27).

**REVIEW**


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).

essay was probably written between January 1829, when Varley’s *Zodiacal Physiognomy* with this story was published, and September 1830, when Hazlitt died.


The "black'ning Church" is "a cleverly duplicitous description".


"Blake and Wordsworth ... essentially share the same world view" (p. 59).

**Lande, 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


Michael Angelo made the original sketch, or design, from which the work before us was painted – we doubt whether he could have seen and approved of the figure before us, which has been quoted, we believe, and rendered more perspicuous and credible, by Flaxman and by Blake. [*P. 51*]
Robert Essick suggests to me that the Blake design Landseer had in mind was the plummeting angelic trumpeter on the title page for Blair’s *Grave* (1808) and wonders whether Blake had been influenced by Michael Angelo’s drawing.


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


A collection of essays.
“Joyce Cary: Getting it from the Horse’s Mouth.” Pp. 100-107, 166.
“Conclusion.” P. 156.

   An intelligent summary.


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


§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


About Uthaug's edition of the *Songs*. 
Lawson, Bruce, “Blake’s Europe and is ‘Corrective’ Illustrations to Milton’s Nativity Ode”, Mosaic, XXV, 1 (Winter 1992), 45-61 <BBS>

REVIEW
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 99

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
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
§Jeffrey C. Robinson, Wordsworth Circle, XIV, 3 (Summer 1983), 160-161
§Hazard Adams, Studies in Romanticism, XXII, 3 (Fall 1983), 458-462

A lecture for undergraduates concluding that "Blake is a major value", chiefly on the basis of Poetical Sketches and a few Songs interpreted via T.S. Eliot, though the student "should be told unequivocally that none of the elaborated prophetic works is a successful work of art"(1999, pp. 60, 62).


"I read the Stedman plates as being primarily a statement of Blake's artistic purpose" (p. 96); his monkey prints are "suggestively ironic" or "mock-mimicry", according to Professor Lee.
§Lee, Hyungsoo. “[Vision of Liberty in Blake’s Songs of Experience].” Nineteenth-Century Literature in English [Seoul, South Korea], VII (2003), 31-54. In Korean, with an English summary

"The connection between Bolcom and English poet William Blake is especially significant".


A panoramic survey.


**REVIEW**


James Joyce took extensive notes from the book by Figgis (1925) for *Finnegans Wake* but in the end did not use them.


Aunt Quimby assures the haughty Mrs Blake Bentley:

I remember your husband very well. He was a son of old Benny Bentley, up Second Street, that used to keep the sign of the Adam and Eve, but afterwards changed it to the Liberty Tree. His wife
was a Blake – that was the way your husband came by his name. Her father was an upholsterer ... He had a brother Billy Blake, that was a painter: so he must have been your husband’s uncle ... Billy Blake was a painter and glazier, but I remember him as well as if he was my own brother ... [1840, p. 57].


"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]


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


REVIEWS


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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572 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.

A short life of Blake with brief descriptions of Poetical Sketches, Songs, Thel, Marriage, Visions, Europe, Song of Los, “Auguries of Innocence”, The Four Zoas, Milton, and Jerusalem, with translations of some poems (e.g., “To Autumn”).


A comparison of the Chinese poet-painter Wang Meng (c. 1308-85) and Blake.


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).


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


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


It is clearly related to his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).


An elaborate, detailed, and rewarding "staged reading" for "new readers of *The Four Zoas*" "that moves, as Blake himself moved, from simpler to more complex forms of writing" and stresses that *Vala* is "a universal history" with
reference to contemporary historians such as Gibbon; Blake's presentation of the Last Judgement suggests that "although Man has been imprisoned in a finite vision of the natural world, the prison is locked from the inside" (pp. v, ix, 1, 190).


REVIEWs

John B. Pierce, Blake, XXXI, 1 (Summer 1997), 35-38 (though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37])

Edward Larrissy, Notes and Queries, CCXLII [NS XLIV] (1997), 282-283 (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])


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

**REVIEWS**

§ Martin Butlin, *Art Bulletin*, LVII, 2 (June 1975)


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)


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)

The Second Edition adds an essay on *Vala*.

**Lindsay, Jack,** *William Blake: His Life and Work* (1978) 

**REVIEWS**


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)


*Bo Ossian Lindberg, Blake*, XIV, 3 (Winter 1980-81), 164-174

§Horst Höhne, *Deutsch Literaturzeitung für Kritik der internationalen Wissenschaft*, CII (1981), col. 575-578, in German


**Wallace Jackson**, *Eighteenth Century ... Bibliography*, NS V (1983), 156-158


In *America* (1793) pl. 3, Orc is bound down like the slave Neptune in “The Execution of Breaking on the Rack” in
Stedman’s *Surinam* (1796), and Stedman’s accounts of “Red Tiger” inspired Blake’s “The Tyger” (1794) (p. 348).


A 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])

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**.


About Blake's relationship with John Linnell and the 1918 Linnell sale, by the daughter of Linnell's son James T. Linnell.


**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


An autobiographical account of his work particularly on Calvert, Palmer, and Richmond.

**Lister, Raymond,** *Infernal Methods: A Study of William Blake’s Art Techniques* (1975) <BBS>
REVIEWs

*Brian Alderson*, “Blake in the original”, *Times* [London], 22 Dec 1975, p. 9 (with 3 others)

§Duncan Macmillan, *Apollo*, CIV (1976), 143


**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


§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)


§Dennis Douglas, *AUMLA* [Australasian Universities Language and Literature Association], XXXIII (May 970), 126-127
(with another)

A critical study of the *Songs*.


**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>.)

It is especially about "The Ecchoing Green" (pp. 9-16), "The Clod and The Pebble" (pp. 16-21), and the "Introduction"s to *Innocence* (pp. 20-24) and *Experience* (pp. 25-28).

The text consists of ten excerpts from Blake in English and German plus comments. It is accompanied by ten
reproductions with designs loosely based on Blakean figures (first exhibited at Tübingen University Library, April-May 1995) enclosed in a portfolio entitled


**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)


“Guglielmo Blake ... si distinse dipingendo maravigliosemente [sic] all’acquerello ....”


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
§M.O. Percival, *Modern Language Notes*, LVI (1941), 314-315


About the Fairy Funeral and Blake’s liking for Felpham and Sussex.


The collection consists of

- **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].)


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].)


**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)


Blake was “Hayley’s increasingly discontented guest at Felpham for three years”.


It is silently quoted from the first edition of Cunningham [¶10-12, 36-41], including “Days of Innocence”.


Mostly about Blake.


"Blake's spiritualism is the telos of his deconstruction of the aesthetic binaries of the natural and the conventional"; "his experiments in textuality ... [are] experiments in spiritualism" (pp. 138, 162).
"Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17 and "Words on wings: Blake's textual spiritualism", *Word & Image*, X (1994), 343-365 "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).


The relationship of text and design in Blake operates in "three distinct modes" (p. 344).

The essay was revised and expanded in her *Knight of the Living Dead* (2000).


An interview about Blake’s place in cultural history, stressing Christian fundamentalism.


"Blake's work participates in a recognizable ecocritical perspective" (1996, p. 403).

The 2000 version is a "significantly different" text (p. ix).

About the "juxtaposition of Blake and scientific languages" by physicists and quantum mechanics.


**Lussier, Mark.** “‘Rest before Labour’: The Pre-Text/s of Blake’s *The Four Zoas.*” *Romanticism on the Net,* No. 28 (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.


**§Lutri, Corrado.** *William Blake.* Ed. Giovanni Rossino. ([Verona:] Edizioni "Discretio" [1967]) 249 pp. In Italian
M

M., M.A. "Los 'rugidos' del tigre." *ABC* [Barcelona], 17 April 1996. In Spanish


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).


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).


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).

Drunkennessness 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.


On Blake’s sources in Shakespeare.


“The Dante illustrations were equally significant in Blake’s and Rossetti’s careers” (p. 123).


In the 1992 publication, in an essay entitled "Lírica Popular Española Conferencia Dada en la Asociación Anglo-Española de Londres", is a section (pp. 133-140) 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.


A paragraph of quotations from Macnish and
Cunningham.


In Blake's view of art, music as well as painting and poetry play a very important role.

§**Maeda, Yoshihiko.** "Blake no 'Yaso' sashie kaidoku: shi to zuzo to no kankei [Deciphering of Blake's Illustrations to *Night Thoughts*: Relationship between Paintings and Poetry]." *Rikkyo Daigaku Hakase Ronbun [Rikkyo University Ph.D.]*, 30 September 1986. Otsu No. 84. 573 In Japanese *<BSJ>*

**Maeda, Yoshihiko.** "Blake ni yoru Yaso Suisai Sashie No. 68 no Zuzo o megutte: Notes on the Iconography of Blake's Design No. 68 for Young's *Night Thoughts*." *Rikkyo Daigaku*  

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573 "Otsu" is the Japanese doctoral thesis reference number.

§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


An impressive essay on the narrative and geographical difficulties of America.


A politically sensitive study, particularly of *America*; “In considering the 1790s, then, we need to keep sight of distinctions among varieties of radical ideology” (p. 26).


**REVIEWS**

§ *Alexander S. Gourlay*, *Albion*, XXXVI (2003), 313-314


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])


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


For Blake, "the 'Universal Empire' had to be understood on a planetary scale" (p. 172).


On William Bolcom’s musical settings for Blake’s poetry.

At the Royal Academy, “he formed an intimacy with Blake and Stothard, both artists of original talent; but, like their eminent companion, less favoured by fortune than many not so deserving of patronage and applause” (I, 28).


A general essay stimulated by the recent Blake Trust volumes.


A general essay stimulated by the recent Blake Trust volumes.


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

About Blake’s *Songs* and Wordsworth’s “Tintern Abbey”


In "The Little Black Boy", Blake is "pointing out the limitations" of Christian faith, and in the *Marriage*, Blake "helped to let God out of the Bible and the Church" (p. 146-147, 155)


*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)


REVIEWS

Anon., *Times Literary Supplement*, 22 June 1951, p. 390
§Kathleen Raine, *New Statesman and Nation*, 7 July 1951, p. 20
§Anon., *Listener*, 30 Aug 1951, p. 353
§Mona Gooden, *Dublin Magazine*, XXVI (Oct-Dec 1951), 61-62
D.V. E[rdman], *Philological Quarterly*, XXXI (1952), 108
§J.G. Davies, *Review of English Studies*, NS IV (1954), 92-93

*Marie Claire Japon*
Number 95
(Oct 1990)


William Blake and His Circle
Part VI: Criticism

A summary biography of Blake stimulated by Gilchrist (1880), which is a "brilliant monogram" (p. 423).


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


<BB>

REVIEWS

*Michael Ferber, *Blake*, XXIV, 1 (Summer 1990), 262
§Stewart Crehan, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-258
J[ohn] P[eter] L[undman], *Romantic Movement ... Bibliography for 1990* (1991), 87

**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>


“The name of Blake is almost unknown”.


The short novel Bara wa yandeita [The Rose Was Sick] (1937) by the Korean novelist Koseki Ki (1907-40) was influenced by Blake's "The Sick Rose", not by Haruo Sato's "Yameru Sobi [The Sick Rose]" or Denen no Yuutsu [Pastoral Melancholy].


**REVIEW**


It consists of five essays:


*Masashi Suzuki.* “Yahweh to futari no musuko Satan to Adam – ‘The Laocoon’ to ‘shi wa e no gotoku’ no shuen matairese gansei [Yahweh and his Two Sons Satan and Adam – ‘The Laocoon’ and the Ending or Completion of ‘Ut Pictura Poesis’].” Pp. 67-98.


**REVIEW**


An attempt "to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon."


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).


A centennial appreciation.


McArthur, Murray Gilchrist, Stolen Writings: Blake’s MILTON, Joyce’s ULYSSES, and the Nature of Influence (1988) <BBS>

REVIEWS

¶ Mark T. Smith, Romantic Movement ... Bibliography for 1988 (1989), 114


Fifteen poem-letters printed sideways, i.e., parallel with the gutter, in 100 copies.


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).


**REVIEW**

*D.W. Dörrbecker*, XXV, 1 (Summer 1991), 26


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


An intelligent and original essay.

About *Songs of Innocence* (Section 1: “From Piping to Printing: Blake’s Allegory of Poetic Meditation” [pp. 427-432]), *Childe Harold*, and *Lyrical Ballads*.


A reading of Blake's "The Lamb" is on pp. 181-192 of the Japanese version.


“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?”

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).


Mee, Jon, Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s (1992). <BBS>


REVIEWS

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

*Désirée Hirst*, "Prophet as artisan", *Times Literary Supplement*, 9 July 1993, p. 29 (it is "a close examination of Blake's early [literary] work")

§*Anne F. Janowitz*, *Studies in Romanticism*, XXXII, 2 (Summer 1993)

*Susan Matthews*, *BARS Bulletin & Review*, No. 5 (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")


Blake's poem may be addressed to George Rose, a secretary of the Treasury, who was successfully sued in 1791 for not paying a bill for, inter alia, "bludgeon men" at the 1788 Westminster election.


There is a section on Blake.


A careful and enlightening summary.


“I want to insist on the direct influence of Michelangelo’s figures on Blake’s vision rather than on his art” (p. 121).


About illustrations of Milton's Satan, especially by Blake, with 35 reproductions.

William Blake and His Circle
Part VI: Criticism


"The parricidal imagination of Blake and Shelley ... [is] above all a direct outcome of their political commitment to social reform or revolution" (p. 83).

Mellor, Anne K. "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (pp. 139-152) of Romanticism and Millenarianism. Ed. Tim Fulford. (N.Y. & Basingstoke: Palgrave, 2002)

Only Joanna Southcott, Mary Wollstonecraft Shelley, The Last Man (1826), and Mary Ann Browne, "A World without Water" (1832) "among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking" (p. 140). The essay is scarcely related to Blake.

REVIEW

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

*Mellor, Anne Kostelanetz, Blake’s Human Form Divine (1974) <BB>

REVIEWS

§David Kwinn, Library Journal, XCVIII (1 Dec 1973), 1562

§Anon., Choice, XI (July/Aug 1974), 762

§Dewey R. Faulkner, “Secrets of Dark Contemplation”, Yale Review, LXIII (Summer 1974), 590-599 (with 5 others)

§Stuart Curran, “Recent Studies in the Nineteenth Century”, Studies in English Literature 1500-1900, XIV, 4 (Autumn 1974), 641-642 (with 4 others)


*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)


§Mollyanne Marks, *Philological Quarterly*, LIV (1976)

§David Bindman, *Burlington Magazine*, CXIX (1977), 451-452 (with 2 others)


"La littérature, pour Blake, ... est le lieu d'une confrontation voulue d'idées, le champ d'une bataille spirituelle" (p. 303).

REVIEW

Sunao Vagabond [Andrew Vernede], Blake Journal, No. 7 (2002), 70-73


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).

About 1811 Douce wrote:

Blake's figures are as if, like Procrustes' men, they had been stretched on a bed of iron; as if one person had laid hold on the head and another on the legs, & pulled them longer. Nor are some of the figures by Stothard, Flaxman & Fuseli exempt from this fault.


There are sections particularly on Swedenborg (pp. 280-284), 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).

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).


Deals chiefly with the *Songs* (Chapter 1), *The Four Zoas* (Chapter 2), *Milton* (Chapter 3), and *Jerusalem* (Chapter 4).


**REVIEWS**


REVIEWS


*Anne Mellor, Blake*, XXIII, 2 (Fall 1989), 98-100


George H. Gilpin, *Eighteenth Century ... Bibliography*, NS XIII (1994), 389


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.


BLAKE

Tadeusz Sławek, Blake, XXI, 4 (Spring 1988), 160-165


"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].)

A dense and richly allusive study of Blake’s dense and richly allusive word-play.


(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”.


About Blake’s annotations to Reynolds’s *Discourses*; the tongues of *Jerusalem*. pl. 98, are glossalia or speaking with tongues of the New Testament.

Democritus and the New Testament use the Greek words “ouden” and “adan” for “nothing”.


Literary echoes from Milton in Blake’s tigers.


A densely allusive and rewarding essay.


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”.


Leviathan and Behemoth in Jerusalem pl. 91, ll. 32-41, are said to refer to the Gnostic spheres of Leviathan and Behemoth.

Note to Paul Miner of 9 August 1956, stimulated by a query about Blake but not dealing with Blake.


She "concentrate[s] ... on the St Stephen's wall paintings, on the ways they differ from the biblical Job and have affinities with Blake's *Job*" and finds that "there are certain features in Blake's series for which the only known source at present is the St. Stephen's Westminster 'Job'" (pp. 126, 118).


This careful study focusing on Blake's Job watercolours for Butts of 1805-1810 concludes: "We do not see Job's moral progress from a state of self-righteousness to a
healthier state of humility, but his spiritual progress through purgation, illumination, to union with God" (p. 157).


Thompson’s *Witness Against the Beast: William Blake and the Moral Law* (1993) is “a marvellous book for extending understanding of the milieu of Blake’s Soho days, but ... It is a poor guide to Blake’s ‘mind and art’” (p. 24).


Paraphrase and summary: "The central idea of the poem is creation".

**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


Mostly about Hogarth, but Chapters 8-9 are on Blake.

Ostensibly concerned with chimney sweeps with “some social accounts of sweeps alongside” Blake’s “Chimney Sweeper” from “*Songs of Innocence* (1787)” (p. 115), but in fact about pictures of children, with little on sweeps or Blake.


**REVIEWS**

§Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)


§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
§Elaine Kreizman, *Modern Language Notes*, XCIV (1979), 1250-1257
§François-Marie Piquet, *Dix-Huitième Siècle*, XI (1979), 529-530, in French
§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>
§Anon., *Art Express*, Sept/Oct 1981 (with 2 others)

Leslie Tannenbaum, *Eighteenth Century ... Bibliography*, NS V (1983), 358-360
§P.M.S. Dawson], *Critical Quarterly*, XXVI, 4 (1984), 93


See also “An Interview with Orrin N.C. Wang”, 22 paragraphs.


**Miyamachi, Seiichi.** "Blake Kenkyu no Aratana Shiza -- Dotoku Haiki Ronsha to Rantazu: A New Perspective on


A review essay consisting of (1) "Hajime ni [Introduction]", (2) "Tekusuto no Kakuritsu to Blake Kenkyu [Works for Establishing Blake's Texts and Blake Studies]"; (3) "Guraffikku Tekusuto to Blake Kenkyu [Blake's Graphic Texts and Blake Studies]"; (4) "Rekishi Gakusha ni yoru Blake Kenkyu [Historical Studies of Blake]"; (5) "Beula to Serpent no Kaishakuron o megutte [Some Interpretations of Beulah and Serpent]"; and (6) "Ketsuron [Conclusion (concerning E.P. Thomson's book)]".


§Mooli, 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".


“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.


574 The MLA on-line bibliography spells it "Mooij".

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).


On family relationships via Freud in Blake’s *Songs*.

The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem greatly influenced by Blake's "The Sick Rose".


About Blake's ambivalent attitudes toward Swedenborg and early London Swedenborgians; the *Songs* may "represent a Blakean system of Swedenborgian truths" (p. 172), perhaps written in response to an appeal for Swedenborgian songs.


Morrison, Richard. “Let’s salute our charioteer of fire: He was a supreme British Genius, so why don’t we make more of a fuss about William Blakes [*sic*], asks Richard Morrison.” *Times* [London], 20 Jan 2007.


About banning Blake’s hymn from *Milton*; another “Anglican clergyman ... [makes] a complete hassock of himself”. For other essays on the subject, see Anon., “And did those feet”, Evans, Goodwin, Gordon, Khew, and Strange.

**Morsberger, Katharine M.** “William Blake.” Pp. 137-142 of Volume 4: *The 17th and 18th Centuries*, of *Dictionary of*


Blake is particularly on pp. 234-246.


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

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


She describes Blake's changing attitude toward forgiveness; "forgiveness is a fulcrum that allowed Blake to balance two contradictory impulses in his life and thought" (p. 11).


REVIEWS

Anon., Chronicle of Higher Education (June 1994) (a one-sentence summary)

Reference and Research Book News, IX (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


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")


§Religion and Literature, XXVIII (1996), 129-134 (with another)

David Worrall, *Byron Journal* (Summer 1996), 96 ("a brave and important study")


David Worrall, *Year's Work in English Studies*, LXXV for 1994 (1997), 394 ("a brave and important study")

Adrien Peeler, *Journal of the Blake Society at St James*, No. 3 (1998), 63-74 (an appreciation)


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


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


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

“Smart’s and Blake’s theories of language are similar” (p. 178).


Ruth Weisberg's mural for the Huntington's Virginia Steele Scott Gallery is based on Blake's engraving of "A Whirlwind of Lovers".


Scripts of a television series on St Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Dietrich Bonhoeffer: “I came to see them as God’s spies” (1976, p. 14).

§Mugijatna, Drs. Puisi-puisi Symbols dalan Songs of Experience Karya William Blake laporan penilitian perseorangan dalam bidang sastra (Surakarta [Java, Indonesia]: Fakultas Sastra Universitatas Sebelas Maret [1996]) 42 ll. In Indonesian?

A research report.


Three readings of "The Chimney Sweeper" from Innocence, one Marxist.


Includes “Blake, William”.


An examination of "a pivotal group of Blake's designs" in Young's Night Thoughts "placing them in context and examining some of the ways in which Blake used them as a
kind of private notebook" (pp. 5, 3) particularly with repeated representations of George III and Napoleon.


An essay on Urizen based on Adorno & Horkheimer.


Blake is on pp. 245-257.


“The aim of this essay is to delineate the parameters of Oothoon’s metamorphosis and define her new identity at the intersection of a number of paradigms that together constitute
the heroine’s emotional, intellectual and spiritual profile”, especially “her melancholic predisposition” (p. 64).


“William Blake saw visions. But not even Blake, pottering about naked in his back garden chatting with angels, as he was wont to do, could have fantasticated something as alien to the age he lived in as the Emperors Club” prostitute and New York Governor Spitzer.

Murry, John Middleton, William Blake (1933, 1936, 1964) <BB>

REVIEWS

1933
§ R.A. Scott-Jones, Spectator, 29 Sept 1933, p. 412
§ Anon., Times Literary Supplement, 26 Oct 1933, p. 727

1964
§ Anthony Blunt, New York Review of Books, 28 Oct 1965 (with 4 others)


*Myrone, Martin. The Blake Book. (London: Tate Publishing, 2007) Essential Artists [series] 4°, 223 pp., 126 reproductions; ISBN: 9781854377272. A sound, well-organized, and generously illustrated setting of Blake in his artistic context. The most original point is that a very useful analogue to Blake’s designs in his works in Illuminated Printing may be seen in “the embroidered sampler, the common and highly prized exercises in needlework undertaken by girls and women, often framed and used as a kind of decoration themselves” (p. 72).

REVIEW

*Alexander S. Gourlay, Blake, XLIII, 2 (Fall 2009), 64-65 (it is “a sensitive and impressive introduction to Blake’s visual art”)

*Myrone, Martin. “Conclusion: Genius, Madness and the Fate of Heroic Art: Blake and Fuseli in the Nineteenth Century.” Pp. 305-314, 367-369 of his Bodybuilding:
Reforming Masculinities in British Art 1750-1810. (New Haven: Yale University Press, 2006)
See also under Fuseli.

A flyer for the CD-Rom created for the exhibition of William Blake: Portions of the Eternal World at the University of Virginia Art Museum 26 January-31 March 2002.
The work is a descendant of Stephen Nachmanovitch Miller, “Job’s Return: William Blake’s map of everything”, University of California (Santa Cruze) Ph.D., 1975.

*Nagashima, Kazuhiko. “Blake no vision ni okeru kodomo to yorokobi ‘Hajime no uta’ ni okeru kyo jaku kaku no yoho [Children and Joy in Blake’s Vision: The Use of Stress in “Introduction” (to Innocence?)].” Kawamura Gakuen Joshi Daigaku Kenkyu Kiyo [Journal of Kawamura Gakuen Women’s University], XVI (2005), 63-78. In Japanese


Nagayo, Shizuo. "Eikoku shochoha no kenisha William Blake 1[-3] [A First Representative Poet in English Symbolism, William Blake 1(-3)]." Sosaku [Creative Writings], II, No. 1 (1910), 92-95; No. 2 (1911), 50-57; No. 3 (1911), 61-65. In Japanese <BSJ>

Based on Arthur Symons' William Blake (1907).


The text of the paper given at The International Conference on “Blake in the Orient” (2003).


Given at The International Blake Conference: “Blake in the Orient” (2003) and printed in English in Japan

**Nakamura, Hiroko.** "Yonju no vijon e no seishin no tabiji: Mental Travel to a Fourfold Vision." *Fukuoka Daigaku Sogokenkyujo Ho: Bulletin of Central Research Institute Fukuoka University (Humanities and Social Sciences 79)*, No. 138 (1992), 35-48. In Japanese


**Nakamura, Shinichiro.** "'Yameru bara' no tame no Kusuri 'OR': A Remedy for *Sick Rose.*" *Shimane Daigaku Hobungakubu Kiyo, Bungakuka Hen: Memoirs of the Faculty of Law and Literature, Shimane University*, No. 10, Part II (1987), 17-26. In Japanese *<BSJ>*

**Nakano, Shetsuko.** "Imeji o otte -- William Blake Shiron [Following his Image -- An Essay on William Blake]." *Leo, Tokyo Gakugei Daigaku Daigakuin Eigoka: Journal of the Linguistic and Educational Organization*, No. 6 (1977), 41-52. In Japanese *<BSJ>*


Namikawa, Ryo. *Blake no shogai to sakuuin [On Blake’s Life and Work]* (1978) <BBS>
William Blake and His Circle
Part VI: Biography and Criticism

REVIEW


REVIEW

§Penelope Wilson, *Modern Language Review*, LXXII (1977), 913-916 (with 2 others)

§Nativité, Soeur, *Vie des Révélations de la Soeur Nativité, Religieuse converse au Couvent des Urbanistes de Fougères: écrites sous la Dictée; suivies de sa Vie intérieure, écrite aussi d’après ellemême par le Rédacteur de ses Révélations [the Abbé Gennet], et pour y servir de suite.* (Paris, 1817) In French
**REVIEW**

[Robert Southey], “Vie des Révélations de la Soeur Nativité, Religieuse converse au Couvente des Urbanistes de Fougères: écrites sous la Dictée; suivies de sa Vie intérieure, écrite aussi d'après ellemême par le Rédacteur de ses Révélations, et pour y servir de suite. Paris, 1817. 3 tom. 12mo”, *Quarterly Review*, XXXIII (March 1826), 375-410 (Sister Nativity saw angels blowing the last trump. “Among Blake’s strange designs for Blair’s poem of the Grave, is one representing the reunion of the body and the soul; the highest genius alone could have conceived it, and only madness have dared to attempt the execution. Sister Nativity’s vision is cold in comparison with his vivid and passionate delineation” [p. 390]) <**BB #826; BBS, 644**>

**Natsume, Soseki.** *Bungaku Ron [Literary Theory]*. (Tokyo: Shunyodo, 1907) In Japanese.

Noteworthy criticism of "The Crystal Cabinet" by the influential Japanese novelist and scholar of English Literature Soseki Natsume (1867-1916)


Blake’s language “sustituye su organización natural por otra espiritual” (p. 81).

*Le Navire d’Argent [Paris]*
Vol. I, No. 4 (Sept 1925)
Issue devoted to William Blake <BB #2276>


A selection of Blake’s poetry.


   William and Catherine Blake, Joseph Johnson, William Godwin, Mary Wollstonecraft, Thomas Paine, Thomas Butts, as well as Urizen, Tharmas, Luvah, and Vala appear as characters in TIMEQUEST, which may be the same as Nelson's Blake's Progress (1975), a science fiction novel in which the Blakes journey through time.

   Gene Van Troyer, "Blake no Hisho: Hitotsu no ravu sutori [Blake's Flying -- A Love Story]" (pp. 531-537) is a commentary on Nelson's story.
\(\text{D.} \) §Pp. 140-160 of his New and Selected Essays. (Carbondale: Southern Illinois Press, 1985)


REVIEWS

\(\text{§Andrew Lincoln, Review of English Studies, XL (1989), 128-129} \)

Maurice O’Sullivan, Eighteenth Century ... Bibliography, NS XIII (1994), 390


Nichols, Ashton. “Roaring Alligators and Burning Tygers: Poetry and Science from William Bartram to Charles


"Eight times a day, every day next year, William Blake's truly startling vision ... is going to be re-created with special effects inside the [Millennium] dome", a raree show "staged" by Mark Fisher with music by Peter Gabriel (whose "interactive CD rom Eve ... [is] an allegory ... every bit as powerful as Blake's"), lighting by Peter Woodruffe, "a high wire act of an angelic chorus", "fire walking, sword swallowing, acrobatics, and contortion".


In "William Blake and His Circle, 1996", Mr Niikura's given name is recorded as "Shunichi", a popular reading of the Japanese character. However, the English table of contents for his 1999 essay spells it "Toshikazu".


About Blake's influence on Allan Ginsberg.


Niimi, Hatsuko. "Blake's Conception of Law: Some Indications of its Growth (1788-98)." Toho Gakuen Daigaku Kenkyu Kiyo: Faculty Bulletin, Toho Gakuen School of


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


Part 1
The Early Illuminated Books


William Blake and His Circle
Part VI: Criticism


Part 3
The Last Prophetic Books


Blake and Dante

**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]).


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).


For the 1982 edition, see Samorodov.


A psychopompous work using "Jung's fearless, nonpositivistic prioritizing of the psyche's self-referential typologies" to offer a "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. xxvii, 16, 198). The reproductions include 28 of Blake's water colours for Pilgrim's Progress in colour plus all 29 in black-and-white reproduced 6-8 to a page.

The work is apparently developed from her 1979 dissertation.

REVIEWS

Martin Butlin, Burlington Magazine, CXXXVI (1994), 18-20 (with another) (Norvig's book is "rather naive and not always convincing"; frequently "she makes statements and draws inferences about Blake] on the basis of what must be work added by the later hand" to the Bunyan drawings [pp. 119, 118])

Irene Tayler, English Language Notes, XXXI, 3 (March 1994), 77-79 ("brilliant", "beautiful and
intelligent", "one of the best [books] I know on Blake's composite art" [pp. 77-79])

**Richard Wendorf**, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("important")

§*Literature and Theology*, IX (1995), 455-456

**Stephen C. Behrendt**, *Blake*, XXIX, 1 (Summer 1995), 26 ("a learned and meticulous book ... a trove of valuable visual information", "an immense achievement" [25, 29])

**David Worrall**, *Year's Work in English Studies* for 1993 (1996), 324 (the book "is highly compromised by the neglect of the materiality of the pictures ... unnerving at best and questionable at worst")

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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")
"The tools of depth psychology as well as art criticism are used". The dissertation is developed in her book called *Dark Figures in the Desired Country* (1993).


Part 6: "Blake's fearful symmetry" (pp. 652-653) tells us that "The Tyger" has "a high degree of translative symmetry".

Blake surpassed his master before he was 20, when he finished his apprenticeship. He had “une brilliant réputation” as an engraver. He cites Cunningham, but some facts come silently from Romey.

A comparison of "the broad outlines of Blake's and Dickinson's thought"; the parallel "includes all essentials of their thought."


**REVIEWS**

§P.F. Fisher, *Queen’s Quarterly*, LXIV (1957), 456-458 (with another)

D.V. E[rdman], *Philological Quarterly*, XXXVII (1958), 165


Weathers. (Columbus [Ohio], 1969) The Merrill Literary Casebook Series <BB>


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


The Blake sections consist of Chapters

I  "Blake: The Son Versus the Father."  Pp. 4-21. ("The tendency of my argument is to suggest that, long before William Blake, Gnosticism implies an alternative Trinity in which the Son opposes the Father" [p. 15].)

IV  "Blake."  Pp. 192-272. ("The similarities, sometimes intricate, between his thought and that of the Gnostics whom (dare we say it) he could not possibly have read is [sic] quite inescapable"; "The more one reads, the clearer it becomes that ... we are dealing with a philosophia perennis ..." [pp. 200, 208].)
reviews

John Leonard, "Can it Be Sin to Know?", Essays in Criticism, XLIX (1999), 344-352 (the book is "often wrong, but ... never dull" [p. 352])


E.D. Hill, Choice, XXXVII (1999), 176 ("he writes in a chattery mode")

O

O., N.; see Owens, Norah


Odone, Cristina. “How exciting that new Labour should choose, as its top poet, a man who went in for nude sunbathing.” New Statesman, 14 June 1999, 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)


An autobiographical novel about the fictional author's changing relationship with his severely handicapped son called Eeyore who is not "corrupted by Experience: in Eeyore, the power of innocence had been preserved" (p. 246).
Blake's influence is pervasive and fundamental. The book- and chapter-titles are from Blake, and the fictional author says: "I have braided my life with my handicapped son and my thoughts occasioned by reading William Blake"; it is a "chronicle of William Blake superimposed on my life with my son" (pp. 203, 210).

The novel by the Nobel laureate was first published in Japanese (Tokyo: Kodansha, 1983).

John Nathan, "Afterword" (pp. 251-259) begins with a motto: "The Imagination is ... the Human Existence itself.--William Blake".

Oe's relationship with Blake has been extensively examined in Japanese by Keiko Aoyama, Shoichi Matsushima, Sakaki, Takashi Yamakage, by Keiko Kobayashi, "Oe Kenzaburo to Blake: Blake and Oe Kenzaburo", Ritsumeikan Bungaku (1988-2001), and especially by Oe, “Hyakunen no ‘meiro’ to ‘shin jidai’–Futatyabi jokyo e (4), Sekai, No. 463 (1984), 254-264. <BBS>


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>


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).


A reference to "houses of brick ... full of monkeys" is alleged to be a covert allusion to The Marriage.


The child depicted in "The Death of Earl Godwin" has on his forehead the letters "CCeil" indicating that "The child's name is O'Neil", and "The identity of the child establishes the meaning" of the picture (p. 9).


*Okada, Takahiko.* "Shocho no chikara -- Blake [Symbolic Power -- Blake]." Chapter 3 (pp. 85-122) of his *Geijutsu no


A dialogue concerning (1) "Eikoku Kaiga to Nippon [English Paintings and Japan]" (pp. 26-27); (2) "Blake, Beardsley, Morris" (pp. 27-28); (3) "Blake no E [Blake's Paintings]" (pp. 28-31); (4) "Blake no Akago [Babies in Blake]" (pp. 31-33); (5) "Beardsley to Pan no Kai [Beardsley and Society of Pan]" (pp. 33-34); and (6) "Eikoku no chakujitsu na Ayumi [Steady Development of English Paintings]" (pp. 34-36).


Presumably it is the basis for his book with the same title (1995).

"The archetypal models have been chosen from Blake precisely because there is no direct influence involved" (p. 3). Presumably it derives from his 1991 Pennsylvania State dissertation with the same title.

REVIEW

§P.J. Ferlazzo, *Choice*, XXXIII (1996), 1312-1313

"Jerusalem is a socially engaged work of literature" (p. 40).


The book consists of:

Chapter
1 "Shinwa no Katarite o megutte [On Speakers in Blake's Myth]." Pp. 31-60.
3 "Reikon no Unmei -- Blake Shinwa no Sekai to Takei [Destiny of Human Souls -- A World and System in Blake's Myth]." Pp. 91-120.
4 "Ryosei Guyu -- Seiai to Yuai [Hermaphrodite -- Sexuality and Brotherhood]." Pp. 121-173.
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.

REVIEWS


Deals especially with Linnell's meticulous drawings of the 1811 comet.

Note also "Telescopes and Blake's and Sandby's Contemporaries: William and Caroline Herschel" (pp. 96-101) and "The Comets and Meteors of Later Visionaries" Samuel Palmer, Francis Danby, and John Martin (pp. 163-166).


"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).


About the concept of duality in Blake, Boehme, and Swedenborg.

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).


"He is still, for me, a courage-bringer" (1993, p. 159).


REVIEWS

John E. Grant, Philological Quarterly, XLV, 3 (July 1966), 536-538
§Hazard Adams, *Journal of Aesthetics and Art Criticism*, XXV (Fall 1966), 107-108 (with another)


§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


§Frederick W. Hilles, *Studies in English Literature, 1500-1900*, VI (1966), 607

§Frederick T. Wood, *English Studies*, XLVII (1966), 338


§Martin K. Nurmi [bis], *Journal of English and Germanic Philology*, LXVI (1967), 461-463

§Margaret Shook, *Modern Philology*, LXV (1967), 79-81

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


Blake's Critique of Transcendence argues, first, that The Four Zoas is structured as a coherent, albeit complex and multi-voiced narrative, which details the history and outlines the relations that constitute the body of the fallen Albion. Second, far from being opaque, the illuminations (drawings and proof engravings) are arranged in a multifaceted "visual" narrative, that stretches across the entire length of the poem. Third, text and illumination sustain an intimate, mutually clarifying relation to each other. The latter offers a perspective, often from the point of view of the body, of events described in the former. [p. 10]

It focuses particularly on "the poem's conversation ... between Swedenborg, Young, and Locke", especially "the religious sublime of Night Thoughts" (pp. 17, 18).
"An early version of Chapter 5 ['A Cacophony of Voices', pp. 101-113] first appeared" in "The Multiple Births of Los in The Four Zoas", Studies in English Literature 1500-1900", XXI (1991), 631-653; "An abbreviated version of Chapter 3 ['The Birth of Los(s) from Tharmas', pp. 53-77] was first published in Mattoid" [which appears in neither his 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).

REVIEWS

§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])


REVIEWS

D.W. Dörbecker, Blake, XXV, 1 (Summer 1991), 27-28


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])


Andrew Lincoln, *Literature and Theology*, XVII (Dec 1993), 408-409


Donald Ault, *Wordsworth Circle*, XXIV (1993), 212-216 ("an important book that should be read by all Blake critics" [p. 212])


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
William Blake and His Circle
Part VI: Biography and Criticism

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


This is "An early version" of his Blake's Critique of Transcendence (2000), Chapter 5 (pp. 101-113), "A Cacophony of Voices".

REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 103-104


Deals especially with *The Four Zoas*.


**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 104

**Outram, Richard.** *Notes on William Blake's "The Tyger:"

"In the hope of sharing an enthusiasm and perhaps starting a few hares", Outram offers "a number of what might be termed 'the field-notes of a poem watcher,' from childhood to the present" (p. 1), including wonderfully original speculations on the influence of Montaigne, heraldry, and bestiaries on "The Tyger".


"William Blake was the arch-practitioner of DIY [Do It Yourself]. He wrote poems, illustrated them himself, engraved them ..., and printed them".


**P**


**REVIEWS**

§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

Text and explication de texte.


REVIEWS

§ W.D. Horn, Choice, XXV (1987-88), 1246
§ Anon., Johnsonian Newsletter, March-June 1988, p. 17
§ David G. Riede, Studies in English Literature 1500-1900, XXVIII (1988), 713-756 (omnibus review)

§ 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


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 Existenté (1827); scarcely relevant to Blake.


A summary of the poetry.


**REVIEW**

Carl Woodring, *Blake*, XXXIV, 1 (Summer 2000), 24-26. ("a trim book with a compact argument"; "every student of Blake, Coleridge , ... and the Romantic period in England should avoid delay in studying this book" [pp. 24, 26])


**REVIEWS**

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


§Anon., *Choice*, XXI (1984), 1608


§Hazard Adams, *English Language Notes*, XXII, 4 (June 1985), 72-74


§David Worrall, *Studies in Romanticism*, XXV, 2 (Summer 1986), 277-281


§Hatsuko Niimi, *Jissen Eibungaku, Jissen Eibungakkai [Studies of English Literature, Jissen Women’s University] [Tokyo], LXI (1986), 59-64
§David W. Lindsay, *Yearbook of English Studies*, XVII (1987), 304-305


**REVIEWS**


§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


§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


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)


§J. Janssens, *Dutch University Review* (1972-73), 103

§John Beer, *Notes and Queries*, NS XX, 2 (Feb 1973), 75-76


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

§John Adlard, *English Studies*, LIV (1973), 74-75


Discusses especially Coleridge’s letter of 6 February 1818 about Blake’s *Songs*.


Chapters on (1) Blake’s Virgil woodcuts, (2) “__ & his Two Sons Satan and Adam” (“Laocoon”), (3) his Dante drawings and engravings, and (4) “The Everlasting Gospel”, *The Ghost of Abel, Job*, the Genesis MSS, the Enoch drawings, and the notes to Thornton’s *Lord’s Prayer*, plus a Supplementary Note on the Visionary Heads.

Part of Chapter 4 first appeared in his “art of Chapter 4 first appeared in his nary Heads.s to Thornton’s and

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).575

REVIEWS


*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])

575 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.

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])


*Paley, Morton D.* “Tyger of Wrath.” *PMLA*, LXXXI (1966), 540-551. <BB>


Robert N. Essick, *Blake Studies*, III, 1 (Fall 1970), 91-94

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


The age of Ololon, a “Virgin of twelve years” (*Milton*, pl. 36, l. 17), may derive from the apocryphal Protoevangelium Jacobi or Infancy Gospel of James about Mary’s early childhood, translated by Jeremiah Jones, *A New and Full Method of Settling the Canonical Authority of the New Testament: Wherein All the Antient Testimonies Concerning This Argument Are Produced* (1798 – first printed 1726-27), II, 108-110; “according to the rabbinnical Mishnah ... The day after she turns twelve she [a girl] becomes a *naarath*, a pubescent girl”.


**REVIEWS**


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


§Anon., *Choice*, X (Feb 1974), 1871


§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


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


Includes chapters on Diggers, Milenarismo y gnosticismo, Ranters, and Muggletonians (“un secta familiar a Blake”).


Presumably this is the basis of his "Emblems of Morality: *For Children: The Gates of Paradise*", pp. 70-110
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]


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.]

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).


"Blake's plot resembles Burke's, seen of course from the other side" (p. 255).


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


About "the background of ideas concerning the primitive and the original" as they influenced Blake's works of 1778-1795.

Percival, Milton O., *William Blake’s Circle of Destiny* (1938) <BB>

**REVIEWS**


§H. Davis, *Modern Philology*, XXXVI (1938), 85-91

§D. Saurat, *Modern Language Notes*, LIV (1938), 68-69

P[éricaud, Val.], “Blake (Guillaume).” Vol. I, pp. 405-406 of *Biographie Universelle (Michaud) Ancienne et Moderne ... Nouvelle Édition, Publiée sous la Direction de M. Michaud ...* (Paris: chez Madame C. Desplaces, ... 1854) In French <Bodley>

Blake wrote *America, Descriptive Catalogue, Europe, The Gates of Paradise*, and *Songs of Experience*, and made illustrations to Young’s *Night Thoughts*, Hayley’s *Ballads* (1805), Blair’s *Grave*, Chaucer, and Job. “Il ne sortit jamais d’une position voisine de la misère, mais ... il était heureux”.

See *BB* for the 1843 version.

"It is very much in Blake's spirit to create these paintings of his proverbs, the more so if they are not merely illustrations but challenges to Blake's vision" (p. 47).


About Bage, Byron, Blake (*Island* and *Marriage*), and Jane Austen.

**Persinger, Allan.** “Blake’s ‘London’.” *Gengo Bunka Kenkyu* [*Studies in Language and Literature, Matsuyama University*], XXIV (2004), 55-64.


"Blake employs sacrifice and self-sacrifice ... to dramatise the disastrous effects of self-aggrandisement."


**Perty, Maximilian.** *Die mystischen Erscheinungen der menschlichen Natur.* (Leipzig und Heidelberg, 1861) In German <Harvard>

About Blake’s Visionary Heads.

An account of how “The Village Of Felpham Celebrates 250th Anniversary of William Blake's Birth.”


"Embodied humanity does not live by matter alone; spirit, not matter at all" (p. 114).

**REVIEW**

**David Worrall,** *Year's Work in English Studies,* LXXV for 1994 [1997], 393 ("repays careful reading")

**Peterfreund, Stuart.** "Blake, Freemasonry, and the Builder's Task." *Mosaic,* XVII (1984), 35-57. <BBS> B. Reprinted in


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


A collection of essays consisting of
"Preface." Pp. xi-xv. (Summaries of what follows.)
"Introduction: Blake and the Case for Situated Knowledge." Pp. 3-18, 193-197.

Chapters
Chapter 7 "Blake and the Ideology of the Natural." Pp. 139-168, 221-228. (Reprinted from *Eighteenth-Century Life*, NS XVIII [1994], 91-119.)


**REVIEW**


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

**REVIEWS**

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


He is concerned (pp. 11-18) with "the ambiguous temporal logic prevailing in Blake's early prophecies" (p. 11).

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Because of Pitt's "Reign of Terror" against seditious publications, Phillips claims, "by mid-October 1793 [when Blake issued his Prospectus], it was clear that the risk had become too great for Blake to make use of forms of production and publication that would have made his works inexpensive
and therefore more generally available" (p. 290), and indeed he may have suppressed some of his works such as "Our End is Come" and "To the Public".

**REVIEWS**


**David Worrall,** *Year's Work in English Studies*, LXXV for 1994 (1997), 395-396 ("first-rate historical research", "One of the year's best excursions into contextual recovery")


A "factual description of the house itself and its surroundings" (p. 2).

Graphic accounts of how Tom Paine was denounced and ritually burned in effigy by gatherings in 1792-1793 of the society of Loyal Britons in Gloucestershire and Lancashire and perhaps by the meeting in Lambeth near where Blake lived.


REVIEW

§Anon., “Bewildering Blake”, *Books and Bookmen*, March 1980 (with 2 others)


§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
§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

Detailed reconstructions, with minutely precise measurements (e.g., 12' 9" x 12' 1½” for the printing room), of Blake’s house, apparently based largely upon the rudimentary sketch of 1853 (reproduced in Robin Hamlyn’s essay in William Blake: The Painter at Work, ed. Joyce Townsend [2003]) which lacks almost all these details.


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 104-105


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”.


Particularly useful for details of copperplate printers of Blake’s time.


Speculations based on the very sparse facts about Blake's house in Lambeth; "An earlier version of parts of this paper were [sic] published in the *London Topographical Society Newsletter*, 39 (November 1994) pp. 2-6".


**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.


Yves Bonnefoy, "Préface" (pp. 11-12), is about Phillips' "vaste enquête" for "une grande biographie du poète".

Michael Phillips, "Introduction" (pp.13-16), says that each section deals with an "aspect du processus créateur de Blake".

The six studies consist of translations of his previously-published essays, all but the last revised.


V "La Création des *Chants.*" Pp. 95-136. (Translated from "William Blake's *Songs of Innocence and Songs of Experience* from Manuscript Draft to Illuminated Plate", *Book Collector*, XXVIII [1979], 17-59.) <BBS>


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

[His argument that Blake's colour-prints were passed twice through the press is controverted in Robert N. Essick & Joseph Viscomi, "Inquiry into Blake's Method of Color Printing", www.iblio.org/jsviscom (2001).]

**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)


A general account of Blake.


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).

\section{Pierce, John B.} "Blake's Writing of \textit{Vala} or \textit{The Four Zoas}: A Study of Textual Development". Toronto Ph.D., 1986. \textit{<BB>}


\section{Pierce, John B.} "The Changing Mythic Structure of Blake's \textit{Vala} or \textit{The Four Zoas}: A Study of the Manuscript, Pages 43-


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).
REVIEWS

Thomas A. Vogler, *Blake*, XXXIII (1999), 51-62 ("It is a promising, but in the end a frustrating and disappointing book" [p. 51])

G.E. Bentley, Jr, *English Studies in Canada*, XXVI (2000 [2001]), 502-505 ("the most fascinating aspect of a valuable book" is the argument that "The contradictory impulses in *The Four Zoas* may represent contradictions in the author himself" [p. 504])

Kathleen James-Cavan, *Canadian Review Annual 1999* (2000), No. 3295 ("important and ground-breaking")


"Blake rewrites Milton as a multifaceted state of discourse ... multiple in its meanings" (p. 470).


*Pierce, John B.* *The Wond’rous Art: William Blake and Writing.* (Madison, Teaneck [New Jersey]: Fairleigh
William Blake and His Circle
Part VI: Criticism


“This book is a study of the representation of writing in the works of William Blake”, about “the way in which the graphic and the oral are used as conceptual fields in Blake’s works” (pp. 9, 27).


REVIEWS

Jason Whittaker, Blake, XXXVIII (2005), 153-157 (“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”)


REVIEWS

§Anon., Times Literary Supplement 29 Nov 1957, p. 723
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


§Austin Oakley, *Twentieth Century*, CLXIII (1958), 88-89


An obituary of an admirer of Blake.
William Blake and His Circle
Part VI: Criticism


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].”


"Ce travail s'est donné pour objectif de dégager le mythe personnel de Blake à partir de la problématique du sacré" (p. 417). Presumably it is descended from his Doctorat ès lettres of the same title (1981).
REVIEW

Anne Birien, *Blake*, XXXIV, 1 (Summer 2000), 29-32
(despite the title here [*Blake and the Sacred*], the review summarizes the French text; there is apparently no edition translated into English)


The Blake sections are:

"Blake 'réaliste littérale de l'imagination'." Pp. 19-23.
"Deux variantes romantiques du Millénium." Pp. 59-67. (Examples from Blake and Coleridge.)
"Agon et méprise interprétative." Pp. 209-211.

A commentary on the poems.


Quotes “Holy Thursday” from Innocence and remarks: "that eccentric but powerful artist, Blake, was probably present” at St Paul’s for Holy Thursday.

Similar passages appear in Anon. London As It Is To-Day: Where to Go and What to See, During The Great Exhibition ... (London: H.G. Clarke and Co., 1851) p. 28 <Bodley>, and in Illustrated Magazine of Art [N.Y.], I (1853), 111 (with a print
of the procession) <Michigan>.


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*]”.


**REVIEWS**

**1927**

§Anon., *Times Literary Supplement*, 11 Aug 1927 (with 3 others)

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

**1952**


"Blake's work resonates with the words and ideas of Burke" (p. 2).


**REVIEW**

Anon., *Southern Literary Messenger: Devoted to Every Department of Literature and the Fine Arts* [Richmond, Virginia], XVI, 3 (*March 1850*), 172-187 <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].”)


It is especially about Blake.

An intricate argument about the *Marriage*.

Porée, Marc. "'Ruinous Fragments of Life', ou le livre d'Urizen A à Z (ou presque)." *QUERTY*, VI (Oct 1996), 97-106. In French


“Above all, Blake proclaimed the true spirituality and holiness of the flesh, as shone forth in such images as *Bright Day*” [apparently “Glad Day”] (p. 442).


In Blake's Prophecies, "deconstructive gnosis disguises itself as fragmented narratives."

Pot [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[éricaud] in Biographie universelle, Nouvelle Edition, IV (1843).<BB #2380>


“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.]


*Praz, Mario.* "William Blake." Pp. 49-89 of his *Poeti Inglesi dell' Ottocento*. Con 18 Xilografie di Parigi. (Firenze: R. Bemporad e F°, [?1925]) Libri Necessare In Italian

Pp. 61-89 are texts by Blake.

Preston, Kerrison, *Blake and Rossetti* (1944) <BB>

**REVIEWS**

§H.G.F., *Connoisseur*, CXIV (1945), 60-61
§Anon., *Apollo*, XL (1945), 84-85

§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.>


In Blake's drawing of "Jacob's Dream", the male, female, and childish angels seem to be Swedenborgian but altered by Blake.


In Blake's watercolour of "Jacob's Ladder", the presence of angelic females and children suggests a Swedenborgian context. The book is about "the way in which the Romantics read the Bible" (p. xi).

“There can be no doubt at all, I think, that what most appealed to Blake in Swedenborg’s doctrines was the notion of a new era?and [sic] that he valued it not because it was a startlingly original teaching but precisely because it was in keeping with a much older tradition of mystical prophecy”.


"In his most radical period, from about 1790 to 1795, he did challenge orthodox Christianity" (p. 82).


A hasty survey of criticism from Frye to Ackroyd.


"The 'newness' of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality" (p. 94).

On the astrological significance of Blake’s time in his Felpham “Paradise”, especially the scuffle with the soldier and Blake’s trial for sedition.  She concludes that Blake must have been born not at 7:45 P.M. (as in *Urania* [1825] [BR (2) 406]) but at “7:26 pm. which keeps Pluto in the fifth house and the Cancer Ascendant then agrees with the time that Jupiter crossed over in 1800 when Blake moved to Felpham”.


A detailed and fruitful discussion of "The Tyger" in the linguistic context of "arbitrariness" (p. 1).


From 1962 Pullman was intoxicated by Blake, whose poems “have an incantatory power unlike anything else in English”; “The fact is, I love him.” This is a “credo” in prose.


It is an attempt “to think through Blake’s ‘Celtism’”, to examine “a set of Celtic allusions in Blake’s work – almost entirely in Jerusalem” (p. 56).

Punter, David G., Blake, Hegel and Dialectic (1982) <BBS>

REVIEWS
Ernest Bernhardt-Kabisch, Eighteenth Century ... Bibliography (1982), 392
§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
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

Concerns "a moment in Blake where singularity is fractured by multiplicity" (p. 236).


REVIEW

David Worrall, Year's Work in English Studies, LXXVI for 1995 (1998), 401 ("a rich and widely ranging argument", "bold and original")

1998: "Introduction: How to Study a Poem" (pp. 7-9); poem-by-poem commentary (pp. 10-45); "Critical Approaches" (pp. 50-64); "Textual Analysis" of "The Chimney Sweeper" (from Innocence), "The Tyger", and "London" (pp. 50-84), "Background" (pp. 65-70), and "Critical History" (pp. 71-83).

2003 is a “new and fully revised edition”.


The book consists of John Peck & Martin Coyle, "General Editors' Preface" (p. ix); David Punter, "Introduction" (pp. 1-15) plus


An examination of the “complex” contexts of the “Chimney Sweeper” poems in *Songs of Innocence* and *Songs of Experience*.

"Meaning lies ... in the mental activity" (p. 33).

**REVIEW**

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 325 ("profoundly disorienting")


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,
William Blake and His Circle
Part VI: Criticism


It includes chapters on “Wordsworth, Plato, and Blake”, “The Four Zoas, Transcendental Remorse”, “Milton: The Guarded Gates”, and “Jerusalem: The Will to Solitude”.


R


An illuminating interview with Dr Joyce Townsend, "conservation scientist at the Tate Britain", on why and how Blake's paintings crack.


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>
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


Nelson Hilton, *Eighteenth Century ... Bibliography*, NS VI (1984), 401-402


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
§Kathleen Nott, “Symbols and Sources”, Observer [London], 17 Aug 1969, p. 21
§J. Bronowski, Nation, 22 Dec 1969, pp. 700-701
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 [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


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.


§Anne Kostelanetz Mellor, Studies in Romanticism, IX (1972), 72-75


REVIEW of the essay
Sven Armens, *Philological Quarterly*, XLIII, 3 (July 1964), 345

**REVIEWS of the book**

§Peter Redgrove, *Guardian* [London], 29 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


"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


**REVIEWS**


**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")


**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
§David Fuller, *British Journal for Eighteenth-Century Studies*, VI (1983), 76-79

Bo Ossian Lindberg, *Blake*, XIX, 4 (Spring 1986), 151-152


REVIEW


§Raine, Kathleen. *The Little Girl Lost and Found and the Lapsed Soul*. [Apparently the printed text of a lecture given at Girton College, Cambridge, when she was a fellow there in 1955-1961.]


"I am here to speak for my Master, William Blake, England's supreme poet of the city" (B, p. 5).

Blake is especially on pp. 201-210; "Let us examine what he is in reality saying" in his myth (p. 206).


A brief introductory pamphlet, not remarkable for accuracy.

**REVIEW**

§Anon., Times Literary Supplement, 30 March 1951, p. 263


**REVIEWS**

§Jean Hagstrum, Modern Philology, LXVIII (Aug 1970), 76-82

§Lawrence Gowing, “Raphael to the Pre-Raphaelites”, *Observer*, 13 Dec 1970


§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., *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)


Part I: William Blake consists of three chapters:
"The reader's awareness of apparent lapses from ethical responsibility, on Blake's part, which Blake makes no effort to conceal, positively strengthens his work, as a vehicle for productive literary debate" (p. 6).


It is about how Blake, Dickens, and Joyce "construct their ethical status as authors". The work was published as *Authorship, Ethics and the Reader* (1997).


"The inclusion of the reading-function within the text results in a discursive function that is characteristically romantic" (p. 25).


It is "abridged" from her Supplement of Reading (1990), but none of the essays there has this title or this length.

*Ramos, Rafael. "Peter Ackroyd redescubre al artista", La Vanguarda [Barcelona], 17 April 1996. In Spanish


A general essay on Blake.


"Blake's city of art is the same as the city being restored in the Buddha's vision" (p. 36).

REVIEW

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


"I use the term 'comic' to encompass the social, poetical and philosophical implications of laughter." Presumably his William Blake’s Comic Vision is based on the thesis.


Especially about joy in Blake; “Blake was a subtle, profound and skilled comic writer” whose “work seems to pulse with comic energy” (pp. 2, 1)


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

**REVIEW**

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


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).


On the acquisition of the watercolour of “The Death of the Strong Wicked Man” for Blair’s *Grave*.


On what Blake read.

§Reilly, Susan P. "Blake's Poetics of Sound in *The Marriage of Heaven and Hell*." *Romantics on the Net* [on-line], XVI (1996).


"As a background to ... Arnold's *Literature and Dogma*, and George Eliot's ... *Daniel Deronda*,

The study focuses particularly on ... the seventeenth century, illustrated by the works of John Milton and John Bunyan, and the nineteenth
century, ushered in by the contrasting 'Hebraic'
expressions of William Blake and William
Wordsworth.

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

*Reinhart, Charles. "William Blake (28 November 1757-12
August 1827)." Pp. 16-58, with 51 reproductions, in
Dictionary of Literary Biography Volume Ninety-Three:
British Romantic Poets, 1789-1832 First Series. Ed. John R.
Greenfield. (Detroit, N.Y., London: Gale Research, 1990)
A responsible standard account.
For other Blake biographies in the Dictionary of Literary
Biography, see Alan Richardson (British Children's Writers,
1800-1880) and Ruth Robbins (The British Literary Book
Trade, 1700-1820).

Reitz, Bernhard. "Dangerous Enthusiasm: The
Appropriation of William Blake in Adrian Mitchell's Tyger."
Pp. 50-63 of Biofictions: The Rewriting of Romantic Lives in
Contemporary Fiction and Drama. Ed. Martin Middeke &
Werner Huber. (Rochester [N.Y.] & Woodbridge [Suffolk]:
Camden House, 1999) Studies in English and American
Literature

Reveillé-Parise, J.H. Physiologie et Hygène des Hommes

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.”


In "The Little Black Boy", the child tries to "challenge a crippling ideology through creative subversion ... a rare lesson in radical dissent" (p. 166).

Especially about children's books, of course.

For other Blake biographies in the Dictionary of Literary Biography, see Charles Reinhart (British Romantic Poets, 1789-1832 First Series) and Ruth Robbins (The British Literary Book Trade, 1700-1820).


In "The Lamb", the child's "answer to his own question" would have "shock[ed] most eighteenth century parents" (pp. 74, 76).

Richardson, Bruce Alan. "Colonialism, Race, and Lyric Irony in Blake's 'The Little Black Boy'." Papers on Language & 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,

§Richardson, David Lester (Principal of the Hindu Metropolitan College). *Flowers and Flower Gardens ...* (Calcutta: D’Rozario and Co., 1855) <Michigan> Quotes Cunningham about the Fairy’s Funeral (p. 113), listed under “The Tulip”.


A walking tour which included the site of the “underwear shop” of Blake’s brother where Blake held his exhibition.


Blake's early work is often critical of the Gothic (pace Malkin and Frye) and adopts Classical models, and his late work is said to echo the Classics regularly: "in *The Four Zoas*
and Milton, he once again rejects the self-exulting classical morality that had been so central to his earlier compositions" (p. 145). The evidence, however, is often wonderfully vague, e.g., "the description of the Cherub as a 'brooder of tempests & destructive War' in [Jerusalem] plate 91 alludes to both the storm-driven adventures of Ulysses and the martial exploits of Achilles" (p. 164).


**REVIEWS**

*Choice*, XXXIV (May 1997), 1499

**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)

A plausible argument that "The French Revolution is essentially a political tract in epic form ... in which Blake challenges the underlying assumptions of Burke's counterrevolutionary text" (p. 817). His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (p. ix).


His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (p. ix), apparently in Chapter 1.


Blake's design of "Non Angli Sed Angeli", based on James Barry's *Inquiry* (1775), refutes the idea that "British artists were incapable of artistic excellence" (p. 49).


The account of the fall of Los in Night I reflects Blake's experience that "By trying to please one patron [William Hayley], he risks offending another [Thomas Butts]" (p. 708).


About Milton.


Riede, David, *Oracles and Hierophants: Constructions of Romantic Authority* (1991) <BBS>

**REVIEW**

David Punter, *Blake*, XXIX, 1 (Summer 1995), 29-31

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


An interview with Keynes -- all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin) -- about the *Job* ballet (*BB* #2049), with "the original scenario" (pp. 30-33).


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


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


*Ljiljana Bogojeva-Sedlar, "On Blake", "Lecture delivered on March 25th 1996". Pp. 147-158. ("Blake has been the great love of my life" [p. 143].)


An argument that "on the first six plates of Milton, Blake not only employs almost all of the themes and images of Second Isaiah [Isaiah 40-55], but he also arranges them in an order parallelling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities
between Blake's portrait of Milton and Second Isaiah's portrait of the servant" (p. 106).


According to the abstract, "The thesis discusses Blake in conjunction with a number of often little known or sometimes lost voices of popular radicalism and Enthusiasm"; it deals particularly with Swedenborgians, Joseph Johnson, Henry Thorild, Henry Hardy, Alexander Geddes, and C.B. Wadstrom.


**Rix, Robert W.** “Blake’s A SONG OF LIBERTY.” *Explicator*, LX (2002), 131-134.

The “Brethren” who are “accepted” and “free” are Freemasons.


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])


About “what Blake believed his art could tell his contemporaries” (p. 47).

“A historical investigation of how the reception of how Swedenborg’s esoteric teaching was absorbed into the socio-cultural matrix of the late eighteenth century to become a platform for opposition politics” (p. 96).


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).


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


**REVIEW**

Anon., *Erganzungs Blätter zur Allgemeinen Literatur-Zeitung vom Jahre 1814*, [Halle und Leipzig], No. 47 (April 1814), col. 374-375. In German

<Indiana> (Review of the whole issue refers to the Blake essay)


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.


Music Review of William Bolcom’s poetic cycle Songs of Innocence and of Experience performed by “nearly 500 musicians” at the University of Michigan 8 April 2004; it is “musically ... pretty awesome” and “dazzlingly” “diverse”.


576 See BBS, 352, 402, 422, 608.
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.


REVIEWS


§Joseph Warren Beach, “Blake the Seer as Artist and Poet”, *Sewanee Review*, LXII, 3 (Summer 1954), 527-534 (with another)


D.V. E[rdman], *Philological Quarterly*, XXXIII (1954), 167


§A. Neumeyer, *Journal of Aesthetics*, XIII (1955), 541-542


§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.


*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.


On the symbolic and numerological significance of Jerusalem in *Jerusalem* and *Vala*.


A long, intensely admiring account of Blake, paraphrased (with acknowledgements) from Cunningham, though the praise is largely Romney’s: Blake was “d’une étonnante imagination, d’un talent plein de magie, 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.

§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. Theorie des Bildromans. (Cologne: Salon-Verlag, for the Deutsche Akademie Villa Massimo Rom, 1997) Passim In German

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).
A theory of the pictorial novel which refers to Blake's illuminated books in general and to *Milton* in particular.


**REVIEW**

§**Anon., Modern Languages, XXXIII (1952), 115**


"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).


William Blake and His Circle
Part VI: Biography and Criticism


REVIEWS

Michael J. Tolley, Blake Newsletter, III, 1 (15 June 1969), 14-17
§Anon., Times Literary Supplement, 25 Dec 1969, pp. 1451-1463 (with others)
G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, University of Toronto Quarterly, XL (1970), 86-101 (with 8 others)
§Margaret Bottrall, Critical Quarterly, XII (Autumn 1970), 286
I.H. C[hayes], English Language Notes, VIII (1970), 25
§P. Malekin, Review of English Studies, XXII (Feb 1971), 93-95 (with another)


"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**


Andrew Lincoln, *Blake*, XXIX, 3 (Winter 1995-96), 95-96 ("some of the assumptions and methods involved seem questionable" [p. 95])

Philip Cox, *Review of English Studies*, NS XLVIII (1996), 425-426 (the book "will be of use to new students" of Blake but "fails to contribute in a sustained way to an advancement of our understanding of Blake's most puzzling epic")
David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326-327 ("genuinely humanist in its sympathies")

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.


"This poem can be understood as being produced by itself, as a form of *auto-citation*" (p. 490).


"Blake wrote *Jerusalem* in order to teach readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers ...."
Presumably the thesis is the basis of her book on *Jerusalem* called *Rethinking Blake's Textuality* (1993).


**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 106


*Jerusalem* is the anvil on which she shapes her critical philosophy, wishing "to make a contribution to contemporary poststructuralist thought ..., rather than to proffer an 'interpretation' of the poem or an account of what Blake actually intended" (p. 4).

The book reprints "The Provisional Vision of Blake's *Jerusalem*, *Word and Image*, III (1987), here given as "Epistemological Crisis and the Phenomenalistic Subject" [pp. 78-97]


**REVIEWS**


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])


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")


About John Clare, Blake, Mangan, and Dowson; Blake's plants and animals are visionary (1951, pp. 164-168).


“The neglect of Blake by biblical exegetes and theologians is to the impoverishment of biblical study and theology” (B, p. 153).


“The work of William Blake ... is more likely to enable an understanding of Revelation or apocalyptic hermeneutics than many [ancient] Jewish texts” (p. 355).


Winstanley and Blake belong “to a long line of Christian radicals who ... [stress] the ability of all people to understand the ways of God” (p. 149).

Rowland, Christopher. “Face to faith: Blake’s creative engagement with the Bible recognised its power and its limitations, says Christopher Rowland.” Guardian [London], 24 Nov 2007, on-line.


Blake’s two “Holy Thursday” poems “offer a typical example of apocalyptic wisdom, in which contrasts are used to stimulate the imagination in a new assessment of reality” (p. 61).

In “London”, “It is as a latter day Ezekiel or John that Blake the poet walks the streets of London” (p. 42).

**REVIEW**

Robert M. Ryan, *Blake*, XLII, 3 (Winter 2008-2009), 111 (one paragraph) (it is “thoughtful”)


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).


"Blake in some ways courted oblivion" (p. 75).


**REVIEW**


**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


§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], &

Mostly based on The Marriage of Heaven and Hell.

*Rumens, Carol. “Poem of the week: Mock on, Mock on, Voltaire, Rousseau: William Blake was no enemy of science, but he also recognised the limits to Enlightenment rationality, as this poem shows.” Guardian [London], 15 Sept 2008, online only.

The reproduction is the very interesting Blake window in St Mary’s Church, Battersea, where the Blakes were married.


Ryan seems to think that Blake was orthodox according to the religious standards of his time.


§Ryu, Son-Moo. “William Blake and the Body: The Dialectic of Subjection and Transgression.” Nineteenth-
S


An account of the first issue of the *Journal of the Blake Society* notes that the Chairman of British Rail was a passionate admirer of Blake, "So, in the late 1970s and early 80s, British Rail was effectively run by William Blake? This surely explains a lot."

S., J.B. “Despotism of Imagination.” [Samuel Coate] *Atkinson’s Casket, or Gems of Literature, Wit and Sentiment* [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).


"All right-thinking and fairly informed people ... shudder at the notion of incorporating" into the Hymnal Blake's "Jerualem" lyric from *Milton*, that "emanation of a disordered mind".

S., Y.; see HenrY JameS

REVIEWS

§ Raymond Williams, “Radical Blake”, Guardian, 29 Nov 1973, p. 15 (with another)
§ Anon., Library Journal, XCIX (1 Feb 1974), 364
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


   Reproduces 16 of Blake’s Job prints.


The original essay was published in 1915.


Saka, Junichi. "Muku to Keiken kara Yurushi no Tetsugaku e -- Fukamariyuku Blake no Kirisutokyo Shiso: From


"Dohangashu Job ki" refers to the reproductions here of all the Job engravings which were exhibited in a small gallery in Tokyo, while "29 go shitsu no William Blake" is an essay on "The Ghost of a Flea" in Room 29 of the Tate Gallery. In Mizue, 20 of the 22 Job prints are reproduced. The essay was revised as "Nijukyju go shitsu no Blake [Blake in Room 29]", pp. 186-199 of his Ningen no iru e tono taiwa -- Yoroppa no gakatachi [Dialogue to Pictures Painting Human: European Painters] (1981).

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).


The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.


About Blake’s watercolours for Gray.

§Saklofske, Jon. “Conscripting Imagination: The National


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 supernatualist painter, saw what time he witnessed a fairy’s funeral in a garden by moonlight—I accede to the terms [p. 256].


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


Sanchez Perez, Aquilino, Blake’s Graphic Work and the Emblematic Tradition (1982) <BBS>
REVIEW
Joseph S. Salemi, Blake, XVIII, 1 (Summer 1984)

Perhaps derived from his Oregon Ph.D., "The Desire of Man: A Reading of Blake's *The Four Zoas*", *DAI*, XXXV (1974), 3698A.

**Sanders, Jon Barry.** "Textual Problems, Poetic Solutions: The Two Nights VII in *The Four Zoas.*** Fuji Joshi Daigaku, Fuji Joshi Tankidaigaku Kiyo, Dai I-bu: Bulletin of Fuji Women's College, S I, No. 24 (1987), 1-35 <BSJ>


A The earlier publication is a modest, well-presented 8-page flyer by the founder of the Friends of the Western Buddhist Order attempting to bring "Buddhism into contact" with the West; "A whole century before Buddhism was really known in the West Blake offers us ... something of the spirit of Buddhism in the language of Western culture".

B The 1986 essay silently reprints the earlier pamphlet, omitting the illustrations.


**Sangu, Makoto.** "Blake no E (Hyoshi Kaisetsu) [Blake's Painting (An Explanation of the Title-page)]." *Shinshicho* (Dai Sanji) [Shinshicho Review], I, 1 (1914), 150. In Japanese <BSJ>

**Sangu, Makoto.** "Blake 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:
  B "Blake to sono Jidai [Blake and his Age]." Pp. 33-48. (Apparently reprinted in *Sabato* [1939], below.)
  D "Nenpyo [Chronological Table]." Pp. 59-66.


Presumably reprinted from his *Blake Ronko* (1929), 33-48.


The book includes:

"Blake no E ni tsuite [On Blake's Paintings]." Pp. 13-25. (Reprinted from his *Blake Ronko* [Blake Studies] [1929], 67-85.)

"Shijin to shite no Blake [Blake as a Poet]." Pp. 26-44. (A translation of Laurence Binyon, "Blake the Poet", in *William Blake: Illustrations of the Book of Job* (1906) reprinted from *Suzuran* [Lily of the Valley], II [1923], 2-16 and *Shigaku ni Noboru* [Ascent of Poetic Mountain] [1925], 291-322.)

"Blake no Hanga ni tsuite [On Blake's Engravings]." Pp. 45-53. (Reprinted in *Bokushuin: Faunus*, No. 6 (1976), 146-151, q.v.)


§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.


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).

"The Pilgrim's Progress is one of the satirical targets in The Marriage"; "The man called 'Christian' in The Pilgrim's
Progress is, therefore, not a Christian in Blake's sense but 'the sneaking serpent' which drives 'The just man into barren climes' and walks 'In mild humility'" (pp. 123, 133-134); the essay is derived from his Kyoto Ph.D. dissertation.


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

  About “the relationship between his [Yanagi’s] study of William Blake and his folk craft movement”.


  “Blake’s Isaiah and Ezekiel are akin to these rational theologists [Lowth, Geddes, and Unitarian thinkers] in their approach to the Bible” (p. 113).

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


For an essay derived from it, see his "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell"*, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature, LXXVIII* (2002), 121-146.


The thesis focuses particularly upon Blake and India.

Is there another Blake scholar who earned doctorates in two different languages and scripts?


The essay consists of (1) "Chatterton, Blake and Keats" (pp. 145-146); (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).


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


REVIEWS
§Anon., New Statesman, 3 Aug 1929, pp. 529-530
§Anon., *Times* [London], 22 Aug 1929, p. 649


§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


Saurat, Denis, *William Blake* (1954), in French <BB>

REVIEW

§H. Lemaitre, *Etudes anglaises*, IX (1956), 62-64, in French


The Birmingham Royal Ballet revival of Ninette de Valois' *Job* ballet based on Blake's designs "is nothing less than a revelation".


About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").


About what Blake saw “in Ekstase”.


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.


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)

**REVIEWS**

§*Simon Bainbridge,* *Romanticism*, X (2004), 258-260

As a humanized hero, "Satan is readily adapted to the ideological context Godwin, Wollstonecraft, and Blake seek to project" (p. 454).

**REVIEWS**

Irene H. C[hayes], *Romantic Movement* for 1993 (1994), 70-71 ("the information he has assembled here on the political and intellectual milieu of the time is valuable in itself")

David Worrall, *Year's Work in English Studies* for 1993 (1996), 323 (admiring)


**REVIEWS**

Detlef W. Dörrbecker, *Blake*, XVII, 3 (Winter 1983-84), 111-114

§A. Montandon, *Romantisme*, XXV-XXVI (1979), 253, in French


**REVIEWS**


D.V. E[rdman], *ELH*, XV (1947), 11


§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


“The electric flame of Milton’s awful [precipitate] descent” “as a falling star ... on my left foot” (*Milton* pl. 15, l. 50; pl. 20, ll. 25-26 [i.e., pl. 18, l. 26; pl. 14, ll. 47, 49]) may refer to Birch’s electrical “director” “under the form of a star” used as a medical stimulant.

It is "a photographic artist's attempt to bring an eighteenth century Romantic tradition through the history of art into the art of computer technology", introducing "a Techno-Romantic style ... against a historical background ... from William Blake ... to the author's own photo-based computer images", in the context of Thomas Taylor.


**REVIEW Referring to Blake**


Schubert, Dr Gotthilf Heinrich von. *Die Krankheiten und Störungen der menschlichen Seele.* (Stuttgart und Tübingen: J.G. Cotta’scher Verlag, 1845). In German <Bayerische
Staatsbibliothek, Munchen>

In a section on “Hypochondrie und Hysterie” is a paragraph about the “hypochondrische Stimmung” “den Kupferstecher Blake” (pp. 141-142).


The transvestite swordsman the Chevalier D'Éon may [or may not] figure in the *Island in the Moon* and *The Four Zoas*.


A tendentious argument that “By recovering the previously lost Swedenborgian-Moravian [Masonic]-Jewish
[Kabbalistic]-Yogic [sexual] history, we can shed new light on William Blake” (p. 60).


**REVIEWS**

§*Gary Lachman*, *Independent on Sunday* [London], 12 March 2006

§*David V. Bennett*, *Independent* [London], 22 March 2006 (“the non-academic reader drifts from wonder, to bafflement, to dazed confusion”)

§*Niall Griffiths*, “The Doors of Conception”, *Telegraph* [London], 28 March 2006 (“invaluable”)

*Jad Adams*, “Blake’s big toe: Marsha Keith Schuchard examines William Blake’s unorthodox sex life in Why Mrs Blake Cried, says Jad Adams.” *Guardian* [London], 1 April 2006 (“a chain of association rather than reasoning”)

§*Miranda Seymour*, “High on spiritualised sexuality”, *Sunday Times* [London], 2 April 2006

§*Elizabeth Scott-Baumann*, *Sunday Times* [London], 18 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*


“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).


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")


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577 The reviews in the *Guardian* and *Midwest Book Review* derive from jacket ads reported on the internet.


Schwinning, Heiner, Dichtung und Radikalismus in der Epoche 1780-1806: Studien zu Blake, Wordsworth und Burns (1979) <BBS>

REVIEW


Why didn't Jacobson compare Blake's text with his design (p. 208)?

Scott, David. Of Man, Six Monograms. (Edinburgh: Published for the Author by Constable; London: Moon, Boys, and Graves; Hamburgh: Perthes und Besser; Leipzig: Ernest Fleischer, 1831) Folio, 14 pp., 7s 6d <Glasgow and Victoria &
Albert>

REVIEW referring to Blake
Anon., London Literary Gazette, No. 736 (26 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.


On F.R. Scott’s poem “Lakeshore”.


[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>

Reproduces 15 of Blake's Job prints with a commentary.


Sekimoto, Eiichi. "Blake -- sono shochoteki Hyogen ni tsuite (1) [Blake -- On his Symbolic Expressions]." *Sylvan,* No. 5 (1959), 75-82. In Japanese <BSJ>


*Selma, José Vicente. William Blake.* (Valencia, Dicembre 1982) Quervo: Cuadernos de Cultura, Monografía Num 3. In Spanish
It consists of

"The Sick Rose" is about "a woman's masturbation", and the illustration is "a carefully designed illustration of the female genitalia" (pp. 11, 12).

The book is clearly related to her 1995 dissertation.


The dissertation is clearly related to her 1996 book.


A poem on Van Gogh and Blake. Motomaro Senke (1888-1948), a member of the White Birch Society, also wrote a poem entitled "Me [Eyes]" (in his collected poems, *Jibun wa mita [I Looked] [Tokyo, 1918]*) which is reminiscent of "The Tyger".


**Sethna, K.D.,** *Blake’s Tyger: A Christological Interpretation* (1985) <BBS>
REVIEW
Michael J. Tolley, *Blake*, XXV, 2 (Fall 1991), 88-90


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”.


A highly theoretical account which concludes that “Blake was perverse to his very core” (p. 186).


"I remain puzzled and disturbed by the many examples of hostility that pepper his works", especially in the debate
about Deism, though "Blake appears at best uninterested in the 'Jewish question'" (pp. 139, 149).


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)


"My suggestion for teaching Job is to use William Blake as a guest instructor" with his *Job* engravings (p. 124).


"The Book of Urizen ... does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics" (p. 163).

Scarcelly related to Blake.

"Blake demands ... that we experience Songs ... as visionary" (p. 22).


"Reader-response criticism" and "affective stylistics" suggest "a dual audience" coping with "the versatile grammar of the poem and the self-monitoring reading persona" (1996, pp. 220, 238).

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.

REVIWES

Robert L. Corey, Blake Studies, IV, 2 (Spring 1972), 167-168

Margaret Shaefer, Blake Newsletter, VI, 4 (Spring 1973), 100-104

**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


§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.


§Financial Express [New Delhi], 17 July 1983, pp. 6-7
§Times of India [New Delhi], 4 Sept 1983, 6-8
§Tribune [Chandigargh, India], 8 Oct 1983, pp. 3-5

George Gilpin, Eighteenth Century ... Bibliography for 1983, IX (1988), 534-535


An analysis, incorporating lots of criticism by others.


A “report ... on a recent reading [aloud] of Jerusalem”

§Sklar, Susanne. “Sublime Allegory in Blake’s Jerusalem.” Glass, XVII (2005), 16-31

Blake is passim.

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

**REVIEW**

*Nelson Hilton,* *Blake,* XXII, 4 (Spring 1989), 121-122


“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.]

Description of his conception of the music: "Each character in the drawing corresponds to a specific musical instrument."


Smith, A.W. "'And did those feet ...?' The 'legend' of Christ's visit to Britain." Folklore, C (1989), 63-83.

The section on "William Blake" concludes that "Blake's 'Jerusalem' [lyric from MILTON] does not refer to the alleged tradition of a visit by Jesus to Britain" (p.73), though folklorists and critics often cite it as if it does; Blake cannot be "either transmitter or formulator of the story of Jesus in Britain" (p. 79), for the legend does not seem to be older than the 19th Century.


Letter about Hayley’s Designs to a Series of Ballads (1802) to Cadell & Davies, 16 Dec 1802:

Mr Hayley informd my daughter some time since that he would order his last publication about animals (the title I forget) to be left at Yr Shop for her perusal to be returnd for the profit of the person who made the drawings. If it is there, be so good as
to let me know.

The reference was pointed out by Angus Whitehead, “A Further Reference to William Blake in the Letters of Charlotte Smith”, *Blake*, XLIII, 2 (Fall, 2009), 78.


“Whatever their huge differences, each of these men saw the entire world ... as centred on the activity of the human social individual” (2004, p. 23).

**Smith, Henry Justin,** “The Poetry of William Blake”, *Century Illustrated Magazine*, NS XXXVIII (1900), 284-291


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”, Athenæum, No. 56 (19 Nov 1828), 881-882 (a summary of Smith’s account of Blake) <BB #998>


Stewart Crehan, "Foreword" (pp. xv-xvii).

The author speaks of "our specific aims – of evaluating Blake's earliest works within their own terms and of seeing Songs of Innocence as culmination rather than prologue" (pp. 185-186).

REVIEWS

Andrew Lincoln, Blake Journal, No. 5 (2000), 87-90 (an "informative and carefully argued study" [p. 87])

Nelson Hilton, Blake, XXXVII (2003), 36-38 (“some useful contextualization notwithstanding, this effort
does not live up to its claim to offer ‘An Analysis’’” [p. 38])


"It is the sounds rather than the meanings of the words in this poem that make us feel what it is about" (A, p. 68).


The last three chapters deal with Blake, the last two "re-worked from my dissertation, 'William Blake's Transfigurations of the Bible in Jerusalem'":

Chapter
6 "Ways of Escape: Blake's 'The Mental Traveller'." Pp. 151-181. ('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].)

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.


“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).


The source “suggests ... Blake’s ability to satirize prayer and speech through Urizen”.

Especially about the authorship and handwriting in the marginalia to Lavater’s *Aphorisms*: “What I have tried to show here is the degree to which textual and material issues pervade the marginalia” (p. 153).


It was published as *The Torn Book: UnReading William Blake’s Marginalia* (2006).


He “looks rather at individual moments throughout the marginalia to consider how Blake treats the page as a representational and material site where authority, Newtonian narrative, and traditional reading strategies might be disrupted” (pp. 113-114). 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

He is concerned with “Blake engaging the problems and possibilities associated with representation” (p. 168).


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")


Chapter 3 "reads Blake's *The Four Zoas* as an exploration of how specific cosmologies compete rhetorically for control of geometrically increasing population."

The "PREFACE: Blake on the Origin of Creativity and Understanding" (pp. ix-xiii) invites us to "see if they [Blake's key concepts] help us to reveal the Modern World's Achilles heel" (pp. ix-x), but Blake serves as little more than the source of quotations.


On characteristics of the hypostatic generation of gods.


"Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is ... Tiriel", "a full-fledged Greek tragedy" which substitutes "a freemasonic rite for the ancient mysteries" (pp. 165, 167, 169).


Using as a "touchstone" "the Nag Hammadi codices, discovered and published long after Blake's death", Sorensen persuades himself that "Blake was a Christian gnostic first and foremost" (not "merely a student of gnosticism"), as demonstrated particularly in the connection of Urizen to the Gnostic demiurge, "a term Blake himself never uses, interestingly enough" (pp. 14, 13, 3, 14, 75).


REVIEW

David Worrall, Year's Work in English Studies, LXXVI for 1995 (1998), 400 ("a book about which it is difficult to be positive", "all fairly ramshackle")

Partly about Portuguese translations of Blake's poetry.


Southey, Robert. *The Doctor, &c.* (1834-47) B. (1848) C. (1849) <BB>

**REVIEWS Referring to Blake**
A., *Dublin University Magazine*, 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.


She traces the development of Blake's language ("defined as the external manifestation of intentionality" [p. 21]) through four chronological stages: (1) "Pre-Intentionality: 'Newtons sleep'" (Chapter 2); (2) "The Fact of Intentionality: 'And twofold Always'" (Chapter 3); (3) "The Concept of Intentionality: 'soft Beulahs night'" (Chapter 4); and (4) "The Divine Intentionality: 'my supreme delight'" (Chapter 5). The book "explores the ways in which Blake
uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("Wonders Divine" [2001], p. 12).

As companion volumes, "Glorious incomprehensible" ... and "Wonders Divine" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [p. 171]

The "Preface: Blake as a Kabbalist" (pp. 11-13 in "Glorious incomprehensible"), "Acknowledgments" (pp. 15-16), and "A Note on the Texts" (p. 17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (pp. 21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (pp. 35-56), "much of the discussion is abstracted" (p. 177) from her "Blake as an Eighteenth-Century Hebraist", pp. 179-229 of Blake and His Bibles, ed. D.V. Erdman (1990).

**REVIEWS**


**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])


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])


Hebrew etymologies are used to bolster the claim that "Tiriel exists as a negative response to Spenser's *Legende of the Knight of the Red Crosse, or of Holinesse*" (p. 315).


A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscus Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (pp. 12, 19) -- she provides a Kabbalistic
analysis of each Blake poem. The book is particularly useful on the nature of myth.

**REVIEWS**


**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, J. [i.e., Shearjashub]. *Anecdotes of Painters, Engravers, Sculptors, and Architects, and Curiosities of Art.* In Three Volumes. (N.Y.: J.W. Booton, 1865)

“Extract from Text and Plate of the American Edition of Boydell’s Illustrations of Shakspeare” (I, 1-10), about the “melancholy” life of William Blake in Cunningham (p. 3).


About Blake as a "religious enthusiast".
"I examine Blake's deployment of the body and the book".


Stanley, Lana. William Blake: A Bibliography. ([San Jose, California:] San Jose State College Library [c. 1969])


A number of quotations from her letters in The Brownings' Correspondence, ed. Philip Kelley & Ronald Hudson (1984- ) are implausibly identified there as being from Blake.

The eleven printings of poems by Blake published in the *National Anti-Slavery Standard* (N.Y., 1842-1849) were probably selected by the editor, Lydia Maria Child.


The thesis focuses on Blake, Shelley, and Byron.


**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 Göschchen, 1836) Pp. 443-444. In German <Columbia>

About Blake and Milton, apparently derived from Cunningham ¶23.


"A phenomenological reading ... from Blake's perspective" shows that he and Toni Morrison share "a continuum of thought".


About Finn Coren's CD of Blake.

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).


It offers “a strategy for reading Blake’s Jerusalem by attending to dialogic or relational qualities of meaning.”


“Practices central to Blake’s poetry such as ‘eternal’ and ‘Albion’ are compared to Heidigger’s concepts of Dasein.”


**REVIEW**

*Christopher Rubinstein,* *Journal of the Blake Society at St James,* No. 3 (1998), 82-83 ("this book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [p. 83])


*Jerusalem* is a resolution of the conflict between *Songs of Innocence* and *Songs of Experience*; though Blake "may sing of brotherhood and forgiveness ... he was a pugnacious, quarrelsome man" (p. 213).


**REVIEWS**

*G.E. Bentley, Jr,* *English Studies in Canada,* I (1975), 245-246

*Stuart Curran,* *Blake Studies,* VII, 1 (1975), 180-182

A figure-by-figure summary. Appendix 1 in 2003 (pp. 369-378) gives the section on Chaucer from Blake’s *Descriptive Catalogue.*


"The purpose of this thesis is to demonstrate the relevance of Boehme's theosophy to Blake's poetry up to and including *The Four Zoas.*"


For the "Marriage" in the title, "Blake seems to be employing the ... Behmenist model" that "evil is a necessary part of the Godhead but does not exist independently" (p. 52).

**REVIEW**

**David Worrall,** *Year's Work in English Studies,* LXXV for 1994 (1997), 393 (Boehme is behind Blake's attack on Swedenborg)


**REVIEWS**


§Anya Taylor, *Criticism*, XXV (1983), 75-79

§Lionel Basney, *Christianity and Literature*, XXXIII (1984), 53-55


Christopher Fox, *Blake*, XVIII, 3 (Winter 1984-85), 144-146


A general appreciation.

Stone, Reynolds; and Our Reviewer. "'Master of Argument'." Times Literary Supplement, 6 March 1948, p. 1325.

Asks for evidence for what Our Reviewer calls "the sheer incompetence" of Blake; Stone sees rather "a marvellous matching of means and ends."

Our Reviewer cites what "Most people" think and "general agreement".


REVIEWS

§Brenda Maddox, Times Literary Supplement, 7 June 1991, p. 10

§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+

**REVIEW**

Anon., *New York Times*, 10 Dec 1893


Southwark Cathedral has purged Blake’s hymn from *Milton* as “too nationalistic and unchristian”. For other essays on the subject, see Anon., “And did those feet”, Evans,


Strange, John Clark, MS Journal (1859-1861)

At his death in 2003, Ray Watkinson bequeathed Strange’s MS Journal, with the rest of his collection, to the Library of the University of Brighton.

This is presumably his thesis at Humboldt State University (Arcadia, California) with the same title.

Also pp. 29-36 and *passim.* B. (1980) <BBS>

A psychoanalytical treatment of "the creative experience" in *Vala* Night VIIA (p. 53) based on the theories of Melanie Klein.

**Studies in Romanticism**

*Volume XXI*  
(1982) <BBS>


**Studies in Romanticism**

*Volume XLI, Number 2*  
(Summer 2002)

“*The Once and Future Blake*”578


578 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].)


REVIEW


The rest of the reviews do not deal with Blake.


"Both *Songs of Innocence and of Experience* and *Goblin Market* present versions of pastoral [in the sense of an idyllic, rural setting] ... to suggest the state of youthful innocence" (p. 105).


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


“De Dante (1265-1321) à Blake (1757-1827)” (pp. 7-21) and “De Blake à Baudelaire” (pp. 23-30).


"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
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”)


“The aim of this thesis is to lay out the overlooked importance of Blake’s overlooked original copper plates” (Abstract). The reproductions include the rectos and versos of each of Blake’s 22 Job engravings plus prints from the rectos.

An original, industrious, and worthwhile examination of the copperplates and wood-blocks of Blake and some contemporaries, particularly their unengraved versos with tell-tale marks of plate-makers’ marks and engravers’ corrections.


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”)


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.).


**Suvin, Darko.** "The Shift to Anticipation: Radical Rhapsody and Radical Recoil." Chapter 6 (pp. 115-144) of his *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. (New Haven & London: Yale University Press, 1979)

Blake and Shelley are often glanced at.


It consists of "Hajimeni [Introduction]." Pp. 253-259.
"Dohangashi, Shijin – Blake [Blake the Engraver/Poet]." Pp. 253-255.
"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)

III

"Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (pp. 350-364)
Edward Young (pp. 350-257) and Thomas Gray (pp. 357-364) with "Blake ni yoru Sashie [Blake's Illustrations]" for each. Pp. 354-357, 360-364.


The work consists largely of reprinted essays:
"Kodomo no Imeji no Henbo -- Muku to Keiken no Uta [Transformations of the Image of Child -- Songs of Innocence and of Experience]." Pp. 9-56. (Reprinted from Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University, No. 12 [1977], 33-59.)

William Blake and His Circle
Part VI: Criticism

1915

*Kigen to Maiso -- America [Origin and Burial in America]." Pp. 73-100.


"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.)


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


REVIEWS


Blake "offers .. an origin/rise and no progress as an alternative to the origin/rise and progress" (p. 29).


A learned demonstration that Jews mourned barefoot, and that, especially in the biblical book of Ruth, taking off shoes indicates renunciation of the right to property.


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


**Swan, Michael.** "Blake v. Reynolds." No periodical, 1957.

On "Professor Wind's Third Programme talk on Blake and Reynolds".


"Blake's whole poetic drift [*sic*] was to attack and break" "the aesthetic unity of the poem", and "This was the way Yeats was to think and write" (pp. 220, 223).

**REVIEW**  

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 108  

Swearingen, James E. "William Blake's Figural Politics."  


**REVIEWS**  

1868  

§*Anon.*, *Athenaeum*, No. 2097 (4 Jan 1868), 12-13
§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., “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>


REVIEWS

§Anon., New York Herald, 25 Aug 1907
§W.L. Courtney, Daily Telegraph, 2 Oct 1907


Szerb, Antal. William Blake. (Szeged [Hungary], 1928) Széphalom-Könyvatár, No. 10. 21 pp. In Hungarian <BB>
   An essay celebrating the centenary of Blake's death.

   About factors which could have influenced Blake’s visions and his attitudes to art and poetry.
William Blake and His Circle
Part VI: Biography and Criticism


§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.
Kenji Otsuki. “[Blake, a Mystic.]” Pp. 9-10.
Shichiro Nagai. “[On Blake.]” P. 11.
Sokichi Hirose. “[My Recollection of Blake.]” P. 12.
Tatsuo Moriwaki. “[Blake’s Eyes.]” P. 13.
Kohei Ara. “[Blake and Myth.]” P. 14.

Tim Heath is creating in 17 South Molton Street a Blakean "centre for radical thought", for "the dissenting imagination", called "The House of William Blake", "a fully commercial operation" for innovation in business, which will publish books, hold exhibitions, and be a centre for a Blake society.

A separate Press Release of 11 April 1994 for The House of William Blake says that it

is commissioning contemporary Artists to decorate Blake's original lodgings in a way which best expresses Blake's curious spirit today. The exhibition [1-14 August 1994] will include the work of those working in the fields of furniture design, poetry, kitchen ware, textiles, bathrooms, book binding, printing, engraving and cake-making amongst others. A Catalogue to accompany the exhibition will be available from late July. Most exhibits will be for sale and some may be eaten. ... We will also be putting on some Children's Summer Holiday Workshops during the Exhibition Period.


Takahara, Koji. "William Blake no 'Shirei' to Vision [William Blake's 'Muses' and Vision]." Eibeibungaku, Toita Joshi Tankidaigaku, Eibeibungaku Kenkyukai [English-
American Literature, Toita Women's Junior College], No. 32 (1978), 17-20. In Japanese <BSJ>


¶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, Jinhunkagaku [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]."


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

*Takubo, Hiroshi. "'Mimamori michibiku mono' to 'Mimamorare michibikareru mono': Songs of Innocence Shoron ['The Protector' and 'The Protected': An Essay on Songs of Innocence]." Teoria [Theory: Journal of the Graduate School of Hosei University, Society of English Literature], No. 18 (1986), 1-29. In Japanese <BSJ>


About William H.C. Hosmer, “Blake’s Visitants”, Graham’s Magazine, XXIX (Sept 1846), 151, a poem about Blake based on Cunningham. <BB #1890>


A wayward, self-indulgent book with sporadic “reason[s] for linking Blake and night” (p. 11). He writes of the poet’s mother as “Catherine Harmitage” (i.e., “Armitage”), of his friends “Thomas Stodhard” (i.e., “Stothard”) and John Flaxman “engraver” (i.e., sculptor), he refers to “plate [i.e., page] 53” of “The manuscript of The Four Zoas [which] is of 70 pages [i.e., leaves]” (pp. 118, 119, 56, 184).

'Illustrating Accusation: Blake on Dante’s *Commedia’ in *Studies in Romanticism* 37 (1998), 395-420” (p. viii).

**REVIEWS**

§*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”)


About representations of Count Ugolino. Part of the essay was “dispersed” in his *Blake’s Night Thoughts* (2005).


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).


“I will trace in detail their [Essick & Viscomi vs Phillips'] controversy” (pp. 33-34).


Tanaka, Takao. “Sei James Kyokai to Jerusalem [St James Church and Jerusalem].” *Gengo Bunka [Shikoku University, Bulletin of the Research Institute of Linguistic Culture]*, No. 3 (2005), 13-17. In Japanese

A discussion of St James Church, Blake, and Jerusalem as a Blakean city.


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).


REVIEWS

§Andrew Lincoln, Times Literary Supplement, 30 July 1982, p. 829

§Anon., Choice, XIX (1982), 1562


§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


Blake’s context is John x, 1-21 (contrasting the “good shepherd [who] who giveth his life for the sheep” and the “hireling [who] fleeth”) and Milton’s Considerations Touching the Likeliest Means to Remove Hirelings out of the Church (about clergy supported by tithes).


Comparisons between the Jerusalem of Blake (1804-20) and of Moses Mendelssohn (1783).

Tayler, Irene, Blake’s Illustrations to the Poems of Gray (1971) <BB>

REVIEWS

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)

§Brian Wilkie, *Journal of English and Germanic Philology*, LXXI (Jan 1972), 142-146


I.H. C[hayes], *English Language Notes*, X (Sept 1972), 37


§Anthony Blunt, “Bibliomania”, *Yale Review*, LXI (Winter 1972), 301-306 (with another)

§Wallace Jackson, *South Atlantic Quarterly*, LXXI (Winter 1972), 131-132


§James Rieger, *Philological Quarterly*, LI (1972), 646-647

§Gilbert Thomas, *English*, XXI (1972) 114


§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


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*
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.


*Tengberg, Violet. William Blake's "The Tyger": En konstvelenskaplig analys och tolkning. C-uppsats vid Konstvelenskapliga Institutionen Göteborgs Universitet. (Handledare: Lars Stockel, Höstterminen, 1994) 66 leaves printed on one-side-only from typescript, plus 23 reproductions In Swedish

Ff. 20-44 are about the Songs, including a translation of "The Tyger" (f. 60).

A standard print-by-print explication, with reproductions of all the Job designs save the title page.


Poems scripted to dramatize in the classroom and on stage.


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.
About the hymn from *Milton*. For other essays on the subject, see Evans, Goodwin, Gordon, Khew, Morrison, and Strange.


An extract from *The Mark of the Beast* (which had not yet changed its name to *Witness Against the Beast* [1993]): Blake "was writing within a known tradition" of antinomianism (p. 26).


An extract from the introduction to his book called *Witness Against the Beast*, an examination of Blake as "the founder of the obscure sect to which I myself belong, the Muggletonian Marxists".


"I have been working intermittently over the past ten years on the problem of a possible relation between Muggletonian thought and the imagery and concepts of William Blake."

An admirably deft and just argument about Blake's connection with the traditions of the antinomians, who opposed the authority of "The Beast" of reason in established church and state; Blake's "writings contain the purest, most lucid and most persuasive statements that issued from that tradition in any voice and at any time"; in particular, "the Muggletonian Church preserved a vocabulary of symbolism, a whole cluster of signs and images, which recur -- but in a new form and organisation, and in association with others -- in Blake's poetry and painting. ... of all the traditions touched upon, I known of none which consistently transmits so large a cluster of Blakean symbols". He does not claim that Blake was a member of the Muggletonian church -- though he thinks [wrongly] that Blake's mother may have been (pp. 9, 91, 121).

Thompson gathered material for a major study of the Romantic Movement which was never completed. "A great part of the chapter on William Blake was published separately as Witness Against the Beast", and "the nearest we can get to completing the study" is given in his The Romantics: England in a Revolutionary Age (N.Y.: The New Press, 1997), according to Dorothy Thompson (ibid, pp. 1-2). The Romantics itself does not deal significantly with Blake.

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

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])


§ 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


*Aileen Ward*, "William Blake, Who Made Thee? According to E.P. Thompson, one strong influence was a sect known as the Muggletonians", *New York Times*, 8 May 1994, p. 19 ("a splendid conclusion to a life of great scholarship")

*Richard Holmes*, "Lord of Unreason", *New York Review*, 12 May 1994, 15-17 (a charming, brilliant, "powerful and subtle sermon", which shows
"Thompson, the imaginative historian and passionate researcher, at his best"

**Morton D. Paley**, *Blake*, XXVIII (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])


("Was Blake a Muggletonian? Was he a Ranter? Or did he have nothing to do with both sects? In any case, it is certain that Blake as an artisan was deeply related to the tradition of British popular culture")

**Nigel Smith**, *Eighteenth Century*, XLIV (1994), 147-155

**Anne Janowitz**, *Studies in Romanticism*, XXXIII (1994), 313-317 ("an important contribution")

**John Peter Lundman**, *Romantic Movement* for 1993 (1994), 70-71 ("an essential corrective to Blake studies which are, far too often, as fantastical as Blake's own works")

**Miyamachi, Seiichi**. "E.P. Thompson to Blake Kenkyu [E.P. Thompson and Blake Studies]." *Sapporo Gakuin Daigaku Jinbungakkai Kiyo [Bulletin of the Society of Humanities, Sapporo Gakuin University]*, No. 56 (1994), 89-99. (For contents, see Miyamachi)

**Jason Whitaker**, *BARS Bulletin & Review*, No. 8 (March 1995), 11-12 ("the over all feeling is that Blake's work eludes him" [p. 12])
Dharmachari Vishvapani, "A Way of Breaking Free", *Urthona*, No. 3 (Spring 1995), 12-14 ("Thompson's achievement is to ground Blake in a cultural milieu ... because this Blake is more credible, he is also more accessible" [p. 14])

Peter Cadogan, *Journal of the Blake Society at St James*, I (1995), 43-44 ("*Witness Against the Beast*, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf")


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")


§Christianity and Literature, XLIV (1995), 232-234

Doug Thorpe, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129-134 (with another) (a summary)

William Blake and His Circle
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Advice to Enoch Powell on quotations from Blake.

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


Blake was "a genius, if ever one lived"; though the Job illustrations are "tame, insipid, and quaint" and "His visions grew more and more incoherent; his verse (a bad sign) rhymeless", "A selection of his poems would certainly become classical, so burning are his words, and so tender is sometimes their harmony", as exemplified by "The Tyger" which is quoted, with some curious adjustments.


**REVIEWS**

§*Parabola*, XVI (1991), 124
§*Theological Studies*, LIII (1992), 185+


A summary of the relationship in connection with a BBC programme.

William Blake and His Circle
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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.


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

Chiefly about "Blake's treatment of Milton" (p. 210), especially in Milton.


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)


David Bindman, Blake Newsletter, V, 3 (Winter 1971-72), 210-211

§M.F., Arts Review, 1 Jan 1972
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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)


§Tokareva, G. “Zhestokaia starost’ i prokliataia ivnost’ v monofimife Uil’iama Bleika [Cruel Old Age and Damned Youth in William Blake’s Personal Mythology].” *Voprosy Literatury*, III (2005), 245-262. In Russian


Concerns "the symbol of the veil".

§Tordi, Rosita.  Chapter on Blake in *Ungaretti e I suoi Maîtres à Penser*.  (Rome: Bolzoni, 1997)  In Italian


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

A remarkably fine and original book dealing particularly with the constitution, use, and deterioration of Blake’s pigments, the materials of the supports, and the framing of his pictures (no frame survives from Blake’s time), with telling reproductions. An exhibition at the Tate gallery in 2004 used captions from this work. The book consists of


Part One

Introduction


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

**Part Two**

**Watercolours**

*Peter Bower.* “The Vivid Surface: Blake’s Use of Paper and Board.” Pp. 54-60, 178. (A learned and persuasive demonstration that “Understanding the nature and type of papers that Blake used is fundamental to an accurate understanding of his working practices” [p. 56].)

*Noa Cahaner McManus & Joyce H. Townsend.* “Watercolour Methods, and Material Use in Context.” Pp. 61-79, 178-179. (They deal with “Blake’s pigments ... with a focus on their appearance in Blake’s works, their properties, permanence and the likelihood of their use in his time” [p. 68].)

**Part Three**

**Large Colour Prints**

*Noa Cahaner McManus & Joyce H. Townsend.* “The Large Colour Prints: Methods and Materials.” Pp. 82-99, 179. (In “God Judging Adam”, the only “relief etched copper plate” among the Large Colour Prints, “the colour printing was done in more than one pull”, but in “Naomi Entreating ...”, “the colour printing was done in one pull” [pp. 84, 92].)


**Part Four**

**Temperas**
**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”.)
Anon. “Appendix 2: Watercolours – Analytical Results.” P. 184. (In particular, “Lead White” was not used in the pictures examined.)

Anon. “Appendix 3: Large Colour Prints Discussed in the Text.” P. 185. (Includes a useful column on “Signature” on pictures.)

Anon. “Appendix 4: Large Colour Prints -- Analytical Results.” P. 186. (It indicates that, inter alia, “Indigo in Green” was never used here.)


Anon. “Appendix 6: Temperas – Analytical Results.” P. 188.

**REVIEWS**

**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])

A longer version appears in *Blake*, XXXIX (2005), 100-103.


"William Blake and C.G. Jung are linked ... by Contraries".


He aims "to use these two sets of illustrations to question and complicate some commonplace assumptions about the translation of text into image" (p. 363).

**REVIEW**


"The prophetic poetry of William Blake, H.D. and Allen Ginsberg creates a counter-history which resists religious and literary orthodoxy".


Concerns "The ideal of progress found in the poetry of Blake [especially *Jerusalem*], Wordsworth, and Shelley" and "the influence of Enlightenment philosophy".


"Socially instilled guilt and self-denial, rather than sexual expression, destroy a maiden's virtue" (p. 139).
   A study in general of English Romanticism and in particular of Blake’s *Marriage, Innocence*, etc.


**REVIEW**


**REVIEW**

Tsukasa, Erisa. “Blake no ‘A Little Black Boy’ to romanha josei sakka tachi no egaku han doreisei [William Blake’s “A Little Black Boy” and Romantic Women Poets’ Idea of Anti-Slavery].” *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiyo* [*Journal of the Graduate School of
William Blake and His Circle
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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

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

“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.”


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.


Under the section “Disordered Action may exist in connexion with more than one Sense at the same time”, Upham quotes Macnish, *Philosophy of Sleep* [1834] about Blake and the fairy funeral and concludes: “this remarkable person was the subject of disordered auditory as well as visual sensations”.


A book about Romantic artists generally, not much related to their sketchbooks.

**Urthona**  
**Number 2 (Spring 1994)**  
"William Blake" (pp. 40-55)

*Steve Leckie.* "Heaven and Hell in a Proverb." P. 40. (On "Sooner murder an infant in its cradle than nurse unacted desires"; "As an introduction to Blake's whole work, we could do worse than to turn this proverb over in our minds until we think we understand it, and then start again.")

*Dharmachari Prakasha.* "A Memorable Fancy." P. 41. (After reading the *Songs* on retreat, "Whilst I was reciting the Puja before the shrine I saw a vision of William Blake", which he describes.)

*Dharmachari Ananda.* "William Blake: the revolutionary spirit." Pp. 42-55. (About the nature of poetry and of *The Four Zoas*.)

"Blake is, as it were, the guiding spirit of Urthona", which in turn "is associated with The Friends of The Western Buddhist Order" (pp. 5, 3).

*Usui, Gunta.* "W. Blake no Shingaku -- Tiriel no Baai: W. Blake's Mythology in *Tiriel.*" *Gifu Kogyo Koto*
Senmongakko Kiyo: Memoir of Gifu Technical College, No. 4 (1969), 139-146. In Japanese <BSJ>


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.

\[\text{V}\]


The basis of his book of the same title.

In the *Marriage, Urizen, Vala, Milton,* and *Jerusalem,* "Such a finely tuned complex system hovers in a state of criticality" (p. 187).

The book is clearly derived from his dissertation of the same title (1991). <BBS>

**REVIEW**

David Worrall, *Year's Work in English Studies,* LXXV for 1994 (1997), 394-395 (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


The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, *Original Stories ([1791]),* with Blake's prints coloured "contemporary with the time of publication" in keeping with Blake's "concept of the completed book" [though the "vibrant colors" described are not at all characteristic of Blake's works in Illuminated Printing in 1791].

It includes "new readings" of Blake (Visions, Milton), Wordsworth, Coleridge, and Shelley.


§Vasil'yeva, T.N. "Bleik 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

§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

§Vasil'yeva, T.N. "Lirika Vil'yama Bleika [The Lyrics of William Blake]." Uchionie Zapiski [Philological Studies],
XXXVI [Kishinev: Kishinev University Press, 1957], 97-117. In Russian


<BB records this as published in Literaturovedch [Literary Studies], pp. 95-190>
§Vasil'yeva, T.N. "V. Bleik: Prorocheskie knigi 90-kh g.g. [W. Blake: Prophetic Books of the '90s]." *Uchionie Zapiski [Philological Studies]*, XLVII, 1 (Kishinev: Kishinev University, 1962), 167-190. In Russian <BB expanded>


"Blake was not much interested in illustrating" Gray; instead, "he fought to free the mind-forged manacles", "To educate one to rebel", to implant "not knowledge but a radical burning doubt" (pp. 7, 116, 18). Blake's watercolours for Gray are reproduced in reduced size and monochrome.

**REVIEW**

Christopher Heppner, *Blake*, XXXI, 1 (Summer 1997), 24-29 (the book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24])
*Vaughan, William. "Blake the rebel" (pp. 131-133) and "Prophecy" (pp. 134-139) in his British Painting: The Golden Age from Hogarth to Turner. (N.Y.: Thames & Hudson, 1998) World of Art

A standard summary; Blake was "a great enough visual artist to know that he must strike by effect, by design and colour" (p. 136).


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's *Angliiskie Pisateli XIX Veka [English Writers of the Nineteenth Century]* (St Petersburg, 1913), unpaged.<br><br>\(<BB>\)<br>The 1897 publication is newly recorded here.<br><br>\(\S\) *Verhoest, Eric, & Jean-Luc Cambier. Blake et Mortimer.* (1996) 120 pp.; ISBN: 28709704551 In French<br>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.<br>“Blake’s female antivisionaries in his later poems ... are grounded in the realities of the age” (p. 8).


Johann Wolfgang Goethe-Universität Frankfurt am Main. Band XXXII, Nr.5. Pp. 5-38.


   "It is the purpose of this study to examine the shadowy ironies which gather round ... [the 'Reasoning Spectre'], and to consider how they relate to the divided energies of Blake's poetics" (p. xii). "An earlier version of this book" may be found in his Southampton doctoral thesis (1988) (p. x).
   A later version of the thesis may be found in his Blake's Poetry: Spectral Visions (1993).

REVIEWS


Janet Warner, Blake, XXIX, 3 (Winter 1995-96), 96 ("often the critic is undermined by the energy and mystery of his poet", but "the approach that seemed confusing in The Four Zoas works brilliantly in Vine's concise discussions of Milton and Jerusalem")


Vine "examines the critical energies in *Visions'* account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of visionary enlightenment" (p. 41).


**REVIEW**

David G. Reide, *Eighteenth Century ... Bibliography*, NS IX 1988), 535-536


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).


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


Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("one of the most important studies published this year" [p. 667])


Martin Butlin, *Burlington Magazine*, CXXXVII (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
DIVISION II: Blake’s Circle


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")


§ Hazard Adams, *Journal of Aesthetics and Art Criticism*, LIII, 4 (Fall 1995)

§ Colin Steel, *Australian Book Collector* (April 1996) (with another)

Barthélémy Jobert, *Revue de l'Art*, No. 112 (1996), 78, in French (with another) ("magistrale")


David Worrall, *Year's Work in English Studies* for 1993 (1996), 521-522 (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])

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-xl (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])


*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.
With Dr Lane Robson, M.D., “Blake’s Death”, Blake, XXX (1996), 36-49.
“A Breach in a City, the Morning After the Battle: Lost or Found?” Blake, XXVIII (1994), 44-59.
B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.
“‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi on the Past, Present, and Future of Blake Studies”, conducted by Kari Kraus, *Romantic Circles*


**REVIEWS**

*Selections from William Blake’s Songs*, an album by Gregory Forbes, and *Companion to the New Musical Settings* (with Margaret LaFrance), *Blake*, XIX (1985), 84-89.


With **Dennis Welch**, *Blake’s Designs for Edward Young’s “Night Thoughts”* (1980), *Philological Quarterly* (Fall 1982), 539-540.


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).

William Blake and His Circle
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"Blake's sensitivity to women's dilemmas is rare in his time", but he has "disturbingly misogynist passages".

_Vlaanderen: Kunsttijdschrift_
Volume LVI, Number 314
(February 2007)


All, including Senden’s, are in Flemish.


On the use of John Locke's ideas.

**Vogler, Thomas A.,** *Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats, and Hart Crane* (1971) <BB>

**REVIEWS**


Jenijoy La Belle, *Blake Studies*, IV, 2 (Spring 1972), 163-164

Andy P. Antippas, *Blake Newsletter*, VI, 1 (Summer 1972), 34-36

**VOTING**

1749

Peter Leigh, Esq; High-Bailiff. *A Copy of the Poll for a Citizen for the City and Liberty of Westminster; Begun to be*
Taken at Covent-Garden, Upon Wednesday the Twenty-second Day of November; and Ending on Friday the Eighth Day of December 1749. Candidates, The Right Hon. Granville Levison Gower, Esq; commonly called Lord Trentham: and Sir George Vandeput, Bart. (London: Printed for J. Osborn, at the Golden Ball in Paternoster Row; And Sold by the Booksellers of London and Westminster M.DCC.XLIX [1749])


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

1780

**William Blake and His Circle**  
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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° 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.\(^{579}\)

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\(^{579}\) 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

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).


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Record Office and the printed poll-books in Westminster Public Library.

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).


"Rather than remaining Man's psychic members, the Zoas are turned into Man's fellow beings" (p. 15). The "paper is based on a chapter" of her 1995 dissertation.


A discussion of “the dating of America, ... the post-1793 development of the work, and ... the latent implications of the revisions” (p. 86).

“The process by which America was perfected reflects the gradual crystallization of the myth of Orc” (Part 2, p. 113).


Part is reprinted in Modern Critical Views: William Blake, ed. Harold Bloom (1985) and pp. 169-171 as “Blake’s

REVIEWS
§Anon., Library Journal, XCVIII (15 Oct 1973), 3005
§Anon., Choice, X (Jan 1974), 1723
David Wagenknecht and Our Reviewer, “‘Blake’s Night’”, Times Literary Supplement, 15 March 1974, p. 265 (Wagenknecht protests, and Our Reviewer unrepentantly exhibits “exasperation” and “disappointment”) <BBS #C2908>
§Thomas Weiskel, Studies in Romanticism, XIII, 2 (Spring 1974), 172-177
§Anon., Virginia Quarterly Review, L (Summer 1974), lxvi
§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)
*Karl Kroeber, Blake Newsletter, VIII, 4 (Spring 1975), 116
§Hazard Adams, *Modern Philology*, LXXIII, 2 (Nov 1975), 200-203 (with others)
§R.B. Kennedy, *Notes and Queries*, NS XXII (1975), 79-82 (with 3 others)
§P. Malekin, *Review of English Studies*, NS, XXVI (1975), 339-343 (with 3 others)
§Spencer Hall, “Some Recent Directions in Blake Studies”, *Southern Humanities Review*, X (1976), 172-177 (with 2 others)
§Mary Lynn Johnson, “Recent Reconsiderations of Blake’s Milton and *Milton: A Poem*, *Milton and the Romantics*, II (1976), 1-10 (with another)
§William Walling, “Our Contemporary”, *Partisan Review*, XLIII (1976), 640-644 (with 3 others)
§Donald T. Torchiana, *Philological Quarterly*, LIII (1975)

Do "any of Blake's tunes survive?"  [No.]


“Blake was aware of biblical structures long before the insights of formal critics became commonplace in the twentieth century”.


The writers and artists are William Blake and D.H. Lawrence; the “Blake district” is in Nottinghamshire (Blake’s mother in Walkeringham and Lawrence in Eastwood nearby), and the Connection is the discovery that Blake’s mother was born in Walkeringham (pop. 419 in 1801) and composed [*i.e., transcribed*] a hymn, still extant, when applying to join the Moravian Church.

On reading the Blake passage "There is a place where contrarieties are equally true ...", "the Chinese poet Hsü-mo ... exclaimed, 'This man is a Taoist'" (A, p. 169).


Programme for the performance of the ballet based on Blake's Job designs.


The abstract of this 135-page effort scarcely mentions the sources of his title; it claims to validate "to a large extent Northrup Frye's, and to a lesser extent, Harold Bloom's reading of Blake", though even they ignore the fact that "Blake is not an intellectual, but a preacher ... the end is theology".


About the "exceptional readings on plates 16 and 42 of the Ellis and Yeats facsimile [sic] of Milton", a sequel to Plowman's note with the same title.

Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery.


"The priests have done for William Blake again"; the Church of Scotland hymnary will drop Blake's "Jerusalem" lyric from *Milton* because "Most people who sing it don't know what the words mean". For replies, see Beynon and Barton.
Comment on the *Songs* and a list of books Blake read.


Apparently about iconoclasm in Caspar David Friedrich and William Blake.


Because of Blake's experience with the Gordon riots, "which he joined ... of his own free will", "the prison is a significant vehicle" of his faith in "the ideals of revolution" (p. 9).


"Blake's early biographers", and presumably all biographers of all individuals, wrote on the basis of distorting
"biographical formulae"; "we must see Blake's biography as a castle built on sand" (pp. 12, 14).


“The notion, projected by The Marriage of Heaven and Hell, that the textual space spatializes to the embodied movement of the imagination saves that space from such self-referential closure as worried Blake in The Book of Urizen” (p. 268, all sic).


"Carman's indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake's Songs of Innocence", Athenaeum (1890), reprinted in
By the Aurelian Wall (1898), "Har is the ideal of England" (pp. 119, 118).


REVIEWS
§L.R. Matteson, Choice, XXII (1985), 1486
§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


It is “a tapestry of fact and fiction” in which the carefully reported facts come from the poet’s life and writings and the fiction is Kate’s note-book, poems (some of the lines in Vala
are hers), visions, her forgeries of Flaxman and Fuseli, her French lover Paul-Marc Philipon (pp. 369, 370), Blake’s affair with the actress and singer Elizabeth Billington, his indulgence in opium and other drugs, and a good deal of sexual detail. There are “Biographical Notes” on real people (pp. 365-368) and “Author’s Note” (pp. 369-371). The fiction is often persuasive: “There are no Evil Spirits, Kate. There are only Human Spirits” (p. 8).

In 2001, an extract about Catherine’s still-born child called “Blake’s Wife” appeared in the web-site of Blake.

**REVIEWS**

*Gerry Hopson*, “Love among the angels”, *Globe and Mail* [Toronto], 7 Feb 2004, p. D12 (“a serious though homely book, in its quirky way honest, direct and ambitious”)

*Matthew Beaumont*, “Help for the helpmate”, *Times Literary Supplement*, 24 and 31 Dec 2004, p. 26 (“it is a powerful and enjoyable feminist imagining of Catherine Boucher’s life”)

*Eugenie R. Freed*, *Blake*, XL (2006), 75-79 (the novel will “charm and beguile any reader ... a bravura performance” [p. 75])

*Jason Whittaker*, *Year’s Work in English Studies*, LXXXV covering work published in 2004 (2007), 615-616


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,


**Watkinson, Ray,** “A Meeting with Mr. Rossetti”, *Journal of Pre-Raphaelite Studies*, IV, 1 (1983), 136-139 <BBS>

**REVIEW**

**D.W. Dörrbecker, Blake, XXII, 2 (Fall 1988), 51**


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Weale, 1860) P. 53. <California (Berkeley)>


REVIEW
Lester Goodson, Blake Studies, II, 2 (Spring 1970), 61-62

"William Blake also used dialectical formulations and covert language to conceal his radical political inclinations."

*Webster, Brenda, Blake’s Prophetic Psychology (1983) <BBS>

REVIEWS
§Frank Stack, Times Higher Education Supplement, 4 May 1984, p.24
§Paul Hamilton, “From the Position of Dissent”, Times Literary Supplement, 15 June 1984, p. 674 (with 4 others)
§Anon., Virginia Quarterly Review, LX, 3 (1984), 84-86
§T. Hoagwood, Choice, XXII (1984), 104
Irene H. Hayes, *Romantic Movement* ...
Bibliography for 1984 (1985), 109-110
§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.”

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).
REVIEWS

*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


§Welch, Dennis M. "Blake's Book of Los and Visionary Economics." *ANQ* [i.e., *American Notes and Queries*], XII (1999), 6-12.


REVIEWS

*David V. Erdman, *Blake*, XXV, 2 (Fall 1991), 81-82 (with 2 others)

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1989* (1990), 105-106

REVIEW


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)


A life of Blake plus notes and comments on the *Songs*.


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


About how they "responded to the feminism of their times". Chapter I, "Blake's Visions and Revisions of a Daughter of Albion", claims that Oothoon in *Visions* "reflects the contradictory investments Blake had in the feminism of Mary Wollstonecraft."


Blake was claire-voyant.
   The Blake section is on his use of myth.


§White, Gleeson. “Chaucer’s Canterbury Pilgrims” and “Death’s Door”. In his The Master Painters of Britain. (Birmingham: C. Combridge, 1910)

White, Hal Saunders, A Primer of Blake (1951) <BB>
   REVIEW
   §Ruthven Todd, Nation, 8 March 1952, p. 235

White, Helen C., The Mysticism of William Blake (1927) <BB>
   REVIEWS
   §B.S., Nottingham Gazette, 26 Aug 1927 (with 3 others)
   §Pierre Berger, Revue anglo-américaine, V (1927), 62-63, in French
§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)


**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 Mrs Enoch, who gave my wife all the attention that a daughter could pay to a mother” until Blake’s triumphant return from his trial on 14 January 1804, was probably Mary Enoch (née Naylor), the wife of Blake’s
landlord William Enoch, a tailor, and mother of their son William (christened 18 May 1801).


“Life for Life!  Life for Life!” in Blake’s *Ghost of Abel* (1822) also appears in Act IV of Byron’s *The Two Foscari*, which was bound and issued with Byron’s *Cain* and *Sardanapalus* (1821).


A “Correction” by Eds. (Sept 2005), 381, alters “James Parker ... was a bachelor in 1748" to “... in 1784".


A wonderfully original, thorough, and valuable account.

A “Correction”, *British Art Journal*, VI, 2 (2005), 88, says that on p. 30 n49, “the measurements for Blake’s printing studio at Felpham should apply to the westernmost room not the easternmost room”.


The dog in Blake’s portrait of Cowper is probably not Cowper’s pet Beau but “an English setter scenting and pointing to game” (in this case at Cowper, the Hunted Deer), from Cowper’s poem “An Epitaph”, and “When night had veild the pole” in “A Poison Tree” from *Experience* may be from “Night veil’d the pole” in Cowper’s “On the Death of Mrs Throckmorton’s Bulfinch” (1789).


From Mark x, 28-30.


Apparently related to his “Structure as a Key to Meaning in William Blake’s *The Four Zoas*”, New Brunswick Ph.D., 1983.
   About Blake’s “philo-semitic” ideas in “To the Jews” in Jerusalem.


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).

   "This book is concerned with the myth of Albion as father of the nation, even the species", "to provide a historical context for certain of Blake's texts", especially Milton and Jerusalem (pp. 2, 4, 15).
"An earlier version" was his Birmingham Ph.D., 1995 (p. ix).

**REVIEWS**

**Steve Clark**, "Albion, a love story", *Times Literary Supplement*, 31 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.


**Wicksteed, Joseph H.,** *Blake’s Innocence and Experience: A Study of the Songs and Manuscripts* (1928) <BB>

**REVIEW**

**§Anon.**, *Times Literary Supplement*, 13 Sept 1928, p. 644

**Wicksteed, Joseph**, *Blake’s Vision of the Book of Job* (1910) <BB>
REVIEWS

Anon., New York Times, 26 Feb 1911
§Anon., Times Literary Supplement, 6 July 1911 (with another)
§Anon., Daily Telegraph, 14 Dec 1912


REVIEWS

§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


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.

University Studies Series in English Language and Literature Vol. 170

Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (pp. 52-59) in Chapter 3 (pp. 41-70): "Myth Criticism and Romantic Poetry"; on The French Revolution (pp. 72-77) and America (pp. 77-85) in Chapter 4: "The Narrative Mode of the Mythpoem" (pp. 71-104); and "Blake's Poems on the Seasons", i.e., Poetical Sketches (pp. 110-115) in Chapter 5: "The Lyrical Mode of the Mythpoem" (pp. 105-128).


An occasionally accurate survey of Blake's printing techniques.

Wilkie, Brian, Blake's THEL and OOTHOON (1990). <BBS>

REVIEWs

M[ark] T. S[mith], Romantic Movement ... Bibliography for 1990 (1991), 92

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 109-110

Margaret Storch, Modern Language Review, LXXXVII (1993), 164-165 (appreciative)

G.A. Rosso, Eighteenth Century ... Bibliography, NS XVI for 1990 (1998), 351-352

Wilkie, Brian, & Mary Lynn Johnson, Blake’s FOUR ZOAS: The Design of a Dream (1978) <BBS>

REVIEWs

§Anon., Choice, XV (1978), 1056

§Hazard Adams, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 150-154

*Andrew Lincoln*, *Blake*, XII, 4 (Spring 1979), 264-266

§Martin Nurmi, *Wordsworth Circle*, X, 3 (Summer 1979), 279-280

I.H. C[hayes], *English Language Notes*, XVII (Sept 1979), 70

§C.C. Barfoot, *English Studies*, LX (1979), 770-771 (with 2 others)


§Victoria Myers, *Philological Quarterly*, LVIII (1979), 245-247


§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>


§Jacques Blondel, *Etudes anglaises*, XXXVI (1982), 82-83

REVIEW
§Penelope B. Wilson, Modern Language Review, LXXII (1977), 913-916 (with 2 others)


REVIEWS
§Joyce Maynard, New York, 4 Oct 1982, p. 84
Elizabeth B. Bentley, Blake, XVII, 1 (Summer 1983), 35-37


Works by 62 poets and artists.

§Williams, D.E., *Life of Sir Thomas Lawrence*  
The text does not refer to Blake.  

**REVIEW**  
H., “Remarks on Williams’s Life of Sir Thomas Lawrence”,  
*Library of the Fine Arts*, II (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  

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-  
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.


A theory-charged "series of readings of Blake's texts" in order "to portray a Blake whose program for social change was always situated in an historical context" (p. xiv).


**REVIEWS**

**Michael Ferber**, *Blake*, XXXII (1998-99), 81-84 ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81]).

**Andrew Lincoln**, *Review of English Studies*, NS LI (2000), 143-146 (with 2 others) ("Blake seems more complex than even Williams allows" [p. 146])


Chapter


Part One

Textual approaches


Part Two

Cultural approaches

Summaries of scholarship and criticism simplified for a wide readership.

**REVIEW**


Includes brief essays by Kathleen Raine on “Auguries of Innocence”, R. P. Basler on “The Tyger”, and Northrop Frye on “The Mental Traveller”.


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


Paolozzi's statue of Newton after Blake's design for the new British Library is "a cultural gaffe" (Wilmott), "demonstrates the BL's failure to apprehend the artist's meaning" (Alderson), is creditable because "ambivalent" and "equivocal" (Wilson, a member of the BL committee) and because "whereas Blake's figure is impotent and exposed to the elements, Paolizzi's is immensely strong and powerful [sic]" (Saunders, chairman of the British Library board).


Blake’s “beliefs terrified his wife, appalled and scandalised society, and led him to make the most extraordinary sexual demands on those close to him.” Presumably these absurdities derive from Schuchard.


A Blake scholar named Damon Reade uses clues from Blake's works to identify and befriend a serial murderer.

Blake could not have worked, while an apprentice with Basire in 1772-79, on Cipriani’s etching of the bust of Milton published in *Memoirs of Thomas Hollis* (1780), as suggested by Samuel Palmer (reported in Bentley, “A Portrait of Milton Engraved by William Blake ‘When Three years of Age’? A Speculation by Samuel Palmer”, *University of Toronto Quarterly*, LI [1981], 28-55 and *BR* (2) 428-429), for the copies of the print given away by Hollis in 1762 and 1765 are identical with those in the *Memoirs* of 1780.


REVIEWS

1927

§Anon., *Times Literary Supplement*, 11 Aug 1927, pp. 537-538 (with 3 others)

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

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


1932

§Osbert Burdett, *Criterion*, XI (1932), 714-716

1948
§ **Kathleen Raine**, *New Statesman and Nation*, 15 Feb 1949, p. 136

§ **Anon.**, *Times Literary Supplement*, 21 Oct 1949, p. 678 (with another)

**1969**

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

**I.H. C[hayes]**, *English Language Notes*, X (Sept 1972), 39

§ **Pamela Dembo**, *UNISA English Studies*, X (1972), 82

§ **John Beer**, *Notes and Queries*, NS XX, 8 (Aug 1973), 305-307 (with 2 others)

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

§ **Wilson, Rob.** “‘Hirelings in the Camp, the Court & the University’: Some Figurations of US English Departments, Area Studies and Masao Miyoshi as Blakean Poet.” *Comparative American Studies*, II, 3 (2004), 385-396.

**Wilson, Simon.** "Romantic History Painting and William Blake." Chapter 8 (pp. 57-65) of *British Art from Holbein to the present day*. (London: Tate Gallery and Barron's, 1999)

§ **Wilson, Simon.** "William Blake and his Followers." Pp. 65-73 of his *Tate Gallery: An Illustrated Companion*. (London: Tate


Witcutt, W.P., Blake: A Psychological Study (1946, 1966) <BB>

REVIEWS
§Anon., Times Literary Supplement, 15 Feb 1947, p. 93
D.V. E[rdman], ELH, XV (1948), 12
Georges Bataille, “William Blake ou la Vérité du Mal”, Critique, IV (1948), 771-777, 976-985, in French (ostensibly a review article on Witcutt, but it includes a discussion of “The Tyger”) <BB #1133>

*Witcutt, W.P. "Wm. Blake and Modern Psychology: The method of interpretation which W.P. Witcutt applies to his 'Blake' (Hollis and Carter, 8s. 6d.) seemed to us so revealing that we asked him to explain his theory for our readers." John O'London's Weekly, LVI, 1307 (4 April 1947).

"Blake was an extreme example of ... the intuitive introvert", and "the Four Zoas ... are personified psychological states".

**REVIEWS**

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


§ David Fuller, *Durham University Journal*, NS XLIX (1987), 148


Stephen Leo Carr, *Eighteenth Century ... Bibliography*, NS XII (1992), 410


**REVIEWS**

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
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
§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

“Together, Blake and Wordsworth may epitomize the possibilities of prophecy in the Romantic Age” (1980, p. 20).


§Wolf, Edwin. William Blake as an Artist
The unpublished book was offered with Wolf's Blake papers by §Jonathan Hill, Catalogue 98 (1996), Lot 54, for $7,500 (see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]).


**REVIEWS**

§Anon., *Die Tat*, 15 June 1965, in German

§Hans A. Halbey, *Frankfurter Allgemeine Zeitung*, 30 Oct 1965, in German

§Anon., *Der Staadtler-Brief*, No. 12 (1965), in German

§Anon., *Badische Neueste Nachrichten*, 1 June 1966, in German

§Anon., *Neuer Bücherdunst*, XIII (1966), in German

§R. Hootz, *Der Literaturspiegel*, No. 2 (1966), in German


About "the ways in which William Blake writes himself into his vision of London"; "Blake is London: London is Blake" (pp. 31, 34).


B and C are said to be different versions of A.


Scarcely related to Blake.

The "complementarity between them becomes most telling" in the "dialectic between the social and the psychological" (p. 106).

See also "Tom Paine and William Blake -- Lives and Background" and "Burke, Paine, Blake and the Revolution -- Some Dates" in Coates & Woodcock's "Introduction" (Part III, pp. 18-32, and Part IV, pp. 38-42): Blake, who "was probably a member" of the Society for Constitutional Information, "remains the foremost visionary radical poet in the English tradition" (pp. 26, 30).


A general account.


Also passim (e.g., “Blake and Wordsworth”, pp. 110-113 in Chapter 4: “Wordsworth’s Crazed Bedouin: The Prelude and the Fate of Madness”).  Jung is stressed throughout.

It might more appropriately be entitled “Woodman’s Frye”.


*Wordsworth Circle
Volume XXX, Number 3
(Summer 1999)


Mary Lynn Johnson. "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-135. ("Beware the unwritten expiration date on your project!", for "our Blake videodisc was
untimely born" [pp. 131, 133]; for responses, see Kroeber above and Eaves, Essick, Viscomi, & Kirschenbaum below.)


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].)


Careful evaluations of many works on Blake.
Admirable surveys of publications about Blake.

A judicious summary.

Thorough and reliable.


**REVIEW**

David Simpson, Blake, XXVII, 3 (Winter 1993-94), 94-97  
(Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations)

"The language of Blake's poetry ... seems to be part" of this radical street rhetoric (p. 45).


An excellent summary of the context of Blake's trial.


Wright, Andrew, *Blake’s Job: A Commentary* (1972) <BB>

REVIEWS


Suzanne R. Hoover, *Blake Newsletter*, VI, 3 (Winter 1972-73), 75-79


§John Beer, *Notes and Queries*, XX (1973), 305-307


§Anon., *Choice*, X (March 1973), 77
William Blake and His Circle
DIVISION II: Blake’s Circle

§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, 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).


She “follows Blake from his subversion of the linearity that enables neoclassical nationalist narratives, to his critique of the
replicated text, to his own replicating imperialist vision” (p. xxxiii).


REVIEWS

David Baulch, Romanticism on the Net, No. 36-37 (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

Jason Whittaker, Year’s Work in English Studies, LXXXV covering work published in 2004 (2007), 613-614


Wright, Thomas, *Blake for Babes* (1923) <BB> REVIEW

§Anon., *Christian Science Monitor*, 16 Jan 1926


Blake lived at No. 21, Hercules Buildings, where there is still "at the back an old vine and an old fig tree" and a panelled room, not at No. 23 where the London County Council have put the Blake plaque.

<BB>

**REVIEWS**

**1929**

§Charles Gardner, *Spectator*, 26 Jan 1929, pp. 129-130

§Anon., *Times Literary Supplement*, 7 Feb 1929, p. 95


**1972**

§Lawrence S. Thompson, “Wright’s Blake”, *American Book Collector*, XXIII (May-June 1973), 111-12

§Anon., *Choice*, X (June 1973), 626

§Anon., *Papers of the Bibliographical Society of America*. LXVII (July 1973), 368

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


An anthology of criticism 1981-1993, including


X


Y


She remarks of Lamb:

His strongly-marked, deeply-lined face, [was] furrowed more by feeling than age, like an engraving by Blake, where every line told its separate story, or like a finely chiselled head done by some master in marble, where every touch of the chisel marked some new attribute. [P. 164]

§Yakovleva, G.V. "Bleik v polemike s Reinoldsom [Blake's Polemics with Reynolds]." Pp. 11-19 of *Literaturnie traditsii v zarubezhnoi literature XIX-XX vekov* [Literary Traditions in
Foreign Literature of the XIX-XX Centuries]. (Perm', 1983) In Russian


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


The essay on Blake and Whitman is incorporated in his William Blake (1914).


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

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


Pace Zhifan Chen, “Shi kong zhi hai -- chenggong hu bian sanji zhi san [The Sea of Time and Space – Third Essay written on the Side of Chenggong Lake]”, *Lianhe bao [United Daily News, Taipei]*, 8 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”.


Praise for Sampson's careful preservation of Blake's capital letters in his editions of Blake.


Interpretations of “London”, “A Poison Tree”, “Song [I love the Jocund Dance]”, and “Why Was Cupid a Boy?”


On Whitman and Blake’s “Infant Joy”

Jerusalem pl. 38 “brings together three important events from the book of Numbers: the sending of the spies in advance of the army, the attempt of Balak to hire Balaam to curse the Israelites, and the battle of Peor” concerning “how to distinguish valid claims of divine authority from invalid claims” (pp. 90-91, 99).

A fruitful essay on Blake's relationship with Alexander Pope; "Blake read Pope's Homer closely" (p. 55).


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."


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

**REVIEW**

Joseph Holland, *Blake Studies*, IV, 2 (Spring 1972)


**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


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


§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


Robert F. Gleckner, Eighteenth Century ... Bibliography, NS XV for 1989 (1996), 289-290


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


According to the first part, "Yanagi was inspired by Blake's philosophy of combining art, religion and imagination into one element."


Z


Partly about the contexts of Blake and Yeats in Reed's poem "I am a cowboy in the boat of Ra".
William Blake and His Circle
DIVISION II: Blake’s Circle

§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>

Zecchi, Stefano. La Magia dei Saggi: Blake, Goethe, Husserl, Lawrence. (Milano: Jaca Book, 1984) Di Fronte e Attraverso 125. In Italian


It is said to deal with Blake.


Blake and Wordsworth are compared with Charlotte Smith.
DIVISION II: BLAKE'S CIRCLE

CATALOGUES

1989 June 15-September 24

It includes prints after Flaxman and Fuseli, one of them engraved by Blake.

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

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William
Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

**1993 January 15-April 12, May 9-July 25**


**1993 January 23-February 21**


A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books", an important category, since "works of..."
imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's *Vicar of Wakefield* and from *Henry IV*, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

1993 July 22-1994 April 3


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


Blake and his followers are Nos. 4-7, 9-18, 69, 74-83, 109-116, 121-124, 144-145, including as No. 9 Blake's engraving of "The Fall of Rosamond" printed in three colours, second state
(though misleadingly described as "between Essick's first and second states"), £3,500, sold.

Früjahr 1995

*Katalog Drei* of **Moirandat Company** AG of Basel

For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see R.N. Essick, "Blake in the Marketplace, 1995".

1995 July 17-27


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])

The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as "Viewing" (pp. 187-197, by Suzanne Matheson), "Prints" (pp. 207-214, by David Bindman), and "Poetry" (pp. 220-229, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D.W. Dörrbecker), Henry Fuseli (Dörrbecker), William Hayley (Mee), Joseph Johnson (Mee) and his Circle (Mee), John Linnell (Mee), "London's most celebrated gentleman thief", William Owen Pughe, William Sharp (Dörrbecker), J.G. Stedman, Thomas Stothard (Dörrbecker), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).
BARRY, James (1741-1806)
Painter, friend of Blake

2005 October 22-1806 March 4

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)


BARTON, Bernard (1784-1849)
Quaker Poet


BASIRE, James (1730-1802)
Engraver, Blake’s master


BOWYER, Robert (1758-1834)
Print Impresario


BOYDELL, John (1719-1804)
Print-Impresario and employer of Blake


Published to accompany an exhibition 25 April-6 June 1996 (Museum Bochum [Germany]), 12 January-9 March 1997 (University of California at Los Angeles).


Sillars, Stuart. “‘A Magnificent Scheme (If It Can But Be Effected)’: Boydell, Criticism and Appropriation.” Chapter 9 (pp. 254-299) of his *Painting Shakespeare: The Artist as Critic 1720-1820*. (Cambridge: Cambridge University Press, 2006).

**BUTTS, Thomas (1757-1845)**
Bureaucrat, Patron, and Friend of Blake

Thomas Butts, Great Marlborough-street, Gent. and [his son] Joseph Edward Butts, same place, were recorded as not having claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800.\(^{580}\)

**Blake’s student, son of his patron**

Two copies of a previously unrecorded engraving inscribed “Man on a Drinking Horse”, “T Butts: sc”, “22 Jany 1806”, are reported in R.N. Essick, “Blake in the Marketplace, 2002”, *Blake, XXXVI* (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City,

\(^{580}\) Eighteenth Century Collections-on-line, Gale Group.
Missouri, from the copperplate donated by Col. W.R. Moss (doubtless the Blake collector Lt Col W.E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake’s pupil; Blake’s first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (BR (2) 768).

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan in 1964-77.

**CALVERT, Edward (1799-1883)**
Artist, Disciple of Blake


A densely packed essay with an extensive bibliography and picture locations.


**COSWAY, Maria (1760-1838)**
Painter

**COSWAY, Richard (1740-1821)**
Miniaturist, Acquaintance of Blake

1995 August 11-1996 February 18

An impressive catalogue of the exhibits plus a detailed life of the Cosways’ careers.


See 1995 August 11-1996 February 18


The inventory is at Fondazio Cosway at Lodi (Italy).

See also Stephen Lloyd, “Baroness Maria Catherine Cecilia (née Hadfield)”, pp. 554-557.


Especially about the 25 Cosway miniatures in the Huntington.

CROMEK, Robert Hartley (1770-1812)
Entrepreneur, Engraver, Friend-Enemy of Blake

See the Cromek Archive in Part IV, Catalogues and Bibliographies, 2008

Letter to William Hayley (no date given)

Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

Cromek's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to
Wm. Hayley", 2 March 1885, Lot 17 (together with Blake's letter). 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).


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\(^{581}\) on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

**HISTORY:** (1) Sold by Cumberland with his other geological manuscripts (apparently including a MS catalogue of his Fossil Collection and MSS on Fossil Crinoids now not traced) to (2) The philanthropist James Heywood (1810-97) who gave these MSS in 1842 to (3) The Manchester Geological Society,\(^{582}\) to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his *Reliquæ Conservatæ ... with Popular Descriptions of ... Some Remarkable Encrinites* (Bristol: J.M. Gutch; London: Harding, Lepard, & Co, 1826); the fossil collection and *Reliquæ Conservatæ* went to the university’s Manchester Museum, but the Society’s Library was disbanded in 1965 and the contents scattered; the MS Geological Commonplace Book was acquired by (4) a Wigan colliery office, whence it was purchased by (5) Professor Hugh Torrens\(^ {583} \) 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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\(^{582}\) It is listed in J. Plant’s catalogue of the Manchester Geological Society library (1875), 14.

\(^{583}\) 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.
Catherine in the Fitzwilliam Museum.) N.B. Catherine, who signed her marriage register with an X in 1782 (BR (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in R.N. Essick, “Blake in the Marketplace, 2005”, Blake. XXXIX (2006).

A Sickness Club Record Book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: “Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.”,584 probably Blake’s friend George Cumberland of Bristol. The Club is not otherwise identified.

Cumberland wrote that his novel called The Captive of the Castle of Sennaar (1798) "was never published or a single copy sold to any one",585 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,586 have been given to the public, and received with various success, according to the abilities of the...

584 Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by Dr Hugh Torrens.
585 MS note in the Bodley copy of The Captive.
inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devourd. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

John Highmore (1750-84),\textsuperscript{587} manuscript journal of a

\textsuperscript{587} 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’. John Highmore—from nature” in ink.
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,^588 not on that with Blake and Cumberland.


"Introduction" (pp. xiii-xli), "The History of The Captive Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liii), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-322), "Appendix I: Substantive Emendations to the Text of The Captive Part 2" (pp. 323-348), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-351).

**REVIEWS**

*University Press Book News* (March 1992), 38

**A.D. Harvey,** *Eighteenth Century Fiction*, LII (1992), 193-194 ("to be welcomed", with reservations)

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on the facing verso in the hand of George Cumberland, Jr.

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])


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”.


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).


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)


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*


**FINCH, Francis Oliver (1802-62)**

*Artist, disciple of Blake*

§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**  

1996  
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, Gloria 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.)  

2003 April 24-June 14
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
§Angels Guiding a Soul to Heaven and Other Drawings by John Flaxman (1755-1826), **Princeton University Art Museum** (2009)

The newly acquired Swedenborgian drawing of 1787-94 is among 70 by Flaxman in the Princeton collection.

2009 April 9-July 12

§John Flaxman and the Renaissance: John Flaxman und die Renaisasance, **Bode Museum** (Berlin, 2009)

**REVIEW**

Eckart Marchand, “John Flaxman”, *Burlington Magazine*, CLI, 2175 (July 2009)

**FLAXMAN LETTERS**

<table>
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<td>Argosy Book Store May 2009 on-line catalogue</td>
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</tr>
<tr>
<td>5 Jan</td>
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</table>

589 “the Drawings from Aeschylus which delight all who see them are compleat save one .... I chose out the best therefore of the Homer & the Herculaneum are also safely deposited & Paid for”

590 The Reverend William Gunn (1750-1841) of Irstead, near Norwich, was an antiquarian, author of, inter alia, *Inquiry into the Origin and Influence of Gothic Architecture* (1819), about which Flaxman corresponded with him. Frequently the Flaxman letters to him are thanks (belated) for turkeys, pheasants, and barrels of herring, but often they are rich in details of Flaxman’s work as a sculptor and about the art world, elections to the Royal Academy, commissions to other sculptors, and exhibitions of art. Some of Flaxman’s letters include sketches, especially of arches and of Anglo-Saxon architecture. The archive includes a letter to Gunn of 7 Nov 1815 from “W[m] Blake” of Swanton Abbotts [about 4 miles North West of Irstead] about a curacy for Blake’s son.

591 Regarding the inscription on a monument, 3 pp.

592 “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....”
10 July 1802 ??\(^{593}\) §A.R. Heath catalogue [Feb 2009], Lot 20
17 Oct 1802 William Gunn\(^{594}\) Norfolk Record Office
11 April 1807 John Hawkins Cornwall Record Office\(^{595}\)
11 April 1820 John Hawkins Cornwall Record Office
14 Nov 1803 John Hawkins\(^{596}\) 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\(^{597}\) Norfolk Record Office
9 Dec 1812 William Gunn Norfolk Record Office
6 April 1813 William Gunn NF\(^{598}\) Norfolk Record Office
25 May 1813 Mrs Yarborough\(^{599}\) Doncaster Archives
n.d. William Gunn NF Norfolk Record Office

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\(^{593}\) About a subscription to commission a monument to Captain Miller, 1½ pp.
\(^{594}\) About working with granite and basalt.
\(^{595}\) 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).

\(^{596}\) about Hawkins’s statue of Mercury.
\(^{597}\) Gives a plot summary of a long poem by Flaxman being sent separately. “Our war with America is a very bad thing”.
\(^{598}\) Copy of a poem by Flaxman called “The Complaint”.
\(^{599}\) Apparently about the Yarborough monument in St Mary’s Church, Campsall, Yorkshire.
William Blake and His Circle  
DIVISION II: Blake’s Circle

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<tr>
<th>Date</th>
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<td>11 June [1814]</td>
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</tr>
<tr>
<td>5 Feb 1822</td>
<td>John Hawkins</td>
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</tr>
</tbody>
</table>

600 “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.

601 About Flaxman’s designs for “The Shield of Achilles”.

602 “the beautiful Hesiod” engravings were published in March.

603 About the inscription on a monument to Sir John Moore, 1 p.
### William Blake and His Circle
DIVISION II: Blake’s Circle

<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>23 May 1826</td>
<td>Benjamin Gott</td>
<td>Brotherton Library</td>
</tr>
</tbody>
</table>

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604 “Mrs 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.

605 The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

606 The letter includes sketches. The Brotherton collection also includes a letter from
MAF = by Mary Ann Flaxman, John Flaxman’s half-sister
+MAF = By John and Mary Ann Flaxman.
MD = By Maria Denman, John’s sister-in-law.
NF = By Nancy Flaxman, John’s wife.
+NF = By John and Nancy Flaxman.
The Brotherton Library is in Leeds University.

**DOCUMENTS ABOUT FLAXMAN**

Five letters to Flaxman from Lord Egremont, including two about work in progress, are in Somerset Archives, and receipted bill for models to him are in the West Sussex Record Office.

A Document about a messuage on the North side of the Strand for John Flaxman of King Street, Covent Garden, and a lease to John Flaxman, statuary, of 420 Strand, are in the London Metropolitan Archives.

A collection of letters to Flaxman from Thomas Hope, c. 1792-1808, bound, appeared in Bonham’s auction, London, 27 Nov 2008, #143 (ESTIMATE £800-£1,200 [sold for £3,360]).  

Aeschylus and *Iliad*, advertisement in the *Times* [London], 23 March 1795.


Gott to Flaxman about paying £250 towards the monument to his son Benjamin.

Benjamin Gott (1762-1840) was a wool merchant of Leeds.

507 Five letters, with his bills about the monument to Sir Rowland Winn.

Essays by Carlo Ossola, David Bindman, and Salvadori.

   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 Zorrrrrrrn. (Hamburg: Kunsthalle, 1979)
   A comic book with reproductions of Flaxman’s Iliad designs issued in connection with the Flaxman exhibition at the Hamburger Kunsthalle.

   On the exhibition at the Royal Academy.


An appreciation.


An advertisement to raise money to purchased works of Flaxman from the collection of the late “Miss Denman, the adopted daughter of Flaxman” for The Flaxman Gallery in University College London.

Flaxman’s tomb is in a sad state.

§Bassett, Mark T.  *John Flaxman Designs at Roseville Pottery.*  (Cleveland: Cleveland Public Library, 2001)  No ISBN


"The unrecognized first printing of the first edition ... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (p. 117).


Valuable for the section on Flaxman.


Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.


The anecdote of 1817 is from the commonplace book of W.G. Meredith.


It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59).


A drawing-instruction book.


About the proposed destruction of 7 Greenwell Street.

**FUSELI, John Henry (1741-1825)**

**Painter, Friend of Blake**

1992 April 14


1990

1994


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


A 2-page flyer for the exhibition at the Zurich Kunsthaus.

REVIEW


1997 September 7-December 7

Füssli pittore di Shakespeare: pittura e teatro, 1775-1825. [an exhibition 7 September-7 December 1997 at Fondazione Magnani Rocca, Mamiano di Traversetolo (Parma).] Ed. Fred
Licht, Simona Tosini Pizzetti, David H. Weinglass. (Milano: Electa, 1997) 239 pp. In Italian

Simona Tosini Pizzetti. “Biografia.”
Anna Ottani Cavini. “Fuga delle tenebre.”
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


2001 October 15-2002 January 14

There are sections on Blake, Fuseli, Goya, and Romney, inter alia.


2005 October 14-2006 January 8
To accompany an exhibition 14 October 2005-8 January 2006 at Kunsthaus, Zurich.


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.]
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.


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).


"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.
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REVIEW

§Neil Forsyth, Romanticism and Victorianism on the Net, No. 49 (Feb 2008)


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.


The picture demonstrates Fuseli’s close reading of Johann Georg Sulzer’s Allgemeine Theorie der schönen Kunst.


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).


A walk-on part in [James Boaden], *A Man of Two Lives* (1828).


§[Knowles, John.] *The Life and Writings of Henry Fuseli* [1831]. ([No place given: Gardners Books, 2007])


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).


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)


§Vernissage: Die Zeitschrift zur Ausstellung


On Fuseli’s “Tatania’s Awakening” for Mid-Summer-Night’s Dream.


The Italian edition was published in Milan: RCS Libri, 1998.

**GIBSON, John (1790-1866)**
*Sculptor*


**GILCHRIST, Alexander (1828-61)**
*Biographer of Blake*


Primarily an appreciation and criticism of Gilchrist (1863).

**GILCHRIST, Anne (1828-85)**
*Wife of Alexander*
Eleven letters to her Blake are in the Collection of Robert N. Essick. They are from (1) John Fullerton (20 July 1884), to Mr Gilchrist about seeing his mother’s Blake prints), (2) John Linnell (19 Nov 1863), (3) William Linnell (17 March, 13 April, 18 May 1880), (4) George Richmond (15 July 1886, 29 March 1887, 2 April 1888), (5) Christina G. Rossetti (2, n.d.), and (6) William B. Scott (20 May 1878).


HAWKINS, John (1761-1841)
Patron of Blake


HAYLEY, Thomas Alphonso (1780-1800)
Natural son of William


HAYLEY, William (1745-1820)
Poet, Patron, Employer of Blake
Letters from Hayley to Cadell & Davies, Lady Hesketh (including those of 18 July and 2 Aug 1805 with references to Blake), William Huskisson, and Robert Wolsley and letters to Hayley from Charles Dunster, Lady Hesketh (including 1 Feb 1804 about Blake), and Johnny Johnson from the Cowper Newton Museum (Olney) were deposited in 1996 in Buckinghamshire County Record Office.


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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609 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.

610 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.
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)


Holmes, John R. "William Hayley (29 October 1745-12 November 1820)." Pp. 165-174 of *British Romantic Poets, 1789-

A standard account, with reproductions of Blake prints, including "Little Tom" (Princeton copy).


In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.611


Hayley's Turret House was demolished in 1961 for a block of flats.


HEATH, James (1757-1834)
Engraver

HEATH, Charles (1785-1848)
Engraver

HEATH, Frederick (1810-78)
Engraver

HEATH, Alfred (1812-96)

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611 This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.
Engraver


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

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


**HUMPHRY, Ozias (1742-1810)**  
Miniaturist, patron of Blake


JOHNES, Thomas (1748-1816)
Patron of Hafod, North Wales


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


JOHNSON, Joseph (1738-1809)
Bookseller, Employer of Blake


A useful account.


It includes “Joseph Johnson and William Blake:  with a Mention also of Fuseli”, Chapter Five (pp 15-27).


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*


**KIRKUP, Seymour Stocker (1788-1880)**
*Artist, friend of Blake*


**LAMB, Lady Caroline (1785-1828)**
*Byron’s bête noir, entertainer of Blake*

Ghislane McDayter, Guinn Batten, & Barry Milligan. (Lewisburg: Bucknell University Press; London and Cranberry [New Jersey]: Associated University Presses, 2001)


Includes Byron and Lady Caroline Lamb.

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.*


§Mills, Catriona. *Infamous Imaginings: The Novels of Lady Caroline Lamb.*

§Normington, Susan. *Lady Caroline Lamb: This Infernal Woman.* (London: House of Stratus, 2001)


LEIGH, James Matthew (1808-60)
Art teacher and painter

**LINNELL, John (1792-1882)**
Painter and Engraver, Blake's Friend and Patron


**1994 July 12-22**


Essay by “P.R.M.C.”

**2004**

2008 April


An obituary, with later letters about it.


A copy in Bodley is poetically dedicated by Hayley to Mariana Starke.


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.


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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.24

On what Samuel Palmer's art owes to John Linnell.


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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


MACKLIN, Thomas (1752/3-1800)
Print Impresario and employer of Blake


MALKIN, Benjamin Heath (1769-1842)
Biographer of Blake


MARSH, John (1752-1828)
Lawyer, musical composer, friend of Blake
Marsh’s important journal with its references to Blake is in the Huntington Library (see R.N. Essick, “Blake and John Marsh”, *Blake*, XXV [1991], 70-74 <BBS and BR (2) passim>, and a microfilm of it is in the West Sussex County Record Office.


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].)


MARTIN, John (1741-1820)
Baptist minister

MONTGOMERY, James (1771-1854)
Poet


MURRAY, John (1745-93)
Bookseller, Blake's Employer


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

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\textsuperscript{613} are to Samuel Redgrave, 5 November,\textsuperscript{614} 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.

\textbf{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

\textsuperscript{613} Bodley MS Eng c. 7385, ff. 125-130, 243, 270-271, generously transcribed for me by Jared Camins-Esakov.

\textsuperscript{614} Blake’s painting of Pitt “is too pungent for us, + makes our eyes smart like a baby’s in his first sea-bathing”.

\textsuperscript{613} Bodley MS Eng c. 7385, ff. 125-130, 243, 270-271, generously transcribed for me by Jared Camins-Esakov.

\textsuperscript{614} Blake’s painting of Pitt “is too pungent for us, + makes our eyes smart like a baby’s in his first sea-bathing”.
The work consists of:


**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.

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**1999 April 19-May 21, June 8-July 9**


Gordon Cooke, [introduction] (pp. [3-5]). All 17 entries, most of them proofs, are reproduced.

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**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-

**2004 February 11-May 23**


**2005 February**


**2005 October 21- 2006 January 22; 6 March-18 May**


“The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, *[and]* ... Constance McPhee” (p. 7). The book consists of


The Catalogue

Part One

The Visionary

Part Two
The Victorian


The occasion was the 200th anniversary of Palmer’s birth; the reproductions include works by Blake, Linnell, Calvert, and Richmond.

REVIEWS


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


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”)


**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”)


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2008 April 18-November 1

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....

It consists of

615 The book was “Edited, designed and produced by the William Blake Trust” (p. 5).
Butlin has made “extensive revision of his introduction and commentary of 1962" (p. 6).

REVIEW

§Timothy Wilcox, Burlington Magazine, CXLVIII (2006), 45-47


§Delaney, Peter. “Samuel Palmer and Romanticism.” In The Artist and His Exploration into God. (London: All Hallows by the Tower, 1983)


On 132 letters to the Redgrave family acquired recently.

About the 132 letters from Palmer to Richard Redgrave just received.


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.


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.


*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".


Moore, Georgina; Denis Mahon; F. Donald Blake; Rosemary J. Lant. “Samuel Palmer’s works: art values.” *Times* [London], 24 Aug 1976.
Letters to the editor about Tom Keating’s forgeries of Palmer.


It consists of


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.


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)


See 1992 November 11-December 3 Martyn Gregory catalogue of *English Romantic Landscape*
PARKER, James (1757-1805)
Blake’s fellow apprentice and print-shop partner


For other newly recorded engravings by Parker, see Stothard below.


PARS, Henry (1734-1806)
Drawing-school master


PUGHE, William Owen (1759-1835)
Cambrian enthusiast, patron of Blake

\textsuperscript{616} R.N. Essick, “Blake in the Marketplace, 2008", Blake, XLII (2009), 139.

**RICHMOND, George (1809-96)**  
**Artist, Blake's Disciple**


George Richmond’s unrecorded drawing of Blake on his deathbed will be given by Professor Harold Bloom to St Michael’s College, Colchester, Vermont.617

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).


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ROBINSON, Henry Crabb (1775-1867)
Lawyer, Journalist, Diarist, Friend of Blake


§Stelzig, Eugene. ”A Cultural Tourist in Romantic Germany: Henry Crabb Robinson as Nineteenth-Century Life Writer.”
Biography: an interdisciplinary quarterly, XXVIII (2005), 515-533.


ROSE, Samuel (1767-1804)
Blake’s lawyer


The Rose MSS in Glasgow University Library consist chiefly of 91 letters of 1783-1800 mostly to Rose.

THE ROYAL ACADEMY


A generously-illustrated account of audiences at the Royal Academy exhibitions 1771-1808.
RYLAND, William Wynn (1733-83)
Engraver and forger


SCHIAVONETTI, Louis (1765-1810)
Engraver of Blake’s designs for Blair’s Grave


SEAGRAVE, Joseph (d. 1808)
Chichester Printer, Friend of Blake


Seagrave is dealt with, particularly in his relation to Hayley (pp. 194-199).

SHARP, William (1749-1824)
Engraver, friend of Blake

SMITH, John Raphael (1752-1812)
Engraver, Father of Blake's Patroness Eliza Aders


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


STEDMAN, John Gabriel (1744-1797)
Soldier of Fortune, Friend of Blake


“Stedman maintains the armature of sentiment long after its evisceration seems complete” (p. 669).
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*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).


STOTHARD, Thomas (1755-1834)
Book illustrator, sometime friend of Blake
A newly discovered pencil portrait by Stothard of Blake (c. 1780), 4.5 x 4.0 cm on laid paper 21.2 x 19.0 cm inscribed in pencil probably by George Cumberland “Mr Blake Engraver by Stothard”, was bought from William Drummond in 2005 by R.N. Essick and reproduced and described in his “Blake in the Marketplace 2005”, *Blake* (2006), XXXIX (2006), 178-179.

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay in

§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

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;\(^{618}\) 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.


**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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Mr Robinson for £39.10.0\textsuperscript{619} for “Lessons for each day of the year and painting from All’s well theat [sic] ends Well”, \textbf{22 Oct 1794}

Cadell & Davies for £10.10.0 “for four Drawings to Shenstone’s Poems”, \textbf{22 Nov 1797}

Cadell & Davies for £5.5.0 “for Two Drawings to Shenstone’s Poems”, \textbf{9 Dec 1797}

Cadell & Davies for £10.10.0 “for five Drawings for Shenstone’s Works”, \textbf{3 May 1798}

Cadell & Davies for £15.15.0 “for 6 Drawings to Gesner’s Poem”, \textbf{26 July 1799}

Cadell & Davies for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante”, \textbf{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.


\textsuperscript{619} The MS gives “Thirty nine Pounds ten eighteen shillings”
Macbeth (no imprint) probably from Woods’ Shakspeare, 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]


“Page 149", David playing, with a quotation about Saul, perhaps from an edition of The Book of Common Prayer


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

620 The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.

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).


**TATHAM, Charles Heathcote (1772-1842)**
Architect, father of Frederick, friend of Blake


TATHAM, Frederick (1805-78) Sculptor, Disciple of Blake

For portraits of Frederick and Harriet Tatham, see George Richmond above.


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)


§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])


The "Introduction" (pp. 7-19) mentions Blake and his *Arlington Court picture* (pp. 15-16).

§Thomas Taylor, tr. *Against the Christians and Other Writings: Translations of the Emperor Julian Celsus, Porphyry and Others of Antiquity, To Which Is Added Various Short Works by the Translator*. (Sturminster-Newton [Dorset]: Prometheus Trust, 2006)

§Thomas Taylor. *Introduction to the Philosophy and Writings of Plato*. ([Whitefish, Mt:] Kessinger Publications, [2004])


THORNTON, Dr Robert John (1768-1837)
Physician, patron of Blake


TILLOCH, John (1759-1825)
Inventor, friend of Blake

TRUSLER, Rev Dr John (1735-1820)
Almost patron of Blake


TULK, Charles Augustus (1786-1849)
Swedenborgian, friend of Blake


UPCOTT, William (1779-1845)
Autograph collector


VARLEY, John (1778-1842)
Painter, Astrologer, Friend of Blake
Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4° album were offered in Ken Spelman Catalogue 38 (1998), Lot 203 (£2,200).

**Curry, Patrick,** "John Varley, Magus." Chapter I (pp. 18-45) of his *A Confusion of Prophets: Victorian and Edwardian Prophecy.* (London: Collins & Brown, 1992)

**Herrmann, Luke.** "John Varley, David Cox, Peter de Wint, and their Followers." Pp. 54-65 of his *Nineteenth Century British Painting.* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)


**WAINEWRIGHT, Thomas Griffiths (1794-1852)**
**Dilettante, Forger, Patron of Blake**

The demonstration of Gandy's authorship of this accomplished and amusing poem is well nigh conclusive.


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**


**Marc Vaulbert de Chantilly,** *Wainewright the Poisoner: an example of Andrew Motion's "high Scholarship"* (Bethnal Green: The Vanity Press, 2000) (a devastating review, demonstrating in enormous detail errors of fact, unacknowledged quotations, and lack of primary research)

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);


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


**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**

APPENDIX

ADDENDA AND CORRIGENDA 621

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 622 and the Will and family of his wife’s brother-in-law Henry Banes after his death. 623

P. xix

Owners and Repositories of

621 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.


623 Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’: The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake”, Blake, XXXIX (2005), 78-99.
Unique Materials

Cowper and Newton Museum (Olney, Buckinghamshire), since 1996 on deposit in the Buckinghamshire County Record Office

Fitzwilliam Museum (including the MS “Autobiography of John Linnell” formerly in the collection of John S. Linnell)

Moravian Church Archives (London)

Murray (John) Archive (National Library of Scotland)

Nottinghamshire County Archives (Walkeringham Church Register)

Princeton University Library, Cromek Archive (formerly David Warrington)

Universitätsarchiv (Herrnhut, Germany)

P. xxii

DELETE “David Warrington”

P. xxxiv

to the Boucher-Butcher genealogy substitute for Catherine’s sister Sarah

Sarah Boucher =====10 Nov 1788 == Henry Banes

Battersea St Brides St Brides
(1757-March 1824) London (d. 20 Jan 1829)

_______________ Wine Cooper

624 The new information about the Banes and Best families derives from Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’: The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake’, Blake, XXXIX (2005),78-99.
P. 2

The christening of the baby who was to become the mother of William Blake was recorded in the church of St Mary Magdalen in the village of Walkeringham, Nottinghamshire: “Catherine ye Daughter of Gervase Wright & Mary his [wife was] Bapt. Novem. 21st” 1725.⁶²⁶

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⁶²⁵ 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.

⁶²⁶ Walkeringham Parish Church Register, Nottinghamshire County Archives, transcribed from a photograph reproduced in Blake, XXXVIII (2004), 42. BR (2) xxxii, said she was born in London 28 Sept 1723.
Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine’s future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

Catherine came from a family of yeomen.\textsuperscript{627} She had six brothers and sisters, two of whom died before she was born:

\begin{center}
\begin{tabular}{cccccccccc}
Richard & Robert & Katharin & John & Elizabeth & Elizabeth & Catherine & Benjamin & \textit{married} \\
29 April 1715 & 6 Feb 1717 & 15 Oct 1718 & 1 Jan 1720 & 30 June 1722 & 6 April 1724 & 21 Nov 1725 & 23 Sept 1729 & 4 July 1732 & 2 Dec 1754 \\
\end{tabular}
\end{center}

\textit{married}\textit{ died} \textit{buried} \\
young 8 Oct 1722

\textsuperscript{627} 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.
| Captions                                           |
|----------------------------------|----------------|
| Richard                          | Elizabeth      |
| Catherine                        | Thomas         |

<table>
<thead>
<tr>
<th>Mary</th>
<th>Feb</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 July 1759</td>
<td>1759</td>
</tr>
<tr>
<td>3 Nov 1763</td>
<td>1763</td>
</tr>
<tr>
<td>22 June 1766</td>
<td>1766</td>
</tr>
<tr>
<td>23 Nov 1769</td>
<td>1769</td>
</tr>
<tr>
<td>19 Feb 1772</td>
<td>1772</td>
</tr>
</tbody>
</table>

When she was ten, she may have been present when Elizabeth Perkyns, who had been convicted of extortion and false accusation of rape, on 16 July 1736, was “stript naked from the waist upwards and whipt publicly in her Town of Walkeringham ... between the hours of twelve and one till her body be bloody”. 629

Catherine Wright married Thomas Armitage, hosier, in London on 14 December 1746.

Four years later, the young couple were drawn to the newly formed Moravian Congregation in Fetter Lane, 630 whose records show: “Munday 13. th August 1750 ... Armitage desires to come nearer to ye Brn also his Wife in the Society & Mr Clarke”. 631

628 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.


631 Moravian Church Archives: Society Labourers’ Conference Minutes. The dates are from the Old Style (Julian) calendar; in the English-speaking world, the
The Moravians were at the forefront of the English spiritual revival. On the night of 1-2 January 1739, John and Charles Wesley, George Whitefield, and Benjamin Ingham (inter alia) attended a Moravian lovefeast, and, according to Wesley’s journal, about 3:00 A.M. “the power of God came mightily upon us, insomuch that many cried out for exceeding joy, and many fell to the ground.” This “sudden effusion of the Holy Ghost” 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.

Though licensed as Dissenters, the Moravians did not wish to separate their members from their birth-churches.

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632 “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).


634 Podmore 48.
(usually Anglican) or to form a new sect. Rather, they wished to form powerhouses of piety within the orthodoxies of Anglicanism (in England) or Lutheranism (in Germany).

At first the Moravians expanded their numbers very rapidly. In 1748 “they put the total numbers of souls in their care in England ... between 5,000 and 6,000, compared with 12,000 for Wesley and 20,000 for Whitefield”. Much of this expansion was in Yorkshire, led by Benjamin Ingham. In 1742 and 1744 Moravian societies were formed in Wyke (South of Bradford), Mirfield (South South East of Wyke), Gomersal, Pudsey (Leeds County) (between Bradford and Leeds), Ockbrook (now Derbyshire) (between Derby and Nottingham), and Dunkinfield (now Cheshire). There was also a society in Nottingham by 1744. Of these the most important was Pudsey, about seventy miles North-West of Walkeringham and twenty miles North-West of Cudworth. Here in 1742 the Moravians built an independent colony of piety called Fulneck.

One of the most remarked aspects of Moravian piety before 1753 was its emotional fervor. When the German Moravian minister and composer Philipp Heinrich Molther visited the Fetter Lane Congregation in 1739, he was “frightened by ‘their sighing, groaning, whimpering and howling’” and shocked by their “contortions, and strange gestures ... which they saw as proof of the presence of the

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635 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).
636 Podmore 120.
637 “At least three of Ingham’s Yorkshire societies began independently of him as groups meeting to read the works of Jacob Boehme” (Podmore 99).
638 Podmore 98.
‘Spirit and power of God’” and which Molther said was “enough to bring one out in a cold sweat”.639

Another remarkable and more central feature of Moravians was their loving relish for Christ’s wounds, particularly as expressed in the Litany of the Wounds. In 1745, a Moravian man wrote to Ann Okely, “Be quite well and warme and covered ouer and Bereed [?buried] in the dear Bloody wounds of the Lamb”, and his wife greeted her “in the warm hot jowcy wounds of the Lamb”. The powerful lay preacher John Cennick wrote in 1746, I “pray the Lord to make me like a dear little Bee that can go in and out and suck the honey from all his Wounds”.640

They were systematically anti-rationalist, and Zinzendorf’s Litany of the Wounds prays to “Make us to hate reason”.641

The Moravians held that God accepts people as they are – as sinners, and that one should not struggle to achieve holiness through one’s own efforts (that would be both unnecessary and impossible), but “become a sinner”, that is, accept one’s sinfulness, simply believe, and await the salvation which is the gift of God’s grace and cannot be earned by works or merit.642

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639 Podmore 59-60.
640 Podmore 135.
641 Podmore 127.
642 Podmore 31.
The aspect of Moravianism which was most sensational was the explicit sexual imagery for piety. For Count Zinzendorf, the begetter or midwife of modern Moravianism,

both the Church and the individual Christian were brides of Christ, and thus essentially female. [In] Earthly marriage ... the husband represented Christ as his “procurator” .... Marriage and its consummation could therefore be described as Gottesdienst (the worship or service of God), as a sacramental act; it was the “liturgy of ... the marriage bed, where two people hold a daily Gottesdienst”. ... Communion was the embrace of the husband, “a conjugal penetration of our bloody husband”: “Our dearest husband ... himself penetrated us with his Corpse and Blood” ....

Beginning in 1750, a flood of pamphlets attacked the Moravians, written either by Anglicans deploiring Wesley’s

643 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).
association with the Moravians or by Wesleyans distinguishing themselves from Moravians, and in them this sexual imagery was cited and deplored. John Thomas, the only bishop of the Church of England who remained sympathetic to the Moravians, wrote that he still believed Count Zinzendorf was “a very great and pious Man and the Brethren a sober industrious and religious People, but what has greatly shocked me and many others above all things is the Calling the Holy Ghost the Mother and speaking of the Membrum Virile.”

The sexual context was not merely metaphorical. At the lovefeast, a quarter hour was devoted to mutual salutations which were occasionally so enthusiastic that a Bedford meeting “observ’d that it is not good to kiss so loud in the ¼ hour, but more stilly”, and the painter Johann Valentin Haidt remembered that

After the lovefeast, when we kissed each other, I felt as Joseph, when he revealed himself to his brethren. I wept very loudly, and the Brethren with me. ... There was shame, amazement, grief and joy, mixed together, in short, heaven on earth. Therefore I had no more question as to whether I should attach myself to the Brethren.

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644 Podmore 284.
645 Podmore 143. Bishop Thomas asked “whether it was true that marriages were consummated in the presence of the elders” (Podmore 284).
All of this made possible both sex education and marriage guidance, in both of which the Moravians were pioneers. Between members of the married choir ... such matters could be discussed openly and without shame, so that, for example, the London diary could record in 1743 that “Br and Sr Prusque were much bless’d together last night in their Fellowship” (as intercourse was termed).  

Peter Böhler (1712-75) founded in 1738 the London Congregation of Moravians which shortly established itself in Fetter Lane. Fetter Lane runs from the Strand North to Holborn just East of Lincoln’s Inn Fields and Chancery Lane; the “Chapel” is marked in R. Horwood’s great map of London (1792-99) on the east side of Fetter Lane off Neville’s Court. The evangelist John Wesley (1703-91), the caricaturist James Gillray (1757-1815), and the poet James Montgomery (1771-1854) were all Moravians at least for a time, and Swedenborg attended the Fetter Lane Church in 1744, but the number of Moravians has always been small. 

In a list dated “March 12th 1749” [Old Style, 1750 New Style] of “M[arried] W[omen]” to be visited is no “12. Armitage”. This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the
Moravian Congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian Congregation in Fetter Lane of 30 July 1750

Br Bohler proposed to have a Class wherein might come thereto whoever of the Visited desires to come in the Society that we may have an Opportunity to become acquainted w\(\text{th}\) them

Armitage — she \([i.e., Mrs Armitage]\)  
John Clark — she ... \(^{650}\)

Thomas Armitage wrote a letter in a rather fine hand “For Bro: West” applying to join the Congregation of the Lamb:

Nov:r the 14.\(^{th}\) 1750 London

My Dear Brethren

My Dear Saviour has maid me  
Love you in Such a degree, as I never did Experience before to any Set of People; and I believe it is his will that I should come amongst you; because he has done it himself, for I could not bear the doctrin of his Bloody Corps, till; very lately, till non but my Dr Saviour could show me;

\(^{650}\) Moravian Archives C/36/14/2: in Davies, 1305.
perfectly, & he over came me so sweetly that I shall never forget, when I only went out of curiosity to hear Bror Cennick, which was to be the last Time I thought I wod lose in hearing any of the Brethren; & my Jesus Show’d me that I had been Seeking Something else besides him; nor could I then bear the thought of hearing any thing Else; but of him being Crucified & of his Bleeding wounds, which I Experienced very Sweet & the only food for my Soul then; I am but very poor in my Self & weak and find my Love very cool sometimes toward him, for all hes done for me so much, but when my Loveing Saviour comes again and kindles that Spark, then I feel I can love him dearly; so he makes me love him or Else I should not love him at all; & I can feel my saviour, forgive me all my base acctions [sic] from time to time; for all that my D.\textsuperscript{r} Lords Love is Such, as bad as I am I know he Loves me with that ever lasting Love, that nothing Shall Separate us, as St Paul sais, from Your Unworthy Brother in the Suffering Jesus

Tho.\textsuperscript{s} Armitage\textsuperscript{651}

Probably about the same time his wife wrote in a plain clear hand, tactfully quoting a Moravian hymn:

My Dear Bretheren & Sistors

\textsuperscript{651} Moravian Archive: MS C/36/2/158; the wafer on the leaf covers a few letters. John Cennick (1718-55), popular Moravian preacher and hymnodist, is buried in the Moravian Burial Ground, Chelsea.
I have very littell to say of my self for I am a pore crature and full of wants but my Dear Saviour will sat[i]sfy them all[.] I Should be glad if I could allways lay at the Cross full as I do know [i.e. now] thanks be to him last Friday at the love feast Our Savour was pleased to make me Suck his wounds and hug the Cross more than Ever and I trust will more and more till my frale nature can hould no more[.] at your request I have rit but I am not worthy of the blessing it is desired for I do not Love our Dear Savour halfe enough but if it is [his] will to bring me among his hapy flock in closer connection I shall be very thanku [sic.] I would tell you more of my self but itt is nothing thats good so now I will rite of my Savour that is all Love
Here let me drink for ever drink nor never once depart for what I tast makes me to cry fix at this Spring My h.e. art
Dear Savour thou hast seen how oft I’ve turnd away from thee
O let thy work renewd to day
Remain eternally\textsuperscript{652} Catherine Armitage\textsuperscript{653}

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.”\textsuperscript{654}

Letters of application were vetted once a month for suitability. The cases of applicants who did not seem frivolous or otherwise inappropriate were then put to the lot. The lot offered three choices: Yes, No, or Blank, so that there were one in three chances (as the unGodly might say) of an affirmative response.

According to a note of \textbf{26 November 1750}, “The new members were Br’r & Sis’r Hermitage, Br’r Camden, ... [\textit{and 7 others}].”\textsuperscript{655} Their reception is recorded on separate pages for women and men:

<table>
<thead>
<tr>
<th>Name, Religion</th>
<th>From where</th>
<th>Received</th>
<th>Confirmed</th>
<th>First Ad-</th>
<th>Other Circum</th>
</tr>
</thead>
</table>

\textsuperscript{652} This is the second stanza of a hymn by James Hutton (1715-91) beginning “Stream through the bottom of my heart” which appeared in \textit{A Collection of Hymns, with Several Translations from the Hymn-Book of the Moravian Brethren} (1742), #185 (according to \textit{A Dictionary of Hymnology}, ed. John Julian [London, 1915], 546), and was often reprinted, for instance in \textit{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.

\textsuperscript{653} Moravian Church Archives: MS C/36/2/159. Photographs of both letters are reproduced in \textit{Blake}, XXXVIII (2004), 41-42.

\textsuperscript{654} Podmore 122.

\textsuperscript{655} 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).

\textsuperscript{656} Under Religion, many are identified as Church of England, some as ”Dissenter”, Roman Catholic, or Lutheran. Notice that Catherine Armitage is not identified as
William Blake and His Circle
Captions

<table>
<thead>
<tr>
<th>&amp; Profession &amp; Profession</th>
<th>&amp; when</th>
<th>mitted to</th>
<th>stances of Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catherine Armitage</td>
<td>Nottinghamshire</td>
<td>1750</td>
<td>[Blank]</td>
</tr>
<tr>
<td>M. Sr</td>
<td>Nov. 26</td>
<td>[Blank]</td>
<td></td>
</tr>
</tbody>
</table>

Name, Religion
Circum-
& Profession | Born where | Received | Confirmed | First | Ad- | Other | mitted to | stances of Life |
& Profession | and when | | | | | | | |
| Thomas Armitage | at Cudworth in the Parish of Royson in Yorkshire | 1750 | [Blank] | on his sick Bed Sep. 28th | 1751 | 1751 |
| Hosier Ch: of Eng. d | May 1723 | | |
| M B f | |

According to the Fetter Lane records, “Thomas Son of Thomas and Catherine Armitage, departed Febr ...... 1751, and buried March 1. at Bloomsbury.”

Moravian Church Archives: Church Catalogue C/36/51/1, 36, like the record for Thomas Armitage below. Few confirmations are recorded because most of those joining had already been confirmed in their original churches. “Became a widow & left the Congregation” is a common description. In these records “M” = married, “S” = sister, and “B” = brother. On that day, six men and five women were received into the Fetter Lane Congregation; in all of 1750 twenty men and thirty-five women were received.

BR (2) xxxii, says Thomas was christened 21 June 1722 in Royston.

Church catalogue; the same information is given in the Congregation Diary: “Frid. 1 March 1751. Thomas, the child of Br. & Sisr. Armitage was buried in the Ground.
with a few more details in the account of “Kinder sind in London heim gegangen in der Zeit als ich da war” (children in London returning home [dying] in the time I was there) by a Moravian returning to Herrnhut: “1751 26 Febr. Thom. Armitage, 1 Jahr” (1 year [old]). Thomas Armitage Jr was born – and presumably christened – about February 1750, before his parents joined the Moravian Congregation in November 1750.  

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’f Hermitage wants a person to assist him in his shop if the B’rs could recommend any one he would be glad[.] B’f Lehman is to speak with B’f Page ab’t it. 

The Moravian Brethren frequently helped each other in business matters, and a note of 12 September 1751 reports that “Br Armitage wanted some one to lend him 20l to pay a Note which was done a year ago but as the Brethn are scanty near Bloomsbury.” There is no record of a Moravian burying ground in Bloomsbury; the reference may be to “St. George Bloomsbury Burying Ground” shown on Horwood’s map (1792-99) between Brunswick and Mecklenburgh Squares or to “Saint Georges Burying Ground and Chapel” near Connaught Place. The Fetter Lane Burying Ground on King’s Road (now 381), Chelsea, was opened just after Thomas Armitage [Jr] died; James Gillray’s father was sexton there (1759-99). 

Moravian manuscript reports were regularly sent to the spiritual headquarters in Herrnhut, Germany, to what is now called the Universitätsarchiv; I am deeply indebted to Dr Rüdiger Kröger, Unity archivist, who kindly searched the Archive for me. This notice of Thomas Armitage Jr is Herrnhut: R.27.353.31, dated March 1754. 

Moravian Archives C/36/11/6: Helpers Conference Minute Book Vol. VI, in Davies, 1306.
of money it was thought he might propose the Person to give him an other Year for the payment thereof.”

On “Sat. 28 [September 1751], Br. Armitage, being sick, & having long desired it, had the H. Communion administered to him privately. At 1:00 o’clock was S[abbath] L[ove] F[east] at Bloomsbury.”

His illness was mortal, and on 19 November 1751 he died, apparently in some disfavour with the brethren. Next day

Bror Boehler took notice of Bror Armitage not being in so good Condition in his heart the latter end of his Life as the Brn co." He observed that such things did not please the Brn & that they sh. be very Cautious of what they did in Receiving[?] Persons to fellowship & especially to the Lord[‘s] Supper. Further said [word illeg] of what has happened w/th Bro Armitage he could not mention him in the Liturgy as being uncertain ab. his Estate &c. He also Lamented the Want of a Nurse to be always with the Sick Bro. or Sister day & night ....

According to an “Obituary” in the Congregation Diary:

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662 Helpers Conference Minutes Vol. VI.
663 Moravian Church Archive: Church Diary, Vol. V (1751), 61.
664 Helpers Conference Minutes Vol. VI.
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’n, Nov. 26 1750, & partook of the H. Sacrament on his sick Bed, Sept. 28. 1751. His Sickness was a slow Consumption, of which he died last Tuesday Morning [19 November]. Towards the latter End a little Fretfulness clouded his Love, which he otherwise always bore to his nearest Hearts; but the Night before he departed, he desired they would forgive him this, & took a cordial Leave afterwards of his wife.666

His wife Catherine seemed to be left in some financial distress, and on

Wednesday. Dec. 4th 1751 ... Bro Boehler desired some of the Brn wd undertake Sisr Armitage affairs, Bro: Mason & J. Syms will do it. Bro. Boehler observed Bro. Armitage had made a very unequitable will obliging his Wido to pay £80 to his Bro. in case She Marrys again & it is thot she has little more if any left her & Bro. Boehler wish’d the Brn would be advised by the Brn when they made their wills[.].667

666 The Congregation’s Burial Records report that “Thomas Armitage, M. departed Nov. 19. 1751, was buried the 23d ibid [i.e., at Bloomsbury]”, where his son had been buried in 1750.
667 Helpers Conference Minutes Vol. VI, like the records for 11 and 18 Dec
Wednesday Decr. 11th 1751 ... The Brethren have been with Sisr Armitage and will go again to morrow

Brothers Mason & Syms discovered that Catherine Armitage was better off than had been thought: “Wednesday Dec. 18th 1751 ... Sistr Armitage’s affairs have been examined & she has about £150 in Stock, besides household goods when all her debts are paid.” Household effects plus £150 of hosiery stock are substantial worldly goods, perhaps more than William Blake ever had.

The person who undertook the affairs of Sister Armitage most effectively was James Blake, who married her ten months later, on 15 October 1752. We do not know whether he paid the £80 to the brother of his wife’s first husband.

Among Moravians, marriage outside the community was not permitted. “The Elders have the sole Right of making Matches. No promise of Marriage is of any Validity without their consent.”

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

1751.

William Blake and His Circle
Captions

Blake]. Butchers in Pear Street near Mount Hill Goswell Street.”\(^{669}\) 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\(^8\) & Sr\(^8\) who were acquainted with him at his 1st\(^1\) coming to England [7 Feb 1737] we\(^h\) 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”.\(^{670}\) His wife was also a member of the congregation, and perhaps his sister as well.\(^{671}\)


\(^{670}\) Moravian Church Archives: C/36/2/159, quoted in full in *Blake*, XXXVIII (2004), 39. Perhaps the date is close to 6 Feb 1742, when, according to an account of Married Men in London, “Blake feels & confesses his slavary & hopes soon to receive the Blessing of kn.eri.ng [?knowing] our Savior & beeing made quite Free.” (Herrnhut: R.27,3653.1)

Joshua Armitage, listed among the Single Men, Youths, and Great Boys in the Moravian centre of Pudsey (Herrnhut: R.27.363.42), may be the son of Sarah (b. 1719 in Brownhill [?Aberdeenshire], d. 1766 in Bristol) who was married in 1719 to Joshua Armitage (Herrnhut: R.22.140.49). However, they are not known to be related to the husband of Catherine Wright Armitage.

\(^{671}\) “Blake” appears among Married Men and Married Women in the Society Labourers’ Conference Minutes for 21 Sept 1747 and later, and a note for 27-28 Nov 1746 says that the Single Woman “Blake” desires to be visited. “Blake is a poor vexed man, a Slave” (1742, Congregation Diary I), and his wife may be “Sister Blake an old member of the Society [who] went to our Saviour” (Nov 1749, both quoted in *Blake*, XXXVIII [2004], 39). “Blacke” is recorded among Moravian Women in mid-September 1748 (Herrnhut: R.27.363.4) and among Married Men in Jan 1749 (Herrnhut: R.27.363.6), and “Edward Blacke” among London children in 1749
In the year that Catherine and Thomas Armitage joined the Fetter Lane Congregation, a great outcry began in the press against the enthusiasm of the Moravians, led by the erstwhile Moravian sympathisers John Wesley and George Whitefield, whose *Expostulary Letter* (1753) “did the most damage”, though his most damaging evidence was silently quoted from German pamphlets in Rimius’ *Candid Narrative* (1753). There was a financial collapse in 1753, and

The accelerating growth in membership came to a sudden halt. ... It was as if the music had suddenly stopped. ... 1755 saw the beginning in England of the Moravian retreat into the world of the “quiet in

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(Hermhut: 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.
“James Parker (1750-1805)” should be “(1757-1805)”

In the footnote * for the paragraph “Stothard made a drawing … Oct. 1780.” READ:
Cumberland’s friend John Highmore (1750-84) records a sketching tour in Kent on 22-26 May 1779 with Cumberland and Thomas Stothard. On 24 May Cumberland and Stothard crossed “over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views”. One of these views of Allington Castle is Stothard’s drawing (now in the Tate) inscribed “1779”. Blake was not on this 1779 expedition.

Omit the references to James Parker’s wife.

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672 Podmore 273, 274, 275, 283.
675 “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
William Blake and His Circle
Captions

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.”

Footnote to Tatham’s statement that Blake made his colour “prints in oil”

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). The fee is the same as that paid by tradesmen in the period 1775-1800.

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.

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.


The poet-engraver William Blake (1757-1827) is the only engraver named William Blake in St James Parish in 1788. (William Staden Blake [1748-?1817],...
Blake’s father for his son’s apprenticeship in 1772 to James Basire and was Basire’s standard charge. Owen is the only apprentice Blake is known to have had.

The most important clause of the indenture was that the Master “shall Teach and Instruct” his Apprentice his “Art and Mystery”, “finding unto his said Apprentice, Meat, Drink, Apparel, Lodging, and all other Necessaries”. Presumably, therefore, Thomas Owen lived with the Blakes at 28 Poland Street in 1788-90 and moved with them across the river to the large house at 13 Hercules Buildings for the balance of his apprenticeship in 1790-95.

During the time of Thomas Owen’s apprenticeship, June 1788-June 1795, Blake was particularly busy with commercial engravings. He made 104 engravings during this period, including those for Salzman’s *Elements of Morality* (1791), Mary Wollstonecraft’s *Original Stories* (1791), Darwin’s *Botanic Garden* (1791, 1795), Gay’s *Fables* (1793), and Stedman’s *Narrative* (1796). Thomas Owen must have become increasingly useful to him, polishing plates, mixing ink, laying in the outlines, and pulling proofs. Of course Blake’s name as the master appeared on the prints with which Owen helped, just as Basire’s name appeared on the prints Blake helped to engrave when he was an apprentice.
Owen’s assistance with commercial engravings must have contributed to free Blake to pursue his newly-invented technique of relief etching. Most of Blake’s own writings in Illuminated Printing were created during the period of Owen’s apprenticeship: *All Religions are One* (?1788), *There is No Natural Religion* (?1788), *The Book of Thel* (1789), *Songs of Innocence* (1789), *Marriage of Heaven and Hell* (?1790), *Visions of the Daughters of Albion* (1793), *For Children: The Gates of Paradise* (1793), *Songs of Experience* (1794), *Europe* (1794), *The First Book of Urizen* (1794), *Song of Los* (1795), *Book of Los* (1795), *Book of Ahania* (1795), and 16 books with 114 commercial engravings. Of his own etched works, only *Milton* (1804[-11?]), *Jerusalem* (1804[-20?]), *On Homer’s Poetry [and] On Virgil* (1820?), *The Ghost of Abel* (1822) and three plate of *For the Sexes: The Gates of Paradise* (?1825) were produced after Owen’s time.

Blake had never become a Freeman of the Stationers’ Company, which would have qualified him to set up in business and take apprentices in the City of London. However, Blake’s print-selling business with James Parker in 1784-85 and his training of his apprentice Thomas Owen in 1788-95 were in Westminster rather than the City of London, and apparently they were not governed by the guild statutes. Consequently the apprenticeship of Thomas Owens to William Blake was not registered in the Registers of the Stationers’ Company, though Blake’s own apprenticeship had been recorded there.

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681 *BR* (2) 17.
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.
William Blake and His Circle
Captions

The first three Numbers were noticed in *The Oracle* for **13 January 1792**; “PICTURE II – SATAN journeying ... directs his winged speed ... ‘upward like a pyramid of Fire.. BLAKE is to grave this fine Picture.”

**P. 73**

According to an advertisement in the *Morning Chronicle* for **21 July 1796**, in a few days will be published, in two vols. large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

**Narrative** of an EXPEDITION against the Revolted Negroes in the Colony of Sarinam [*i.e.*, *Surinam*], in South America; from the Year 1772 to 1777; with some Elucidations of the Natural History of that Country, and a Description of its Productions. Also, an Account of the Indians of Guiana, and the Negroes of Guinea. By Lieut. Col. STEDMAN, then on actual service in that Colony.
William Blake and His Circle
Captions

Printed for J. Johnson, in St. Paul’s Church Yard.\textsuperscript{682}

The ad abbreviates and paraphrases the title to “drawings made by the Author”, it adds, after “made”, “on the spot”; the engravers are not named on the title page, but they are so listed in the ad in Johnson’s \textit{Analytical Review}, XXIV (Feb 1796). Johnson deposited the statutory nine copies in Stationers’ Hall on 25 July 1796 (\textit{BBS}, 256), and the book was reviewed in the \textit{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 (\textit{DNB}), too late to alter the engraved title page where he is entitled Captain.

\textbf{P. 75}

\textbf{After “‘by the author.’” ADD:}
The \textit{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.\textsuperscript{683}

The terms are very similar to those in the undated prospectus (?Spring 1797) (“a splendid edition” in each,

\textsuperscript{682} Quoted from a reproduction of the page generously sent me by Angus Whitehead.
“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.684

P. 79
After “Oriental Scenery.”, ADD:

It was perhaps in the autumn of 1797 that Flaxman

684 The prints cannot be “a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry, probably the previous year” (BR (2) 79), for many of the prints in Small Book (B) were inscribed after Blake’s death by Frederick Tatham.
acquired from Blake copies of *America* (S), *Thel* (S), *Europe* (S), *Visions of the Daughters of Albion* (S), and *Urizen* (K) bound together.\(^{685}\) At the prices listed in his prospectus *To the Public* (1793), the costs would have been

\[
\begin{align*}
\text{America} & \quad 10 \ 6 \\
\text{Thel} & \quad 3 \\
\text{Visions} & \quad 7 \ 6 \\
\text{Europe} & \quad 10 \ 6 \\
\text{Urizen}^{686} & \quad 10 \ 6 \\
\end{align*}
\]

£2 2 0

The £2.2.0 Flaxman paid Blake in early October 1797 (see Accounts below) may be for these works.

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**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\(^{687}\) 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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\(^{685}\) Then or later he bought *For Children: The Gates of Paradise* (?F), *Songs of Innocence* (D), and *Songs of Innocence and of Experience* (O).

\(^{686}\) *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).

\(^{687}\) Many of the references in this list derive from Wayne C. Ripley, “Printed References to and Known Prices of Blake’s *Night Thoughts, 1796-1826*”, *Blake*, XLIII, 2 (Fall 2009), 72-74.
also of the Rev. Henry Putman ... Comprehending a Large Assortment of Learned Theological Books ... The Sale Will Begin on February 19, 1798 ... (London, 1798): “Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake. 5l 5s to subscribers, when completed, boards -- -- -- 1797”

1798 Englisiche 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”

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, 11 5s 1797”

1809 William Gardiner, A Catalogue of Books ... for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: J. Barker, 1809): Lot “860 Young’s Night Thoughts, curious cuts, by Blake, boards, 11 5s 1797”

688 Only the first Number of 1797 is known.
1810 William Gardiner, *A Catalogue of a Small Collection of Ancient and Modern Books ... for Sale of W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: J. Barker, 1810) Lot “691 Young’s Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796” and Lot “1213 Young’s Night Thoughts, with Engravings by Mr. Blake, fol. Boards, £1 5s -- -- 1797” “This is one of the most singular and eccentric works that ever appeared.”

1811 William 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 William Ford, *A Catalogue (Part the Second for 1810-11) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature* (Manchester, 1811): “Young’s Complaint, and the Consolation; or Night thoughts with Blake’s singular designs round the text. ib. 1797. — Blair’s Grave, with engravings from the designs of Blake. LARGE PAPER, eleg. bd. in blue mor. &c. 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.”


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689 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).
William Blake and His Circle

Captions

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”.  

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

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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690 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).

691 Eventually Butts was quite prosperous. After the Muster Master General’s Office was abolished on 25 September 1818, Thomas Butts, First Clerk, Commissary General of Musters, Length of Service 35 [years], Amount of Annual Retired Allowances £430, according to Estimates and Accounts: Army; Navy; Ordnance ..., Vol. XI (1820), not paginated <Harvard>.
“young Mr Chetwynd” is John Chetwynd, age no more than 15. He had come to Felpham with his mother and siblings so that his mother could enjoy therapeutic sea-bathing for her nerves. Penelope Carleton Chetwynd (born c. 1762 in Cork) was the widow of Captain William Chetwynd, who was killed in 1798 heroically fighting the Irish rebels. She must have been important both to Hayley, who wanted to marry her, and to Blake, for while he was still in Felpham she bought two sets of his *Designs to a Series of Ballads* by Hayley (Blake’s letter of 30 Jan 1803), and the Blakes in London had “a call from Mrs Chetwynd & her Brother, a Giant in body mild & polite in Soul” (Blake’s letter of 28 Sept 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.

Blake apparently taught John Chetwynd painting (see 9 Sept 1801).

P. 109
DELETE:
“whom Blake later (28 September 1804) described as ‘a Giant in body mild & polite in Soul as I have in general found great bodies to be’.”

P. 115
To “a second [copy of the book] in Germany” ADD

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692 Charlotte Smith wrote to Joseph Cooper Walker on 14 April 1801 of the “common Report ... that he [Hayley] is going to be married to Mrs 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).

693 All these details of the Chetwynds derive from Angus Whitehead, “‘Mrs Chetwynd & her Brother’ and ‘Mr Chetwynd’, *Blake*, XLII (2008), 75-78.
William Blake and His Circle
Captions

footnote: 694

P. 134
Add footnote to the animal painter “by the name of Spilsbury” 695

P. 144
Add footnote to “portrait of the beloved bard by Abbot” 696

P. 147
ADD:
Charlotte Smith wrote to the booksellers Cadell & Davies on 16 December 1802:

Mr Hayley informd my daughter some time since that he would order his last publication about animals (the title I forget) to be left at Yr Shop for her perusal to be returnd for the profit of the person who made the drawings. If it is there, be so good as to let me know. 697

694  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).

695  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.

696  Lemuel Abbott [sic] (1760-1803) painted famous portraits of Cowper and Nelson.

697  Collected Letters of Charlotte Smith, ed. Judith Phillips Stanton
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 deploving the “Hirelings in the Camp, the Court” (Milton pl. 1).

It is a curious fact, apparently not remarked by any of Blake’s contemporaries, that the court of Quarter Sessions, which had jurisdiction in cases of common law such as Assault, had no jurisdiction in cases of statutory law, such as Sedition and Seduction from Duty. Statutory cases had to be tried in a higher court, such as the Assizes. There were only four other cases of sedition tried in 1803-4, and all were properly tried at the Assizes.

Why was there a rush to judgment in Blake’s case?

Well, for one thing, the military was eager to maintain discipline during the invasion-scare, and they had recently been humiliated, with the resignation en masse of an entire battalion of Chichester Volunteers. Blake wrote on 16

(Bloomington & Indianapolis: Indiana University Press, 2003), 503. The reference was pointed out by Angus Whitehead, “A Further Reference to William Blake in the Letters of Charlotte Smith”, Blake, XLIII, 2 (Fall 2009), 78.

Note that “assault” included “putting in fear”, as with threats, and was not confined to bodily harm. The common law charge of Assault was not addressed at the Chichester trial.

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.

See G.E. Bentley, Jr., "Rex v. Blake: Sussex Attitudes toward the Military
August 1803 that

The Lawyer who wrote down the Accusations told me in private [that they] are compell'd by the Military to suffer a prosecution to be enter'd 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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William Blake and His Circle
Captions

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.701

Probably later in the same month he placed a very similar puff in the Universal Magazine702 which added (1)

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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

P. 234

Add:
The engraver John Pye (1782-1874) about 1863

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703 T.H. Cromek reported a conversation with John Pye (1782-1874) about an engraving of Phillips’ portrait of Blake: “Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention” (T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye).
showed me [T.H. Cromek] a fine proof of Blake’s portrait [from Blair’s Grave], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention. My father had given him a set of proofs of “The Grave” “but,” said he, “I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well.”

P. 245

Before the entry for 1 August 1807 ADD:

In the summer of 1807, Cromek travelled North soliciting subscriptions for his edition of Blair’s Grave and for the engraving from Stothard’s “Canterbury Pilgrims”. On 11 July 1807 he wrote from Edinburgh to his wife, “My dearest Bessy”:

The Introductions I have had are ye 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 ye 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 ye Edinbro’ Papers. The Engraving is exceedingly admired ...
[Postscript:] I am quite busy preparing my new Prospectus &c.  

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.

706 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.

707 Anon., “Scottish Literary Intelligence”, Scots Magazine, and Edinburgh Literary Miscellany, LXIX (July 1807), 522; this and the reference in Sept 1808 were first reported by David Groves, “‘Great and Singular Genius’: Further References to Blake (and Cromek) in the Scots Magazine”, Blake, XXXIX (2005), 47-48.
The statement that “Mr Cromek ... proposes to engrave them” means “proposes to have them engraved”, for in May 1807 Cromek wrote to Blake about “Mr Schiavonetti ... etching a plate” for *The Grave*, and on 21 July 1807 Schiavonetti wrote to Cromek about engraving “the last judgment”. The “beautiful painting of the procession of Chaucer’s pilgrims” which Cromek exhibited was Stothard’s, not Blake’s.

**P. 248**

Following the list of prints for Blair’s *Grave* in the *Manchester Gazette* (7 November 1807), for “and ‘The Reunion of the Soul & the Body’ is omitted, though Cromek listed it in his second prospectus of November 1805” READ:

The last print, “The Reunion of the Soul & the Body”, is omitted, almost certainly by accident, for Cromek listed it in his First Prospectus of November 1805, a proof has the imprint of 1 June 1806, and it is inconceivable that Cromek would have paid for an engraving and then omitted it.

**P. 249**

**After “Nancy Flaxman.” ADD:**

Blake’s letter to the *Monthly Magazine* of 1 July 1806 defending Fuseli’s painting of Count Ugolino from an anonymous attack in *Bell’s Weekly Messenger* had a surprising sequel. The young antiquary John Britton (1771-1857) wrote a jocular book called *The Pleasures of Human Life* (1807), in response to James Breresford’s *The Miseries of Human Life* (1806). Britton’s book is embellished with five prints after Thomas Rowlandson, and in the preface Britton defends embellishments which dutifully illustrate the book. However,
there are many designing men, unfortunately calling themselves artists who, like some methodist preachers, pay little regard to their text, though they religiously adhere to that part of the Mosaic law, which says, or implies, “thou shalt not imitate any thing in the heavens above,” (this, however, we will defy even Mr. Fuseli, or his successful pupil and advocate, Mr. Blake,708 to do) “on the earth beneath, or in the waters under the earth.”– Thus prohibited from copying created nature, some of these print designers have a fair plea for substituting their own creations of fancy; and as these have no natural prototype, they baffle all 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!!709

708 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]

709 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
Britton may be one of those Blake accused of being “So foolish [as] to think that they can wound Mf Fuseli over my Shoulder”.710 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”.711

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

710 “Public Address” (Notebook p. 53).
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.713

712 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.

713 Royal Academy Archives HU/7/17, summarized as above in the Archives.
P. 259

Add to footnote about Phillips’s portrait of Blake:
There was a chorus of praise for Schiavonetti’s engraving: Anon., “Monthly Retrospect of the Fine Arts.” *Monthly Magazine*, XXIX, 7 (1 July 1810), 576-578, a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Philips’s [sic] picture; are wonders in the style he adopted” (p. 577); Anon., “Exhibition at the Gallery (in Pall Mall) of the British Institution ... 1816”, *New Monthly Magazine*, V, 26 (1 March 1816), 154: The “Portrait of Thomas Bewick” engraved by Thomas Ranson after William Nicholson is a “brilliant portrait ... in a style of excellence and originality seldom witnessed and surpassed only by the extraordinarily fine portrait of Mr. Blake by SCHIAVONETTI after the academician PHIL[L]IPS”; Anon., “Fine Arts. Wilkie’s Blind Man’s Buff”, *Manchester Iris*, I, 22 (29 Jan 1822), 170: Schiavonetti’s “portraits of Vandyke and Blake ... entitle him to a high rank”.

P. 262

To letter of 13 August 1808 ADD:
Money to receive. £
Mr Thos Bewick ------------------------------- 0. 0. 0
John Davidson, Esq.r Rec’d 6 Feb’y ---- 2. 2. 0
Thos Davidson, Esq.r Paid 7 Jan’y ---- 2. 2. 0
Middleton Hewitson Esqr returned the Book 2. 2. 0
Mr Mitchell Printer ------------------------ 1.11. 6
Mr Richard Miller, Books -------------- 3. 3. 0

catalogue. I know nothing of the context and strongly suspect that the individual is not Humphry’s friend the poet-painter William Blake.
Mr Miller Mr Hewitson’s Book 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. 714

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 Receuil extrait des Ouvrages Anglais périodiques [Genève], L (1821), 69-76.

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.\(^7_{15}\)

“William Blake, Esq.” appears in

**PROPOSALS | FOR PUBLISHING BY SUBSCRIPTION, | A Series of Engravings on Wood, | FROM | SCRIPTURAL SUBJECTS, | IN THE MANNER OF | *QUARLES’S EMBLEMS*, | AFTER THE | DESIGNS OF J. THURSTON, ESQ. | AND EXECUTED BY | THE MOST EMINENT ENGRAVERS ON WOOD. | THE SUBJECTS WILL BE SELECTED, AND THE DESCRIPTIONS WRITTEN, BY | *THE REV. J. THOMAS, A.M.* | DESIRous that my Friend Mr. THURSTON’s Talents, with which the World have long been partially acquainted, should be more fully known, I thought *Divine Emblems* particularly suited to his Genius, the Subjects for which might be selected from Quotations of Scripture, as in *QUARLES’S* celebrated Work on the same Subject: taking care to choose such only as were**

best adapted to the Wants and Comforts of Man in his present State, and most likely to suggest and enforce the due Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy, and presuming, with many respectable and distinguished Artists, that it is capable of producing Effects infinitely superior to what has hitherto been seen, the Object of this Work is to present to the Public the most perfect Specimen 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
The “William Blake, Esq.” in the “List of Subscribers” in the Prospectus and in the published work (Ackermann, 1809) may well be the poet despite the elevating “Esq.” Almost all the males in the Lists who have no other title (Rev, Captain, Earl, Doctor) and who are not blatantly commercial (like the booksellers) are endowed with “Esq.” – even the Yorkshire engraver “R.H. Cromeck, Esq. 2 Copies”-- just as tailors in Oxford used to do for undergraduates, even when the students were benighted colonials. Note that the designer’s style above is “J. THURSTON, ESQ.” but as a subscription-collector he is “Mr. THURSTON”.

The 138 subscribers for 198 copies include Blake’s friends and patrons W.S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A. The subscription list in the work as published has 178 subscribers for 249 copies, so this Proposal apparently elicited 40 new subscribers (including Mr Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R.H. [Robert Hunt] says in The Examiner (July 1808), 494, “We have lately seen some specimens” of it (there is no specimen with the Prospectus) in which “Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint”, and The Repository of Arts, II (Sept 1809), 183, 252, announced that the book would be published in September and reviewed it in October.

The subscription price of £2.2.0 is substantial for an engraver like Blake, the sum he might have expected for a
week’s engraving work, but perhaps he had a special price or a gift because of his special relationship with the author who, according to Nancy Flaxman (Sept 1805) “wishes to collect all B---- has done”. Thomas commissioned from Blake his 6 watercolours for Milton’s *Comus*, 6 for his Shakespeare first folio (1806-9), 12 for *Paradise Lost* (1807), 6 for “On the Morning of Christ’s Nativity” (1809), and also bought Blair’s Grave with Blake’s designs (1808) and *Songs* (Q, 1810).

P. 282

**Before the entry for August 1809, ADD:**

On 4 August 1809 Cromek in Edinburgh wrote a joint letter to his wife (“My dearest love”) and to his daughter (“My dear Maria”) about his various commercial enterprises. The letter began:

I wish you would go out to Mr. Schiavonetti & see what he is about. I think it very proper. Have you got any Money for The Grave?716

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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716 The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.
from the subscriptions for Blair’s Grave.\textsuperscript{717}

**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,\textsuperscript{718} 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

\textsuperscript{717} T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No. 6, in Princeton University Library.

\textsuperscript{718} According to W.R. Cornish, & David J.A. Cairns, “Ker, Charles Henry Bellenden (formerly Charles Henry Gawler] (c. 1785-1871), law reformer ...”, Vol. XXXI, p. 379, of Oxford Dictionary of National Biography (2004), Ker was “Baptized at St Andrews, Holborn, London, on 18 February 1787”; BR (2) 302fn, says Ker’s “birth year is not known (?1785 ...)”.
by Mr Bromley & myself – I think you have one Book of 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.  

P. 309

After “the Chimney Sweeper.” ADD:

719 [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.
William Blake and His Circle
Captions

Ariel,\textsuperscript{720} “Blake, Dichter, Schwärmer, und Mahler Zugleich”, \textit{Morgenblatt für gebildete Stände} [Tubingen], No. 86 (\textbf{10 April 1811}), 341-343, gives “Der Tiger” in English and German as in [H.C. Robinson’s essay in] \textit{Vaterländisches Museum} (Jan 1811) (pp. 589-590 below), which it cites.

\textbf{P. 312}
Wordsworth thought that Blake had “the elements of poetry – a thousand times more than ... Byron”, ADD \textbf{FOOTNOTE}\textsuperscript{721}

\textbf{P. 314}
about the Associated Painters in Water Colour exhibition
“The landlord seized the contents of the gallery in distraint of rent”,\textsuperscript{722} including Blake’s Chaucer’s Pilgrims (Lot 254), “The Spiritual Form of Pitt” (Lot 279), “The Spiritual Form of Nelson” (Lot 280), and “Detached Specimens of ...

\textsuperscript{720} It is not clear to me whether “Ariel” is a pseudonym for the author of the Morgenblatt essay or serves some other purpose.
\textsuperscript{721} According to Sidney Colvin, \textit{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 \textit{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 \textit{Songs of Experience}:

\begin{quote}
  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.
\end{quote}

\textsuperscript{722} J.L. Rogers, \textit{History of the Old Water Colour Society} (1891), I, 271, noted in \textit{BB} under \textit{Jerusalem} but not under the 1812 catalogue, nor in Butlin (1981), No. 649, 651, 653, and \textit{BR} (2) (mea culpa).
Captions

Jerusalem”\textsuperscript{723} (324). Thomas Butts, who apparently owned “Nelson” and Chaucer,\textsuperscript{724} 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.\textsuperscript{725} However, Blake’s name was rarely associated with it, and his responsibility for it was scarcely known before 2010.

P. 321

\textsuperscript{723} Probably Jerusalem pl. 25, 32, 46 (BB, 262-263).

\textsuperscript{724} They were sold by his son in 1853. The history of “Pitt” is not known before 1882.

\textsuperscript{725} 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.
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."\(^726\)

**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.”\(^727\)

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\(^726\) *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.

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
William Blake and His Circle
Captions

After “gentle manliness”, ADD:

P. 386
After “£49.6.6 in 1825" ADD:
Under the terms of the “Memorandum of Agreement between William Blake and John Linnell. March 25th 1823”, “J.L. [was to] find Copper Plates”. According to his “Account of Expenses of the Book of Job”, Linnell paid for three lots each of “6 copper Plates for Job” in “1823" at £1.0.0, £1.2.0, and £1.3.7 and for two more in 1825 [by 3 March] at 6s (BR [2] 804).

The 18 Job plates acquired in 1823 were almost certainly the 18 plates (pl. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm), height (21.8 to 22.1 cm), and thickness (0.145 to 0.160 cm), all bearing the same copperplate-maker’s mark slanting down from the top left corner of R PONTIFEX & C 22 LISLE STREET | SOHO LONDON. Crossing marks on the versos of these copperplates show that they were cut from three large sheets of copper which already bore these crossing marks.729 The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

728 Anon., “Was den Greichen noch übrig bleibt?”, Politisches 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.
The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates originally used for Pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762) which differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel copperplates was at the rate of 8.6 g for a penny, doubtless reduced in cost because they had already been used.

The two copperplates not included in Linnell’s “Account of Expenses of the Book of Job” are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 copperplates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker’s mark of G HARRIS | No 31 | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer’s “never-to-be forgotten first interview” with Blake, “the copper of the first plat – ‘Thus did Job continually’[Job pl. 2] – was lying on the table where he had been working at it” (BR [2] 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell. At the rate of the other PONTIFEX copperplates (11.6g for a penny), the cost would have been 5s 8d.

P. 387

generously sent to me.

730 Not “No 3”, as in *BB*, 518.
In September 1823 William Hazlitt published an essay “On the Old Age of Artists” in which he remarked in passing:

Flaxman is ... a profound mystic. This last is a character common to many other artists in our days – Loutherbourg, Cosway, Blake, [William] Sharp, Varley, &c -- who seem to relieve the literalness of their professional studies by voluntary excursions into the regions of the preternatural, pass their time between sleeping and waking, and whose ideas are like a stormy night, with the clouds driven rapidly across, and the blue sky and stars gleaming between!731

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,732 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.733

732 See [James De Ville, Outlines of Phrenology, as an Accompaniment to the Phrenological Bust (London: Published by J. De Ville, 367, Strand, 1821).
733 Information about the death of Sarah Banes derives from the authentication (6
In 1823 an essay entitled “The Juvenile Artist” appeared in *The Percy Anecdotes Original and Select* By Sholto and Reuben Percy [i.e., Joseph Clinton Robertson & Thomas Byerley], Brothers of the Benedictine Monastery, Mont Benger (London: T. Boys, 1823), III, 159-161. The essay was silently lifted, with adjustments, from Malkin’s account (1806) of Blake’s youthful studies (“Mr. William Blake ... Gothicised imagination”, *BR* (2) 562-563), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not

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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.

734 The chief of the adjustments are:

<table>
<thead>
<tr>
<th>Malkin</th>
<th>“The Juvenile Artist”</th>
</tr>
</thead>
<tbody>
<tr>
<td>“the king’s palaces”</td>
<td>“all the king’s palaces”</td>
</tr>
<tr>
<td>“The same indulgent parent soon”</td>
<td>“He also”</td>
</tr>
<tr>
<td>“buy prints”</td>
<td>“purchase prints”</td>
</tr>
<tr>
<td>“Hemskerck”</td>
<td>“Henskerck”</td>
</tr>
<tr>
<td>“to whom he served ... they too cunning”</td>
<td>“In the early part of his apprenticeship to Basire”</td>
</tr>
<tr>
<td>“He saw the simple ... of modern practice”</td>
<td>Omitted</td>
</tr>
<tr>
<td>“The monuments of Kings and Queens”</td>
<td>“The Monuments”</td>
</tr>
<tr>
<td>“which surrounded the chapel ... and his Queen”</td>
<td>Omitted</td>
</tr>
<tr>
<td>“These exquisite little figures ... in and about London”</td>
<td>Omitted</td>
</tr>
</tbody>
</table>
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”735

P. 418

On 25 November 1825 (the post-mark date), Blake wrote to John Linnell:

Dear Sir

Mr 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

735 The public house was The Coal Hole, beside the alley from the Strand leading to Fountain Court (Angus Whitehead, “William Blake’s last residence ...”, British Art Journal, VI [2005], 22).
slight job. Also the light is better in our Kitchen if there is but room enough.

    I am yours Sincerely
    Will Blake

Henry Banes, the husband of Catherine Blake’s sister Sarah, was the owner of 3, Fountain Court, where Blake lived in 1821-27. The Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the 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'. After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

    Probably the work referred to is Blake’s Job; the first commercial proofs were pulled on 4-5 March 1825, and on 10 February 1826 Mary Ann Linnell wrote to her husband about “the Job ... from all I can learn the printing is going on well [at Lahee’s shop] by a man of the name of Freeman”. The work was published in March 1826.

P. 428

Footnote to Crabb Robinson, “He thinks all men partake of it [the faculty of Vision] – but it is lost by not being cultiv. d”

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737 George Richmond wrote in his copy of Gilchrist (I, 326):
P. 429
In “first printed in the Memoirs of Thomas Hollis, delete “first” and, for “but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible to say with confidence either that they are by William Blake or that they are not by Cipriani”

SUBSTITUTE:
However, the etching of the bust of Milton in The Memoirs of Thomas Hollis (1780) is identical to copies given away by Hollis in 1762 and 1765; neither Blake nor any one else altered Cipriani’s etched bust of Milton between 1762 and 1780.

P. 439
After “the lodger on the floor above” ADD:

He said to me that all children saw “Visions” and the substance of that [i.e., what] he added is that all might see them but for worldliness[?] or unbelief, which blinds the spiritual eye.

GR


The lodger on the floor above was John George Lorhr, whose carving and gilding shop was above the Blakes’ flat.  

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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739 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.
my wearing apparel – I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate\(^{740}\) (& pictures what is worth her acceptance) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whorle and sole use or disposal I also constitute and appoint the said Louiza Best my sole Executrix of this my last Will and Testament – H. Banes Decr 9\(^{\text{th}}\) 1826 Witness John Barrow\(^{741}\)

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.\(^{742}\)

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

\(^{740}\) The clerical transcription of the will dutifully reproduces as an interlineation the phrase ‘‘I also beg Mr Blakes acceptance of my wearing apparel’’, but the phrase “& silver plate” is not so distinguished, though the authenticating document remarks “the interlineation of the words ‘I also beg Mr. Blakes acceptance of my wearing apparel’ between the 10\(^{\text{th}}\) and 11\(^{\text{th}}\) lines and the words ‘silver plate[’] between the 13\(^{\text{th}}\) and 14\(^{\text{th}}\) lines”.

\(^{741}\) The will is reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, \textit{Blake}, XXXIX (2006), 84-85.

\(^{742}\) The relationship of Henry Banes to Louisa best is merely a very probable hypothesis, based chiefly on her roles as (1) executrix (replacing Sarah Banes in the former will), (2) chief legatee, and (3) discoverer (with her son) of his will in Jan 1829.
pass to the control of her husband, as they would otherwise have done by law and convention.

The bequest to Blake of Banes’ “wearing apparel” suggests that they were similar in size (Blake was 5' 6" tall and sturdy) and that for reasons of size or affection Banes preferred that his clothes should go to Blake rather than to his son-in-law Richard Best.

**P. 457 fn**

*To the record of the burial of James Blake from Bunhill Fields Indexes in Somerset House ADD:*

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis & Carol Garrido’s excellent “William Blake’s final resting place” [2005], pp. 96, 98), “James Blake [Age] 71 years [was Brought from] 7 Cirencester Place [and buried in a Grave] 11 feet [deep] [E&W] 52..53 [N&S] 62”. This adds the 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:*^743

**P. 468**

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^743 Beside the version of this letter in Gilchrist (I, 362) without the names of recipient or author, George Richmond wrote in his copy: “This note was written to Mr Palmer by Geo. Richmond.”
William Blake and His Circle
Captions

To “Mr. Blake, in our hearing,” ADD footnote

P. 470
To footnote about Literary Chronicle ADD:

P. 479
To “and Mr. Sharp.” ADD footnote:

P. 487
After “F. Tatham Esqr.” ADD:
Catherine also gave to Tatham’s wife a copy of “The Man Sweeping the Interpreter’s Parlour”.

P. 492
After “in this work.” ADD footnote:

P. 490

744 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.

745 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).

746 A.E. Evans & Son catalogue ([1845]), Lot 720: “a Stereotype design for Pilgrim’s Progress, presented by Mrs. Blake to Mrs. Tatham, 1828”.

747 In his On the Improvement of Society by the Diffusion of Knowledge ... (N.Y.: J. & J. Harper, 1833), 421, Thomas Dick quotes the description of “the ghost of a flea” from Varley’s Zodiacal Physiognomy (1828) and comments that, had he not seen Varley’s book, “we should have deemed it almost impossible that amid the light of the present age, any man capable of writing a grammatical sentence would seriously give such a description as that quoted above, and attach his belief to such absurdity and nonsense”. Dick’s books was reprinted in 1838 (twice) and 1840.
On 19 November 1828, William Twopenny, an antiquary and barrister, wrote to J.T. Smith:

My dear Sir,
Can you tell me where the Widow of Blake the artist lives.

Yours most truly
W. m Twopenny
Temple
19. Nov. 1828

The letter, quoted from a reproduction of the manuscript in the Yale Center for British Art, is in an extra-illustrated copy of the second edition of J.T. Smith’s Nollekens and his Times (1829). The leaves are loose, and the extra-illustrations are numbered to indicate with which printed page they are associated – the Twopenny letter is number 474 (referring to the Blake biography in Smith’s book). Some of the extra-illustrations are annotated and signed by the great autograph collector William Upcott (e.g., No. 58, 66), suggesting that the collection belonged to him.

Perhaps this was the copy of J.T. Smith’s book which, as he told Linnell in an undated letter (see Nov 1828), had been “taken to pieces for illustration”. This seems to be the extra-illustrated copy of Smith (1829) sold in the Evans auction of William Upcott, 15-19 June 1846, Lot 910 (“2 vol. unbound”, extra-illustrated “to 4 vol.”). It is probably not the copy of Smith [no date or edition identified] “loose in boards”, extra-illustrated to “9 vol.” with many letters, e.g., 4 from Blake to Ozias Humphry, not included in the 1846 sale or the Yale collection, which was in the Sotheby auction of Joseph Mayers, 21 July 1887, Lot 189.

The Twopenny letter was quoted in the auction catalogue of Bonham (London), 28 March 2006, Lot 205, and thence in R.N. Essick, “Blake in the Marketplace, 2006”, Blake, XL (2007). No other connection of Twopenny with the Blakes has been traced.
The letter is almost certainly a response to the last paragraph of J.T. Smith’s life of “Blake” in his *Nollekens and his Times* (1828), published in October 1828:

His beloved Kate survives him clear of even a sixpenny debt, and in the fullest belief that the remainder of her days will be rendered tolerable by the sale of the few copies of her husband’s works, which she will dispose of at the original price of publication ....

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.”

**P. 493**

After “continuance anxiously” ADD:


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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749 *BR* (2) 626.
750 *BR* (2) 490.
appearance, and the fashion of the human form
they wore. Nothing is more natural than to covet
the power of calling them up

“In their shapes and state majestical,
“That we may wonder at their excellence,”751
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.752

Not long after the publication of Varley’s Zodiacal
Physiognomy in January 1829, Charles Lamb wrote an

748 Marlowe, Doctor Faustus, IV, 2, where Alexander the Great is conjured up for
the German emperor.
752 Anon., “LODGE’S PORTRAITS AND MEMOIRS. FURTHER NOTICE”,
Times, 3 Jan 1829, p. 4, column A, first reported by Keri Davies, “Blake in the
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.\textsuperscript{753}

Henry Banes, Catherine’s brother-in-law, died on \textbf{20 January 1829}, and his Will was authenticated on 14 February by his daughter Louisa Best and her son Thomas.\textsuperscript{754} 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,\textsuperscript{755} 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\textsuperscript{756} the furnishings might have

\textsuperscript{753} “Analytical Disquisition on Punch and Judy, Found among the Papers of the late Charles Lamb”, \textit{Monthly Repository}, N.S., XI (Feb 1837), 113. The essay was probably written between the publication of \textit{Zodiacal Physiognomy} in January 1829, and the death of William Hazlitt (to whom Lamb says he showed the essay) in September 1830.

\textsuperscript{754} 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’...”, \textit{Blake}, XXXIX (2005), 84-85.

\textsuperscript{755} Linnell paid her £1.10.0 in April 1828 for “Furniture sold” (BR (2) 808).

\textsuperscript{756} BR (2) 755.
proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Baines in February 1829 (presuming it was paid) plus the £84 from Lord Egremont for Blake’s “The Characters of Spenser’s *Fairie Queene*” in August 1829\(^{757}\) 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,\(^{758}\) and some time “after Blake’s death” she returned the “gift of £100" sent her by Princess Sophia.\(^{759}\)

**P. 494**

*for “an unnamed patron” SUBSTITUTE:*  
John Pye, an engraver and antiquarian\(^ {760}\)

**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**

\(^{757}\) *BR* (2) 498.  
\(^{758}\) *BR* (2) 501-502.  
\(^{759}\) Seymour Kirkup reported by Swinburne (1868); see *BR* (2) 462-463.  
\(^{760}\) On 18 Jan 1828 E.J. Chance wrote to Linnell that “Mr Pye & Mr Field called”.
for “the patron to whom Tatham was writing”

SUBSTITUTE:

Blake had other patrons such as James Ferguson* and

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.”761

Add footnote to “when the patron wrote to Catherine”762

P. 497

INSERT:

According to his journal for 17 June 1829, the extravagantly popular Irish poet Tom Moore talked to “Lady Sandon, whom I made laugh a good deal by my account of Varley’s book of Astrology, his portrait of the ‘Ghost of a Flea,’ &c. &c.”763

P. 503


762 The patron, unnamed in BR (2) is plausibly identified in the 2008 Catalogue of the Cromek Archive, p. [45], as John Pye.

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.\(^{764}\)

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:


P. 504

\(^{764}\) 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, XL1 (2007), 46-47. The Times account alters Cunningham’s “stept” and “stopt” to “stepped” and “stopped”.
A review of Cunningham’s *Lives* in the *Sheffield Iris* for 9 February 1830 concentrated on the account of Blake:

**Number X.** of this interesting work ... is just published, and comprises the lives of seven painters – West, Barry, Blake, Opie, Morland, Bird, and Fuseli ... What a singular being was William Blake! A painter, an engraver, a poet, and a visionary, – in the last character perhaps little less singular than Swedenberg [*i.e., Swedenborg*] 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 artist’s bidding, came not to reveal any secrets, save the secrets of their own countenances -- in short they came as might be expected at the call of a painter -- to have their portraits taken! and many of the likenesses of these spiritual sitters did poor Blake delineate, from the heroic Wallace to “the ghost of a flea!” Instead of transcribing the narrative of these unearthly vagaries, we shall copy the brief account of the enthusiast’s procedure and luck in a transaction incident to the greater part of mankind:
but which few engage in so inconsiderately, and fewer still, when that is the case, with such exemplary good fortune:– [Cunningham ¶9-10 about Blake’s courtship and marriage.]\textsuperscript{765}

It is striking that the same two paragraphs about Blake’s courtship and marriage are quoted in the \textit{Athenaeum} (6 Feb 1830), \textit{London Literary Gazette} (6 Feb 1830), \textit{Sheffield Iris} (9 Feb 1830), \textit{Edinburgh Literary Gazette} (13 Feb 1830), \textit{Edinburgh Literary Journal} (20 Feb 1830), \textit{Fraser’s Magazine} (March 1830), and \textit{New Jerusalem Magazine} (Jan 1832).

\textbf{P. 506}

\textbf{After “is his best” ADD:}

A note on Cunningham’s book appeared in the Dublin Literary Gazette, I, 7 (13 \textbf{Feb 1830}), 99-102: “Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining” (p. 102).

\textbf{P. 507}

\textbf{After the paragraph about “the loss of Blake” ADD:}

The editor of the \textit{Literary Gazette} replied on \textbf{20 February 1830} to a correspondent:

\textsuperscript{765}Anon., “Family Library.–Painters”, \textit{Sheffield Iris}, 9 Feb 1830, p. 4, first identified in relation to Blake and quoted in David Groves, “Blake and the \textit{Sheffield Iris}”, \textit{Blake}, XXXIX (2005-6), 125. Cunningham’s “Boutcher” is changed correctly to “Boucher”, ”worshipped” incorrectly to “worshiped”, and before “indulging” is added “by”.
We do not know the address of the widow of Blake, the artist: but have no doubt she might obtain liberal sums for such remains of his productions as may be in her possession. We will make some enquiries.766

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

766 Anon., “To Correspondents”, “To Clericus”, Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c., No. 603 (20 Feb 1830), 121, 125.
of the worthy pair, are given; but, for these, we must refer the reader to the work.  

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 personages qui figurent dans la dernière partie de la galerie ... le plus curieux et le plus attrayant” in Cunningham’s account of Blake is “les fantasies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’un fée”, with quotations about the Visionary Heads; “Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie” (pp. 666-667).

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767 Anon., “Monthly View of New Publications ...”, Belle Assemblée, or, Court and Fashionable Magazine, N.S., LXIII (March 1830), 120-123. Anon. quotes Cunningham ¶36-37. The “artist of some note” is Varley, but the anonymous reviewer is unknown.
P. 534
Correct the entry in Linnell’s Journal for “Friday 3\textsuperscript{d} [August]” 1830 to Friday 3\textsuperscript{d} [September] and omit the duplicate entry for Friday 3 September 1830.\footnote{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.}

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,\footnote{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.} but they might with far more truth have called the
world mad.\textsuperscript{770}

\textbf{P. 544}

\textbf{After “imitate the latter” ADD:}


\textbf{P. 545}

\textbf{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 \textit{Blätter für höhere Wahrheit aus Beyträgen von Geleherten älten} (Berlin: Ludwig Dehmte, 1831), 320-322, in the section “Aus dem Wunderbuchlein” (p. 284 ff.).

\textsuperscript{770} [Lady Charlotte Bury], \textit{The Separation: A Novel}. By the Authoress of “Flirtation” In Three Volumes (London: Henry Colburn and Richard Bentley, 1830); \textbf{B. Two Volumes (N.Y.: Collins and Hannay, Collins, and Co., ..., 1830), II, 76.}
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 *Athenaeum*, 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”.

An essay by P.M.C. on “British Artists. Thomas Stothard” in *Scrap Book of Literary Varieties*, II (25 Feb 1832), 79-80, says, inter alia, “Satan summoning his legions is an awful production; it reminds us very much of Blake”. The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-662), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

Thirty years after Catherine’s death, a critic wrote:

We ourselves remember being assured by a

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771 P.M.C., “British Artists. Thomas Stothard”, *Scrap Book of Literary Varieties*, II (25 Feb 1832), 80. (My information comes from a fragment of the periodical [with a running head “Scrap Book”] in the John Johnson Collection [under Stothard] in Bodley.) *The Dictionary of National Biography* records no chronologically appropriate person with the initials P.M.C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.
gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, [“]on his death, they were carried away in considerable quantity and sold with waste paper ...”772

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, 47-49.773

P. 570
Footnote to “Kitty, I better love thee”774

772 Anon., Crossthwaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts (Whitehaven: Crossthwaite and Co., 1860), 98.

773 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.

774 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 ... revisit[e] ... these sheets”.
William Blake and His Circle
Captions

P. 572
Appendix 1B
Crabb Robinson’s essay
To “107-31” ADD footnote

P. 622
J.T. Smith

“Blake preferred mixing his colours with carpenter’s glue, to
gum”

P. 625
Footnote to J.T. Smith, “lighting the fire”

P. 626
Blake “was buried in Bunhill-fields ... at the distance of
about twenty-five feet from the north wall” add
footnote

775 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”.

776 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]).

777 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.

778 “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.
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”.

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
Captions

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.²⁷⁹

P. 676

footnote † to Tatham’s story of theft from Blake 1796-1800, add:

The “Plate to the Value of 60 Pounds” can scarcely be silver or gold, for the modest Blakes could not afford or wish such things; it was probably copper, Blake’s stock in trade. The copper cannot be his own works in Illuminated Printing, for these would have cost only about £21 (calculating the price of copper as 1d for a cubic centimetre, the price of his plates for Flaxman’s Naval Pillar [1799] – see p. 759 – and the thickness of the copper as 0.141 cm, as in his fragmentary surviving copperplate from America pl. a), and besides many of them were printed after his death. But the cost of Blake’s 43 large copperplates for Young’s Night Thoughts (1797) would have been sixty guineas (assuming the plates were 0.183 cm thick, as in Blake’s Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young’s Night Thoughts.

Note to Crabb Robinson’s report of 13 June 1826, “He was as wild as ever.”

Appendix VI: “My Name is Legion: for we are many”: “William Blakes” in London 1740-1830.

Footnote or “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.

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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780 Beside this passage in his copy of Gilchrist (I, 350), George Richmond wrote: “I must say that Mr Crabb Robinson[‘]s conclusion that Blake was mad was the very kindliest one he could come to, if he believes his own journal.”
Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine’s future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

P. 735

to 28 Broad Street, after “The New Complete Guide” ADD: and William Bailey’s Western and Midland Directory (Birmingham, 1783), 14 (only “Carnaby Market”)

P. 735

Under “28 Broad Street” at the beginning of the bottom paragraph, ADD:
“Blake, James, and Son, Hosiers and Haberdashers, Carnaby-market” appears in William Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1784 (1784), and next year, after the death of the elder James Blake, “Blake, James, Haberdasher, 28, Broad-str. Carnaby Market” appears in Bailey’s (1785).

P. 735

under 28 Broad Street
for “Stephen Blake is listed for this address in 1783 in The New Complete Guide and in 1784 in Lowndes’s London Directory” READ:

781 The reference in Lowndes London Directory for the Year 1782 was pointed out to me by Dr Angus Whitehead.
William Blake and His Circle
Captions

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:

P. 737
To “Regent’s Park (1825).” ADD footnote: 782

P. 741
Under “27 Broad Street” add at end:

782 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
Captions

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).783

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

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 Green784
...
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 “Willm Enoch”785 and in March 1805-1821 by Mark Martin.

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784 “Lambeth Green” (omitted from BR (1969), 561, and BR (2) 746), is apparently the previous name of Carlisle Lane, which in Horwood’s map (1792-99) is two streets West of Hercules Buildings.

785 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
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), 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 Mrs 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.

786 BR (2) 477fn, 482.

787 Angus Whitehead, Blake, XLII (2008-(2009), 84.
attention that a daughter could pay to a mother’ until Blake’s return from his trial on 14 January 1804.” READ:

Soon after the Blakes moved into 17 South Molton Street in the autumn of 1803, they formed a close friendship with their first landlord William Enoch, who probably lived above his ground-floor tailor-shop, and with his twenty-one year old wife Mary (née Naylor) and presumably with their son William (born 1801). When Blake went to Chichester for his trial for sedition in January 1804, his wife was prostrated with worry and

near the Gate of Death as was supposed by our Kind & attentive fellow inhabitant, the young & very amiable Mrs 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".
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. Richard Best paid the rates from 1829 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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788 *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.

789 *BR* (2) 751 fn.
The building “was finally demolished c1902” (Angus Whitehead, “William Blake’s last residence ...”, British Art Journal, VI [2005], 29).

Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (I, 305) on the page where the description of Fountain Court begins “Blake’s fellow lodgers [who] were humble but respectable” presumably include his wife’s niece Louisa Best and her family. Louisa Best may well have been the “humble female neighbour” who was Catherine’s “only other companion” when Blake died. The children playing below the window of 3 Fountain Court of whom Blake said “That is heaven”, may have been his wife’s grand-nephews and grand-nieces. John Barrow the artist and printseller lived at 3 Fountain Court at least in 1831-1838. Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

790 Gilchrist (1863), 308 (one hopes based on Samuel Palmer) in BR (2) 752.
791 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).
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. 794

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794 This new information about residents at Fountain Court comes from Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...”, Blake, XXXIX (2005), 78-99.
P. 757 fn
To the record of the burial of James Blake from Bunhill Fields Indexes in Somerset House ADD:
According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis & Carol Garrido’s excellent “William Blake’s final resting place”, pp. 96, 98), “James Blake [Age] 71 years [was Brought from] 7 Cirencester Place [and buried in a Grave] 11 feet [deep] [E&W] 52..53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

P. 758
APPENDIX III
Blake Accounts
Separate Accounts
ADD:
In June 1788 Blake received fifty guineas for the apprenticeship of Thomas Owen.

P. 758
After “October 1797” ADD:
Perhaps this paid for Flaxman’s copies of America (S), Thel (S), Europe (N), Urizen (K), and Visions of the Daughters of Albion (S), bound together, which would have cost £2.2.0 at the prices of his 1793 Prospectus.
Catherine Blake was bequeathed £20 in February 1829 in the Will of her brother-in-law Henry Banes.

Sir Thomas Lawrence’s copy was sold in 1978

See 25 March 1823.

1788 For the apprenticeship of Thomas Owen £ 52.10. 0

£260.16.8

£455.10.0
P. 811
Accounts: Payments to Catherine 1827-31
1829 From Will of Henry Banes  £ 20. 0. 0
1827-1831  £ 224.15. 0
1782-1831  £2,043.19.5

P. 811
Under 1782-1827, for “£1,880.15.11" READ:
£1,933.5.11

P. 811
Under “1782-1831", for “£2,023.19.5" READ:
£2,076.9.5

Appendix IV
Engravings by and after Blake, 1773-1831

P. 814
To “Morning [and Evening] Amusement” ADD footnote 795

P. 815
To “Robin Hood & Clorinda” ADD footnote 796


William Blake and His Circle
Captions

To “The Fall of Rosamond” ADD footnote

P. 821
ADD:
1810 “Carfax Conduit” [?Blake] 1 Blake Blake
Spring

P. 822 fn
Before “‘Compositions in Outline’” ADD:
According to the New Monthly Magazine, II, 12 (1 Jan 1815), 557, “Mr. FLAXMAN has finished a series of compositions in outline from Hesiod’s Works, which will be engraved by Mr. J. Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor”, and

Pp. 829-845
Appendix VI
According to the Biography Database 1680-1830 (three CDs), there were printed accounts of non-poetical men named William Blake and of others in the poet’s circle which supplement the information in BR (2), particularly in

Manier”, in the round, 8” in diameter, cost “4 Schillinge im Preis” (p. 337).


William Blake and His Circle
Captions

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).


“Blake, of ‘Change Alley, [was] a jocose and excellent man, now deceased, who employed much of his time and means to kind offices to others ... who appears to have been intimate with [William] Sharp”. “The idea of engraving it [the portrait of Sir William Curtis after Sir Thomas Lawrence]
originated in the respect which Blake entertained” for Curtis and Sharp.  

“William Staden Blake” was a trustee for Richard Smith’s charity in the Parish of St Mary Woolnoth.  

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°  


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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Copy of the Poll for a Citizen for the City and Liberty of Westminster (London: The Booksellers of London and Westminster, 1749), 211.

**Poulterer (1749-78)**

The Will of William Blake, Poulterer, of St James, Middlesex, was dated 13 November 1778 (Prerogative Court of Canterbury Prob 11/1047).

**Aldersgate Street (1765-1800)**

William Blake, of Aldersgate Street, appears in the Transactions of the Society Instituted at London, for the Encouragement of Arts, Manufactures, and Commerce ... (1783, 1786-1800) <Biography Database>. He is plainly the same as the Warehouseman (fl. 1765-1800) at this address. “Blake and Paxton Warehousemen and Manufacturers of Morocco-Leather 15, Aldersgate-street” and “Blake William Barrister 15, Aldersgate-street” are listed in Holden’s Triennial Directory (London, 1799), 63.

**Mercer (1767-70)**

William Blake, Mercer, at Bartholomew Close, is listed in Kent’s Directory for the Year 1767, ... 1768, ... 1769, ... 1770. This may be William Staden Blake [engraver], who completed his apprenticeship as a Clothworker in 1767 and is listed as an engraver at Bartholomew Close in 1772. <Biography Database>
Stationer’s Company Apprentice (1772)
William Blake was apprenticed at the Stationer’s Company on 8 April 1772. (The poet was apprenticed to the Stationer’s Company on 4 August 1772.)

Victim of Theft (1773)
Robert Kipling, porter, was convicted at the Old Bailey on 21 April 1773 of stealing books from William Blake and sentenced to transportation. 801

Of 62 Portland Place and Danesbury House (c. 1774-1852) 802
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”. 803 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. 804 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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802 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”.
803 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.
804 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”.805

“William Blake, Esq. F.R.S. &c of Portland Place” made four “original Sketches” which were engraved on wood by H. White representing Izaak Walton’s Fishing-House and the Pike-Pool, Staffordshire, for Izaak Walton & Charles Cotton, *The Complete Angler “Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists”* (London: John Major, 1824), according to the book’s Descriptive List of Embellishments (pp. xlv-xlvi).


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805 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 Ortíz* 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.

William Blake and His Circle
Captions


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 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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807 *An Alphabetical List of the Members ... of the Athenæum* (London: William Clowes, 1826), 21, lists “Blake, William, Esq., F.R.S. F.G.S.”

808 This could be the William, son of Allen, labourer, and Elizabeth Blake, christened 18 Jan 1755, who was apprenticed as a needlemaker in 1770 (*BR* (2) 831, 841).
leases of two houses in Knightsbridge <Lincolnshire Archives>. He may have been the father of Charles Blake who was apprenticed to a vintner in 1752 (BR (2) 840).

**Husband of Thief (1777)**

Eleanor Blake, wife of William Blake and servant of Edward Shugar, was convicted at the Old Bailey on 2 July 1777 of the theft of linen and clothing from her employer and sentenced to be **branded and imprisoned for 6 months**.

**Victim of Theft (1778)**

Thomas Turner and William Walker were indicted at the Old Bailey on 29 April 1778 for stealing silver, linen, and clothing from the house of William Blake on 16 February at 1 A.M. and were found **not guilty**.

**Thief of Paper (1778)**

Mary Pearce and William Blake, apprentice to Henry Baldwin of Holborn, were convicted at the Old Bailey on 3 June 1778 for stealing from Baldwin on 30 May 19 reams and 18 quires of writing paper (value £10) intended for [Samuel] Johnson’s [edition of the] *Poets*. Blake was found guilty and sentenced to **“Navigation for 3 Years”**, Pearce, who betrayed him because he was “so great a villain”, was found **not guilty**. The stolen paper was sold to Mr Kettle, Chandler in Union Court, Holborn. Blake was out of his [7 year] time as an apprentice in 1776, suggesting that he was born about 1755.
William Blake and His Circle
Captions

Accused of Stealing Eels (1782)
William Blake and William Kercheval were indicted at the Old Bailey on 4 December 1782 for stealing on 8 November a basket (1s) with “one hundred lampern eels” (5s) from James and Stephen West and were found not guilty because the Wests could not identify the 11 eels which were left.

Accountant (1783)
“Mr. William Blake” was the “Principal Clerk of Old Annuity Pell Office”, according to The Report of the Commissioners Appointed to Examine, Take and State The Public Accounts of the Kingdom (London: Cadell and Davies, 1783), 371.

Accused of Stealing Bread (1784)
William Blake and Robert Walker were indicted at the Old Bailey on 15 September 1784 for stealing 12 loaves of bread (3s 6d) on 22 July and selling 6 of them to Ann Gafney, who was indicted for receiving stolen goods; all three were found not guilty.

Grocer (1784)
William Blake, grocer, of 28, Whitecross Street, is listed in Bailey’s British Directory (1784) <Biography Database>.

Tin Plate Worker and Watch Case Maker, of 75, Whitechapel Road (1784-90)
William Blake, No. 75, Whitechapel Road, listed without profession in Bailey’s British Directory (1784), is plainly the William Blake, Tin Plate Worker and Watch Case Maker, of
75 Whitechapel Road, London, listed in Bailey’s British Directory (1785) and in Wakefield’s Merchant’s and Tradesman’s General Directory for London (1790) (as Watch Case Maker of 28 White Cross Street) <Biography Database>. He must be distinct from the William Blake, Watchmaker, Grocer, and Haberdasher of 28 Cross Street, Cripplegate (1786-87) and the watchmaker of 5 Steyning Lane (1776-87) and the William Blake who was apprenticed as a watchmaker (1796).

**Auctioneer (1784-1823)**

William Blake, auctioneer and broker of Croydon, Surrey, is listed in Bailey’s British Directory (1784) <Biography Database> and in the same place as Auctioneer, Appraiser, House Agent, Cabinet Maker, Upholsterer and Surveyor with insurance at the Sun Life Insurance Office (1823).

**Classical Scholar (c. 1785)**

“William Blake”, almost certainly not the poet, wrote his name repeatedly in an 18th Century manuscript translation of Sophocles’ *Ajax* with learned notes in English, Latin, and Greek.809

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809 See Michael Phillips, pprenticed as a needlemaker in 1770 (abeth Blake, chr, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet) and G.E. Bentley, Jr, *Blake*, XXXI (1997), 65-67 (the handwriting is not the poet’s).
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. 810

Of Lincoln’s Inn (1790)
The marriage settlement of William Blake of Lincoln’s Inn and Mary Nash, Spinster, of Surrey was made in 1825 <Hertfordshire Archives>.

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810 Couples named William and Mary Blake had sons christened William on 26 June 1785 at St Lawrence, Poutney, on 15 Feb 1790 at St Andrew, Holborn, on 6 July 1792 at St Mary, Whitechapel, on 11 June 1798 at St Mary St, Marylebone, and on 8 Oct 1801 at St George in the East, Stepney, inter alia.
Add footnote to “the Lawyer W. Blake ...[of] Bedford Row”\footnote{See 1810 below.}

**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
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)

Gave a Testimonial for a Thief (1797)
William Blake gave a good character to William Wood who was convicted at the Old Bailey on 26 April 1797 of the theft of cloth (£10) and sentenced to death.

Murdered (1797)
John Christie was indicted at the Old Bailey on 26 April 1797 for shooting and killing on 29 March William Blake, a seaman in a press-gang, which was attempting to press Christie. He was convicted of manslaughter and sentenced to 1 year imprisonment in Newgate and 1s fine. The inquest had said that the killing was justified homicide.

Publican, Victim of Theft (1797)
On 16 November Elizabeth Moore stole 6 pewter pots (7s 6d) from William Blake who kept The Star (public house) at 31, Aldersgate Street; the pots bore his name. She was
sentenced at the Old Bailey on 6 December 1797 to be transported for 7 years.

**Tortoise-shell Case-maker (1799)**

“Blake William *Tortoise-shell Case-maker* 87, Goswell Street” is listed in *Holden’s Triennial Directory* (London: W. Holden, 1799), 63.

**Accused of Receiving Stolen Property (1802)**

William Blake of Angel-alley, Bishopsgate Street, was indicted at the Old Bailey on 13 January 1802 for knowingly receiving stolen property but was found not guilty.

**Banker Victim of Embezzlement (1802, 1804)**

Daniel Trinden, clerk to William Blake, William Sansome, and Thomas Postlethwaite, City of London bankers, was indicted on 28 April 1802 at the Old Bailey for embezzlement from them but was acquitted.

Robert Hibbert (22), clerk to the same firm, was convicted on 16 May 1804 at the Old Bailey for stealing drafts, etc., from them and was sentenced to be transported for 7 years.
Accused of Breaking, Entering, and Theft (1802)
William Blake, Elizabeth Blake, 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 -- 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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812 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.

813 There were watchmakers named William Blake at 28 Cross Street, Cripplegate (1768-87), at 87 Goswell Street (1805), and at 5 Steyning Lane (1776-87), and a boy named William Blake was apprenticed to a watchmaker (1796); see BR (2) 840-843.
Intoxicated Bath Thief (1805)
William Blake (age 35) 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), 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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814 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).
815 This hide-thief corresponds to no William Blake recorded in BR (2).
Batchelor of Ratcliffe Highway (1810)
The Will of William Blake, batchelor, of Pennington Street, Ratcliffe Highway, Middlesex, was probated in July 1810 (National Archives, Kew). For descendants of James Blake, Timber Merchant of Ratclif (d. 1754), see BR (2), xxxi.

Lawyer of Bedford Row (1810)
The Will of William Blake of Bedford Row, Middlesex, was dated 26 November 1810 (Prerogative Court of Canterbury Prob 11/1567). For other details of William Blake, lawyer, see BR (2), 843.

Banker (d. 1810)
The death “In Hatt-on-garden, [of] William Blake, Esq. banker, in partnership with Sampson, Blake, and Postle[h]waite, Lombard-Street”, was reported in European Magazine, and London Review (June 1810) and in New Annual Register (1811), 174 (“Wm Blake, esq. banker”, died 29 May 1810).

Fisherman and Thief (1812)
William Blake (45), 816 a fisherman, and Joseph Darke (23) were convicted at the Old Bailey on 18 April 1812 for stealing a bushel of coals (1s) from a barge; Blake was sentenced to 7 years transportation and Darke to 6 months in the House of Correction and a fine of 1s. Blake said, “I was rowing a west country barge out of Pool.”

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816 This fisherman could be the William, son of William and Elizabeth Blake, who was christened on 8 May 1768 or the William, son of Richard and Mary Blake, christened on 22 May 1768 (BR (2) 831).
Of 22 Pitfield Street, Witness (1813)
William Blake of 22 Pitfield Street\textsuperscript{817} 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)\textsuperscript{818} 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.

\textsuperscript{817} 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 (\textit{BR} 832).

\textsuperscript{818} 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 (\textit{BR} (2) 832).
William Blake and His Circle
Captions

Assisted a Patrol to Catch a Thief (1817)
At the trial at the Old Bailey of 19 February 1817 William Blake was said to have helped to arrest David Ferguson (25), who, with James Cotton, was convicted for theft; Ferguson was sentenced to death.

Witness (1821)
William Blake was a witness at a trial at the Old Bailey on 10 January 1821.

Victim of Hat Theft (1821)
Thomas Johnson was indicted on 11 April 1821 at the Old Bailey for stealing a hat (5s) worn by William Blake but was acquitted.

Of Islington and Pentonville (1821-27)
The Sun Fire Office insured William Blake, Gent, at 3 High Street, Islington (1821-22), at 6 Brunswick Terrace, White Conduit Fields, Pentonville (1823-24), at 8 Upper Islington Terrace (1826), and at 17 Claremont Terrace, Pentonville (1827) <Guildhall Library>. By 1831 he was bankrupt, according to Law Advertiser, IX (1831).

Driver of Edmonton Coach and Witness (1822)
William Blake, driver of the Edmonton coach from London to Enfield, was a witness at a trial at the Old Bailey on 1 April 1822. He is probably the coachman who was a beneficiary of the will of Rebekah Bliss (1819) of Enfield.

Stabbed (1822)
George Vellum was indicted at the Old Bailey on 23 October 1822 for stabbing with intent to kill William Blake (a
boy), who with other boys had been fighting with Vellum but was found not guilty.

**Shopman and Witness (1822)**

William Blake, shopman to Mr Aldus of Berwick Street (probably a pawnbroker), was a witness in a trial at the Old Bailey on 4 December 1822.

**Custom House Agent (1823)**

"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) 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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819 The pickpocket does not correspond to any William Blake in *BR* (2).
**Thief, Age 16 (1827)**

William Blake (16) 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**


**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.”

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820 The waistcoat thief does not correspond to any William Blake in BR (2).
Captions

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 exclusively” is altered to “exclusively yours”. I take it that T.H. Cromek’s source was the Gentleman’s Magazine version and that consequently his version has no authority.

P. 867
To end-note 39 at the end ADD: The quotation from Hayley’s letter of 11 June 1802 about
“The kind indefatigable Blake” is also given in the Anon. review in *The Literary Chronicle*, No. 213 (14 June 1823), 369-370.

P. 869
Delete end-note 96

P. 869
To the end of endnote 97, ADD:
It is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon)”, *Athenaeum, 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

\textbf{P. 873}

\textbf{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”.

\textbf{P. 874}

\textbf{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,}

\textsuperscript{822} 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)
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
cases in Serbian.

P. 21

Under "Audio Books" Add:


P. 22

ADD:

"Blogs"


P. 24

Under "Calendars" ADD:


P. 25
Under "Coffee Mugs" ADD:

p. 27

Under "Jewelry" ADD:

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

**P. 36**

**Posters**


**Readings and Singings**


**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:

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<th>Year</th>
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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
General Books.\textsuperscript{823} Note that the Kessinger editions below are mere digital reprints, with, as they admit, frequent defects. I have seen none of these reprints and confess my initial incredulity about some of them, such as the four separate publications of 18-44 pages into which Emily Hamblen’s *On the Minor Prophecies of William Blake* (1930) has been divided. However, as each has an International Standard Bibliography Number assigned to it, I take it that they were not only advertised but published.

\textsuperscript{823} The author is often given as “William Blake, Jr. Ph.D.”, but it is not clear whether the oddity originates with the publisher or with the agency such as Google Books which is reporting it.
P. 66

Table 4 / Doctoral Dissertations by Year ADD as appropriate

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<td>2010</td>
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</table>

P. 68

After "sequence of a book is lost" ADD:

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

P. 85

After "But not much more." ADD:

One of Blake’s largest paintings, an inn-sign made in 1812 for Chaucer’s Tabard or Talbot Inn in Southwark, was
for the first time identified and reproduced in 2010. 824 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. 825 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. 826 This increases by a third the number of Blake’s miniatures which have been reproduced.

---


825 Blake’s known miniatures are

Mrs Hayley (1801) <Butlin #346> untraced and unreproduced

Johnny Johnson (1802) <Butlin #347> Mary Barham Johnson

George Romney (self portrait) (1801) <Butlin #348> untraced

George Romney (self-portrait) (1801) not in Butlin untraced and unreproduced

William Hayley (1801)

William Cowper (after Romney) (1801) <Butlin #353> Misses Cowper

William Cowper (after Romney) (1801-4) <Butlin #354> Ashmolean

Thomas Butts (1801?) <Butlin #376> British Museum Print Room

Thomas Butts Jr (1809) <Butlin #377> British Museum Print Room

Mrs Butts (1809) <Butlin #378> British Museum Print Room

William Blake and His Circle
Captions

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).827 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:

827 Mark Crosby & Robert N. Essick, “’the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, *Blake*, XLIV, 2 (Fall 2010), 52-72.
-- but never of the poet

**below, for "his brother James (1784) READ:**
his brother James (1784, 1788)

**after "his brother John (1788)" ADD:**
, but apparently “The poet himself never voted”, 828 though he was eligible to do so. This negative evidence has been used to reinforce the argument that Blake was aloof from practical politics, despite the fiery political strain in his writings and drawings.

However, Blake *did* vote, in 1790.829 Perhaps his political activism should be re-appraised.

**Madness**

A good many of Blake’s London contemporaries might have said, as Richard Twiss did, “I Suppose the man to be mad” (13 Sept 1794), and indeed he was reported to have been confined in a madhouse.830 Students of Blake have been accustomed to conclude that the charge of madness was as absurd as the charge that he was confined in a madhouse.

But there is good evidence that “William Blake” was mad. Coroners’ juries found that William Blake was a lunatic who had committed suicide in 1778 (by hanging), in 1783 (by drowning), in 1792 (by hanging), and in 1799 (by drowning).831 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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828 *BR* (2), 736, I am sorry to say.
829 See the Addendum to *BR* (2), 59.
831 See the Addenda to *BR* (2).
2274

William Blake and His Circle
Captions

Bodley  MARGINALIA: The Mystical Intititations; or, Hymns of Orpheus, tr. Thomas Taylor (1787)

Essick, Robert N.  LETTER: 7 Aug 1804

TABLE OF WATERMARKS

J W

Letter of 7 Aug 1804

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 (probably copied by its owner A.G. Dew-Smith from copy F in the British Museum Print Room), marked “F” (?for “Facsimile”), were

832 See the note to the letter below.
833 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.834

COPY R
HISTORY: (1) “Almost certainly”835 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

834 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.

835 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.
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


For Children: The Gates of Paradise
COPY F
HISTORY: Perhaps “Blake’s Engravings” for which Flaxman paid 4s in October 1795836 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

836 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
Captions

6,522, for £6.15.0 <see under Catalogues>

An Island in the Moon
(?1784)
EDITION


Jerusalem
EDITION


“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]837 R.N. Essick

837 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.
1800 September 12
HISTORY: (2) Acquired by 1885 by B.B. Macgeorge.\textsuperscript{838}

1800 November 26
HISTORY: (2) Offered in Quaritch’s \textit{Catalogue of Works in European Philology and the Minor European Languages} (1879), Lot 12,893, for £52.10.0;

\textit{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.

\textsuperscript{838} It was first(?) printed in the account of “The collection of Blake’s works in Mr. Macgeorge’s possession” in Thomas Mason, \textit{Public and Private Libraries of Glasgow} (Glasgow: Thomas D. Morison, 1885), 291-293.
EDITIONS

*The Marriage of Heaven and Hell* [F] (London: [Camden Hotten, 1871]. <BB #99>

In Very Important New Books (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for Original Editions of Blake’s Works.

NOTICE.—Mr. Hotten has in preparation a few facsimile copies (exact as to paper, printing – the water-colour drawings being filled in by an artist) of the ORIGINAL EDITIONS of the Books written and Illustrated by WILLIAM BLAKE. As it is only intended to produce – with utmost care – a few examples of each work, Mr. Hotten will be glad to hear from any gentleman who may desire to secure copies of these wonderful books. The first volume, “MARRIAGE OF HEAVEN AND HELL,” 4to, is now being issued, price 30s, half morocco ... [quotation from Charles Lamb]

No other facsimile was issued in this series.

In Quaritch’s *New Catalogue of Miscellaneous Works* (1876), Lot [16,078], the [Camden Hotten] facsimile was dated “1871”, “Only 100 copies of this facsimile were printed, and of these only 25 copies were coloured.”

REVIEW

Anon., *North American Review*, CVIII, 223 (April 1869), 641-646 (with two others) (the Camden Hotten facsimile was “made from a fine copy in the possession of Lord Houghton” [F]; “the artist by whom the hand-work in the facsimile was executed has lately died”)

(Paris,\textsuperscript{839} 1922) C. (Paris: Chez Claude Aveline, 1923\textsuperscript{840}) ...
\textit{<BB, BBS>}

In Swedish

A murky black-and-white reproduction of Copy D with facing transcriptions and no other added text besides the 2010 title page.


\textit{Milton A Poem}
(1804[-1811])


\textsuperscript{839} Not “Charlot” (a publisher, not a place), as in \textit{BB #111B}.

\textsuperscript{840} The title page is dated “MCMXXIII”, but the colophon (p. 65) says it was printed “a Abbeville, le XXX Novembre MCMXXII”.

Captions


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

<BBS pp. 338-341>

(F1) (1) Sold by §Puttick and Simpson, 3-4 July 1863 ("Blakiana, The Life of William Blake in MS., extracted from Allan Cunningham, with curious plates, drawings, and scraps") for £15.15.0;841 (2) Offered in Bernard Quaritch, Catalogue of Books (1864), Lot 6,521 <see under Catalogues> including “14 portraits of the artist; his friends and contemporaries” (among which is “THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE”) and the huge “Canterbury Pilgrims” print; (3) Offered in Bernard Quaritch, Catalogue of Works on the Fine Arts (October 1883), Lot 10,252, for £80; (F4) At the George C. Smith sale at Parke-Bernet, 2 Nov 1938, Lot 28, Europe (c) pl. 1 (called “The Ancient of Days” (D) in BB) sold for $300; (F5) Sold by A.E. Newton at Parke-Bernet, 16 April 1941, Lot 130, for $175

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841 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\textsuperscript{842}); (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.\textsuperscript{843}

The Pickering [Ballads] Manuscript
(\textit{?}after 1807)
EDITIONS


Poetical Sketches
(1783)
FACSIMILE PAGES

In copies K-L, P, U, gatherings H-K have been replaced in very persuasive type-facsimile,\textsuperscript{844} complete with long “s” (ſ) and ligatures for “ct”, “fl”, “flh”, “fli”, “flk”, “fl”, “fl” and “fl”. 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-feeming” for “honest-feeming” on p. 65 (“Samson”) of the facsimile.

\textsuperscript{842} BB suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

\textsuperscript{843} The information about the history after 1941 derives from the owner via R.N. Essick, “Blake in the Marketplace, 1997”, \textit{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.

\textsuperscript{844} In copy P, only gatherings I-K are in facsimile.
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**


**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”, who signed the

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first fly-leaf ...


*Songs of Innocence and of Experience* (1794[-1831])

**COPY G**

(1) Copies G and N were listed in *A Catalogue of Books in All Classes of Literature ... Offered for Sale by Bernard Quaritch* (London, 1860), 320, Lot 5400, "2 vols. in 1, 4to, 40 most remarkable engravings, half red morocco, uncut, £8.10s" bound up with *The World Turned Upside Down* (1822); (2) after the leaves of Copy N were separated, copy G was offered by Quaritch in *A New Catalogue of English Books ... October 1875*, Lot 9,426* (small octavo, "15 plates of 17 poems ... 

Will of James Stanier Clarke or in that of his widow. The identification of the Blake collector as the son of J.S. Clarke therefore seems implausible. He is probably Robert Henry Clarke (1818-1906), son of Henry and Margaret Clarke, baptised March 1818 at Manchester Square Wesleyan Church, St Marylebone, recorded as "clerk in stationers" in the 1881 census, buried Jan 1906 at Camberwell Old Cemetery, near his wife Harriet (1812-98), who was buried in Nov 1898, aged 86.
printed in colours on thick paper, on one side only, hf. calf”, with a list of the poems, £25).

**Songs** pl. 2 (frontispiece to *Innocence*) and pl. 4 (“Introduction” to *Innocence*)

**DESCRIPTION:** Three drawings on 3 leaves, described in Quaritch (below) as

A PROJECTED WORK: Original Designs (considerably different from the published engraving):

‘Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:’ --  

5 verses of 4 lines each, on 1 leaf  

The Shepherd, a frontispiece 1 " [Songs pl. 4 ("Introduction")]

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**

§ *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 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

*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**  


**Section B**  
**COLLECTIONS AND SELECTIONS**  

Blake’s Works Reprinted in Conventional Typography  
Before 1863

1828  
§“The Lamb.” *Wesleyan-Methodist Magazine*, LI (1828), 425  
1839

1845

1861

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


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])


A unique, very Blakean watercolour “Title Page by Wm 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). It omits America, Europe, Song of Los, On Homer, and “Little Tom”.

846 The complete set of Muir facsimiles was offered by John Windle, March 2010; the prices and dates here derive from an inventory, presumably by Gibbs, which accompanies the volume.
REVIEW
Anon., *Athenaeum*, No. 3153 (31 March 1888), 410
(*Europe* “has been facsimiled in an admirable manner” by Muir; “Blake could not possibly have understood what he wrote, and probably did not intend to mean anything”)

The First Book of Urizen  [B] Facsimiled by Wm. Muir ... (1888)

REVIEW
Anon., *Athenaeum*, No. 3170 (28 July 1888), 137

*For the Sexes: The Gates of Paradise* (F)


§*Helvedts Proverb* [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
boys, while in 1828 the boys follow the girls.\textsuperscript{847}

§ *Infant Joy & The Blossom.* ([No place]: Cherub Press, 1981) Miniature book 5.2 x 6.0 cm, 4 pp., 240 copies.\textsuperscript{848}


§ *Izabrana Dela [Selected Works].* Tr. \textit{Dragan Purešić}. (Belgrade: Plato, 2007) In Serbian


§*Poeme si Gravuri: Poems and Gravas [sic].* Ed. \textit{Cicerone}

\textsuperscript{847} Details of the prints were first reported in R.N. Essick, “Blake in the Marketplace 2011”, \textit{Blake}, XLIV (2011), 26-27.

\textsuperscript{848} The information derives from R.N. Essick, “Blake in the Marketplace 2010”, \textit{Blake}, XLIV (2011), 131.

Fenton, “Introduction”.

C is a digital reproduction of the 1911 edition.


§*Poesie.  (Novare: De Agostini, 2005])  I Tesori della Poesià in Miniatur 9 cm, 344 pp. In Italian


Songs of Innocence and [of] Experience with Other Poems.
William Blake and His Circle
Captions


REVIEW of 1866

Anon., North American Review, CVIII, 223 (April 1869), 641-646 (with two others)

*Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions. (Orlando: Flying Horse Editions, University of Central Florida, 2009) 2 octavo-size paper covered “volumes” (13.9 x 19.4 cm), within a huge hinged double clam-shell box (132.5 x 37 cm), 33 copies printed, $1,950

The text-volume entitled *William Blake. Songs of Innocence and of Experience (1794): A Note on Production consists of Anon., [introduction] in the third person (pp. 5-8) and Michael Phillips, “A Note on Production” (pp. 9-34), with sections on “Relief Etching” (pp. 18-22), “Printing the Facsimile” (pp. 23-24), “Ink” (pp. 25-26), “Paper” (pp. 27-30), and “Wrappers” (p. 31), most of it “abstracted” (p. 33) from his “The Printing of Blake’s America a Prophecy”, Print Quarterly, XXI, 1 (March 2004), 18-26. It is largely based on John Jackson [& William A. Chatto], A Treatise on Wood Engraving (1839). The plates were printed by “Dennis Hearne at Flying Horse Editions”.

The facsimile “volume” consists of a folded unmarked leaf with string through three stab-holes plus 18 unsewn reproductions (pl. 1, 3, 8, 12, 16-19, 24, 29, 33, 37-38, 42-43, 46-47, b) printed mostly in yellow ochre or grey (pl. b).

REVIEW

Robert N. Essick, Blake, XLIV, 3 (Winter 2010-2011), 104-110 (with another) (an important review; “it is
certainly a handsome object”

Illustrations by Vojtěch Domiátol.


“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)


William Blake and His Circle
Captions


The same works were named and a quotation from Charles Lamb added in A List of Books Published by Chatto and Windus (n.d.)851 and in Chatto & Windus List of Books (Oct 1876),852 omitting the Lamb quotation.


850 Note that the erroneous singular “Vision” is found in both the Chatto & Windus List and in Works by William Blake.

851 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.

852 Bound with [William Hurrell Mallock], The New Republic (London: Chatto & Windus, 1877) <Harvard> and other Chatto & Windus publications. It does not appear in A List of Books Published by Chatto & Windus (May 1874)
This seems to be the *Works by William Blake*, reproduced from copies of Blake’s poems in the British 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.853 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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**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.

**BLAIRE, Robert**

*The Grave*  
(1805)

*William Blake’s Watercolour Inventions in Illustration of THE GRAVE by Robert Blair. Edited with Essays and a

**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)


**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**

Part III
COMMERCIAL BOOK ENGRAVINGS

Section A
ILLUSTRATIONS OF INDIVIDUAL AUTHORS


It includes reproductions of “proof” impressions of all Blake’s prints save the title page.


Includes full-size reproductions of Blake’s 22 engravings.

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854 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, \textit{Prints ... After Fuseli} (1994).

855 In 2010 for the first time I record contemporary references to separately issued prints by Blake.


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 1808-1830857
1808
Anon., “List of Works Recently Published”, under Poetry, Eclectic Review, IV, Part II (Oct 1808), 950 <Harvard>
A Catalogue of the ... Library of John Leigh Phillips, Esq. deceased ... Sold by Auction, by Messrs. Winstanley & Taylor

857 The sale records specify Blake, 12 or 13 engravings or etchings, Schiavonetti, quarto, and £2.12.6 for both 1808 and 1813 editions unless otherwise noted. The quarto is sometimes qualified as “Royal” (Eclectic Review, Edinburgh Review), “atlas” (Ackermann 1815, 1816, 1818, 1828), “elephant” (Ackermann 1815, 1816, Eastburn 1818, 1822, M. Carey 1818, Ackermann 1821-1822, 1824), or large elephant (Ackermann 1818). These sale records were omitted from Blake (2010) for lack of space.
17 October 1814 + 8 days (Manchester, 1814) <Harvard>, Lot 1400 (1808, £1.18.0 to Brook)

**Catalogue of Books** for 1815 (R. Ackermann, 1815) listed 1808 “proof impressions of the plates, atlas 4to, £3.13.6 – A few copies only left of this edition”

*A Catalogue of a Miscellaneous Collection of Books, New and Second Hand, on Sale, at the Prices Affixed, by John and Arthur Arch, No. 61, Cornhill, London, 1815* <Bodley>

*Thomas Edwards Catalogue* (1815) Lots 218, 527 (1808)

“Mr. Ackerman Begs Leave to solicit the Attention …”, list of publications added to William Warden, *Letters Written on Board His Majesty’s Ship the Northumberland, and at Saint Helena; in which The Conduct and Conversations of Napoleon Buonaparte, and His Suite, during the Voyage, and the First Months of his Residence in That Island, Are Faithfully Described and Related*. Third Edition (London: Published for the Author by R. Ackerman, 1816) <Michigan>

(“First Edition, with proof Impressions of the plates. Atlas 4to. Boards, 3l. 13s. 6d. N.B. A few Copies only left of this Edition.”)

*An 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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Note that Ackermann had plainly purchased not only the copperplates and copyright but the remainder of the copies of the 1808 edition.
Captain [105x651]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.


NEWLY RECORDED TITLE

European Magazine

(1803)


The oval frontispiece of “GEORGE ROMNEY, ESQ.,” engraved by William Ridley of Romney’s self-portrait probably derives from Blake’s miniature copied from it for
Hayley, not from Romney’s original (then belonging to Hayley, now in the National Portrait Gallery, London). The evidence is persuasively laid out by Mark Crosby & Robert N. Essick, "‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804", *Blake*, XLIV, 2 (Fall 2010), 52-72.

**FLAXMAN, John**

*Compositions from ... Hesiod*

(1817, 1870)

**NEW LOCATION:** Pierpont Morgan Library

**Advertisements, &c**

Anon., “Literary Intelligence”, *Scots Magazine and Edinburgh Literary Miscellany*, LXXVIII (May 1816), 373-374

**HAYLEY, William**

*Ballads*

(1805)

**SALES OF ALL FOUR BALLADS**

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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859 Advertisements are included only when they specify “engraved by J. Blake”.

by W. Hayley, plates, 4 parts Chichester, 1802” (Evans, 13s).
Sotheby, sale of the library of Albert George Dew-Smith (collector and photographer, 1848-1902), Lot 197 (29 Jan): “Blake (W.) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impression of the plates, green morocco extra, g.e. Chichester, 1802” (£9 to Jones); perhaps this is the Essick copy in green morocco, all edges gilt.

HAYLEY, William

The Life of George Romney
(1809)

Ordinary copies of Hayley’s Romney (1809) have a printed spine-label reading “LIFE | OF | G. ROMNEY | - | HAYLEY” <Essick Collection>, but the one on large-paper copies reads: “HAYLEY’S | LIFE | of | ROMNEY | Illustrated | WITH | TWELVE PLATES | BY | CAROLINE WATSON.” <Essick Collection>, though she engraved only 7 of them.

NEWLY RECORDED ENGRAVING AFTER BLAKE

In Caroline Watson’s frontispiece of three self-portraits of Romney, the small oval one at bottom representing Romney wearing a hat is probably copied from Blake’s lost miniature (see Mark Crosby & Robert N. Essick, “’the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, Blake, XLIV [2010], 64).

HAYLEY, William
The Triumphs of Temper
(1803, 1807)

1807 The two versions of The Triumphs of Temper dated 1807, each called the “Thirteenth Edition”, are typographically identical except for the title pages. The one without the Blake prints is the Second State of the Thirteenth Edition, not a new edition.

MALKIN, Benjamin Heath
A Father’s Memoirs of His Child
(1806)

EDITION
§([Charleston, South Carolina]: Nabu Press, 246 pp. ISBN: 9781178413212

REES, Abraham
The Cyclopædia
(1802-20)


### A Cumulative Table

<table>
<thead>
<tr>
<th>Location</th>
<th>Cover</th>
<th>Colour of Edges</th>
<th>Colour of Endpapers</th>
<th>Inscription for Gift or Diary&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Colour of Sleeve-case</th>
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<td>S P Warren</td>
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<tr>
<td>National Library of Wales 1 (1824)</td>
<td>in red</td>
<td>with blue, pink and orange</td>
<td>Fortuny</td>
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William Blake and His Circle
Captions

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<td></td>
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a 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.

b 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.

c In Cambridge Copy 6, the boards and spine are decorated in gilt with a red title label on the spine.

d Essick Copy 1, acquired from Douglas Cleverdon, is described in Geoffrey Keynes, Blake Studies (Oxford, 1971), 144.

e The Essick copy is bound in dark red morocco, with gilt and blind decorations and “REMEMBER | ME” on the spine; Essick is fairly certain that it is a publisher’s binding.

f The Harvard (Houghton) copy, reproduced on-line, shows the cover of
William Blake and His Circle
Captions

dark red pebble grain cloth.
  g The Huntington copy lacks pp. 153-160.
  h It is inscribed “W.M. Rossetti from Swinburne 1878”.
  i 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.
  j 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.
  k National Library of Wales Copy 3 comes from the library of Francis William Bourdillon (1852-1921), poet, literary scholar, and bibliographer, of Midhurst, Sussex.
  l 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.
  m Victoria University Copy 1 (formerly R.N. Essick’s) lacks pp. 73-74 (f. E1).
  n 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
William Blake and His Circle
Captions

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 Revoluted Negroes of Surinam*

(1796, 1806, 1813)

Blake’s engraving of “The Skinning of the Aboma Snake” was copied in *A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World Many of Which Are Now First Translated Into English Digested on a New Plan by John Pinkerton ... Illustrated with Plates*, Vol. XIV (London: Longman, Hurst, Rees, Orme, and Brown and Cadell and Davies, 1813), at p. 257. <Victoria University in the University of Toronto>
VIRGIL

*The Pastorals*

(1821)

REVIEWs

Anon., “New Books Published in February”, *Monthly Magazine*, LI, 351 (1 March 1821), 167 (“highly pleasing and instructive”)

Anon., *European Magazine and London Review*, 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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863 The issue title calls it *The London Review and Literary Journal.*


**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”) †


§*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.
William Blake and His Circle
Captions

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
William Blake and His Circle
Captions

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.”) †
Lackington, Allen, and Co’s General Catalogue of Books, for the Year 1815 (1815) <Huntington>, Lot 119 (“finely printed, with curious plates, designed and etched by Blake”, £2.2.0)

Librorum Impressorum, qui in Museo Britannico Adservantur, Catalogus, VII (Londini, 1819), not paginated <New York Public Library> (“YOUNG (EDW.) D.D. ... The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797”) †

§E. and A. Evans, Bookseller’s and Printseller’s Catalogue (London, 1820) (Lot “421 Blake (Wm.) Illustrations of Young’s Night Thoughts, 4to. Bds. 30s. – 1797” and “566 Young’s Night Thoughts, with numerous fine plates by William Blake, fol. bds. 11. 1s. - - -- 1797””) †


[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>

William Blake and His Circle
Captions

(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>


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, 11. 11s. 6d. – 1797”)

Catalog von Kunstsachen und Büchern welche in der Anstalt für Kunst und Literatur (R. Weigel) in Leipzig vorrätig oder durch dieselbe besorgt werden, part 7
William Blake and His Circle
Captions

(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. 864

PART IV
CATALOGUES AND BIBLIOGRAPHIES

1843 February 21
Sotheby Catalogue of the Second Portion of the Extensive

864 The advertisement was pointed out to me by my friend Mark Crosby. Ads for Bowyer’s edition of Hume’s History of England in The Oracle for 13-14 Jan and 6 Feb were already recorded.
**Singularly Curious and Valuable Library of Thomas Jolley, Esq. F.S.A. Containing The First Division of ... The Early English Poets ... (1843) <Huntington>**

Lot 336 is “Blake (William) Poetical Sketches Privately printed, 1783 * * Contains King Edward the Third, a Drama.” [6d to the dealer Rodd] This may be copy Q, though it could equally well be K, M, or V-Y.865

The catalogue was discovered by R.N. Essick in 2010 while browsing in the Huntington stacks.

**1864**

**Bernard Quaritch, A Catalogue of Books ... (1864) <Harvard>**

6,521 “BLAKIANA.” MS life of Blake “extracted from Cunningham’s Lives ... ILLUSTRATED with numerous specimens of his works ... including 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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865 Copy & is the newly recorded copy owned by Essick.
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
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]
“Goliath and David meeting” [Butlin #457]
“The King of Babylon moving to Hell” [Butlin #467]
“The Whirlwind, Ezekiel’s Vision” [Butlin #468]
“The Woman caught in Adultery” [Butlin #486]
“Abraham about to sacrifice Isaac” [Butlin #109] with, around the margins, heads of [various] [Butlin #84]

40 sketches from “the Tatham collection”, “in pencil or chalk (two or three of them washed in colours) with MS. inscriptions by Frederic[k] Tatham; mounted on 23 leaves of cardboard, and enclosed in a portfolio, hf. red morocco” [Butlin #79, 81, 96-97, 103, 150, 177, 205, 211, 218, 228, 339, 369-373, 592, 598-599, 622, 643, 678, 756, 759, 788-789, 792-796, 816, 819, 824, 830-832, 834, R10] plus Mrs Blake, “a Face in the Fire” [Butlin #C2] and 4 Wedgwood proofs, £36

“Joseph of Arimathea Among the Rocks of Albion” [L], (1773), “this is one of the Gothick Artists ...”, 10” x 5 ½”, £4

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 “Mrs COWPER | Mother of the Poet” in Vol. I, at p. 4] £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
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

866 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.
867 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
10,259 Gilchrist (1880) £1.15.0.
12,295 Descriptive Catalogue [F], “green morocco extra, from Beckford’s Library, £10.10s.”
13,842 Drawings from the Butts collection, Comus, Paradise Lost, the Bible, £1,200
13,843 Tatham collection, 40 drawings on 23 leaves, £36
13,844 “Joseph of Arimathea” [L], £4
13,845 Thel [J] bound with Visions [G], £85
13,846 “Chaucer’s Canterbury Pilgrims” (1810), 37 x 22”, £7.10.0
13,847 45 engravings “from the Flaxman collection”, £3.16.0
13,848 Gilchrist (1880) £1.15.0.

1890 April 23-May 1
Sotheby, Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq., 23 April-1May 1890

The Thomas Gaisford, whose bookplate is in America (B), Thel (C), Europe (E), Urizen (C), Poetical Sketches (N), Innocence (H), Songs (M), Visions (I), and Young’s Night Thoughts (1797) (coloured copy G) is not the Greek scholar (1779-1855), as in the BB index, but his son with the same
name (b. 1816).868

1983


For Addenda, see his “Blake in the Marketplace, 2009”, *Blake*, XLIII, 4 (Spring 2010), 148.

1991


For Addenda, see his “Blake in the Marketplace, 2009”, *Blake*, XLIII, 4 (Spring 2010), 148.

2008 January 26-April 26


2008 November 14-2009 February 14

§Blake’s Shadow: William Blake and His Artistic Legacy – Exhibition at


REVIEW &c


2009 April 20-October 4

*Martin Myrone*, ed. *Seen in my Visions: A DESCRIPTIVE

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 Lubbuck, “William Blake: The art of a ‘lunatic’? In 1809, an exhibition by William Blake was derided by critics and buyers alike. At the Tate’s revival of that show, Tom Lubbuck explains just how wrong they were”, Independent [London], 27 April 2009 (Largely about Robert Hunt’s review)
*Alexander Gourlay, Blake, XLIII, 3 (Winter 2009-2010), 96-100 (The exhibition “is no more successful than the original in communicating Blake’s ideas”)
§Andrew Lambirth, Art Book, XVII, 2 (2010), 73-74

2009 September 11-2010 January 3

REVIEWS\textsuperscript{869} &c

William Blake and His Circle
Captions

*Evan Mantyk, “Blake’s Anti-Atheism on Display at Morgan Library”, Epoch Times, 10 Sept 2009, on-line


Pierpont Morgan Library Media Preview, on-line, 10 Sept 2009 (includes Charles Ryskamp’s gifts)


*Barbara Hoffman, “He’s hellbent on purgatory”, New York Post, 11 Sept 2009 (“there’s a helluva lot of hell at the Morgan”)

*Evan Mantyk, “Blake’s Anti-Atheism on Display at Morgan Library”, Epoch Times, 10 Sept 2009, on-

the Promenade [N.Y.], Sept 2009; Selectism, Sept 2009; MHNA: The Murray Hill Neighborhood Association Newsletter, Autumn 2009; Week, 22 Dec 2009; *Anon., NY Art Beat [2010]; artcalendar.com, date unknown; Artlog, date unknown; *Anon., Art Wolf.com, date unknown; ExploreLI.com, date unknown; L Magazine, date unknown; MBO, date unknown; nycgo.com, date unknown.
William Blake and His Circle
Captions

*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


*Anon.*, *AO Art Observed™*, 17 Sept 2009, 5 pp., on-line


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

William Blake and His Circle
Captions

**Anon.**, “Blake Illuminations At Morgan”, *Northport Journal*, 8 Oct 2009


**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


**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”)


**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
2009 September 12-2010 January 3

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

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.)


“Pod-casts on-line” in video and audio of the exhibition (still photos) and symposium were recorded in “Blake in Our time: A Symposium Celebrating the Future of Blake Studies & the Legacy of G.E. Bentley, Jr.” at the E.J. Pratt Library of Victoria University in the University of Toronto.

The symposium part consists of
Karen Mulhallen. “Welcome and Introduction.”
Robert N. Essick. “Collecting Blake.” (About great collectors of the past, not about his own major collection.)
Joseph Viscomi. “Recovering the Earliest Versions of Blake’s Oddest Book.” (About the Song of Los.)
Mary Lynn Johnson. “Blake’s Pictures at ‘The Salterns’ and How Captain Butts Challenged his Sister’s Inheritance.”
Angus Whitehead. “Blake & George Cumberland’s ‘Pocketbooks’.”
Dennis Read. “Disputing the Sins of His Father: Thomas Cromek contra Gilchrist.”
Mark Crosby. “Blake’s Seal.” (The images with which he sealed his letters.)
Susanne Sklar. “The Mouth of a True Orator: Jerusalem’s Operating Instructions.”

PART V
BOOKS OWNED BY WILLIAM BLAKE THE POET
Newly Recorded Title

ORPHEUS
Mystical Initiations
Tr. Thomas Taylor
(1787)
TITLE PAGE: THE | MYSTICAL INITIATIONS; | OR, |
HYMNS | OF | ORPHEUS | TRANSLATED FROM THE ORIGINAL | GREEK: | WITH A PRELIMINARY DISSERTATION | ON THE | LIFE and THEOLOGY of ORPHEUS; | BY | THOMAS TAYLOR. | [Greek motto] | LONDON, PRINTED for the Author, | And sold by T. PAYNE and Son, at the Mews-gate; L. | DAVIS, Holborn; B. WHITE and Son, Fleet-street; and | G. NICHOL, Strand, 1787.870

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)871 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

870 My transcription derives from the copy in the Rylands Library, University of Manchester, via Eighteenth Century Collections Online, not from the copy in Bodley.
871 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 proficients in abstruser literature”); Monthly Review, LXXIX (Aug 1788), 133-142.

APPENDIX
BOOKS OWNED BY THE WRONG WILLIAM BLAKE in the years 1770-1827

NEW ENTRY
BIBLE
(1780)
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”.872 Let us assume charitably that they are by one of the host of contemporary individuals named “William Blake” or “W. Blake”.873

PART VI
BIOGRAPHY AND CRITICISM
BOOKS AND ARTICLES ABOUT BLAKE

Adams, Hazard, Antithetical Essays in Literary Criticism and Liberal Education (1990) <BBS>

Chapter 4, “Revisiting Reynolds’s Discourses and Blake’s Annotations” (pp. 184-198), reprinted from Blake in his Time, ed. R.N. Essick & Donald Pearce (1978) (pp. 128-144), was revised and reprinted in his Blake’s Margins: An Interpretive Study of the Annotations (2009), 105-138.

873 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.

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).


REVIEWS

Jason Whittaker, Zoamorphis: The Blake 2.0 Blog online [16 Feb 2010] (“there is nothing that is specifically new or innovative”, but it is useful on the context)
Shirley Dent, Times Literary Supplement, 2 July 2010, pp. 26-27 (with another) (it is his “close and unswerving attention to what Blake has to say” that makes the book “so rewarding”)


The attack in the *Cheltenham Examiner*, 4 Sept 1839, assumes that the new edition of Blake’s *Songs* is “a fair specimen of what ‘Swedeborgianism’ truly is”. A reply by A Swedenborgian is in the issue for 8 September, but it does not
point out “that Swedenborg and his doctrines are in no degree answerable for the fantasies and absurdities of Blake”, whose “childish” poems should be called “Songs of Silliness and Diseased Perception”.


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

Anon. “Britain’s Tate unveils mislaid Blake etchings.” Yahoo! News Canada, 11 Jan 2010, on-line.

The Tate “unveiled Monday eight ‘powerful’ etchings by ... William Blake, which lay undiscovered for decades before turning up at a second-hand book-sale” “tucked away inside a railway timetable in a box of books.” It was bought by the Tate for £441,000 with the help of the Art Fund. The vendor “has asked to remain anonymous”. They will be “on public display” at the Tate in July and will then “travel to the Pushkin
State Museum of Fine Art in Moscow in November 2011 for the exhibition of William Blake and British Visionary Art.”

Anon. [Miss Flaxman]. “John Flaxman, Esq. P.S. R.A.” Gentleman’s Magazine, XCVII, 1 (March 1827), 273-276; (May 1827), 472. An obituary consisting mostly of a list of monuments. “His illustrations of Hesiod were made after his return to England. The original drawings remain in the possession of his sisters; and engravings from them, by W. Blake, were published in 1816” [i.e., 1817] (p. 273).


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).


It consists of entries from Wikipedia.

Anon. “William Blake; The Illustrator of The Grave, &c.”

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


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.


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.


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”)


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”.)


**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.)


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


REVIEW


REMEMBRANCE


NEWSLETTER

Anon. “Conferences in Oxford ... and in Toronto.” P. 151. (“Blake, Gender, and Sexuality in the Twenty-First Century” is organized by Helen Bruder and Tristanne Connolly, 15-16 July 2010, at St Aldate’s Church Oxford” and “Blake in Our Time”, organized by Karen Mulhallen, “will celebrate the future of Blake studies and the legacy of G.E. Bentley, Jr., on 28 August 2010 at Victoria University in the University of
Toronto”.

Blake: An Illustrated Quarterly
Volume XLIV, Number 1
(Summer [20 July] 2010)

*G.E. Bentley, Jr, With the Assistance of Hikari Sato for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2009.” Pp. 4-48. (The 269 previously unrecorded references to Blake before 1863 helped swell the Checklist to fill the whole issue, and even so the Introduction was severely curtailed, some entries were conflated or postponed, and the customary “Addenda and corrigenda to Blake Records, 2nd ed. (2004) … now appear on the journal’s web site. They will be updated yearly” [p. 4]. The most remarkable discovery [by David Alexander] is the apprenticeship record [1788] of Thomas Owen to William Blake [p. 5].)

Blake: An Illustrated Quarterly
Volume XLIV, Number 2
(Fall [November] 2010)

*Mark Crosby & 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

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**

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

**REVIEWS**

James Rovira. Review of the exhibition of “Michael Phillips and the Infernal Method of William Blake. Cornell Fine Arts Museum, Rollins College, 12 September 2009-3 January 2010.” Pp. 110-111. (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


It was published in her 2007 book.

William Blake and His Circle
Captions

  Apparently derived from her thesis.

  A philosophical consideration of Blake and John Locke.

  The prints are from Small Book of Designs.

  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].)
2  Richard C. Sha.  “Blake and the Queering of Jouissance.”  Pp. 40-49.  (About “jouissance, meaning enjoyment” [p. 40], i.e., masturbation.)
4  **Elizabeth C. Effinger.** “Anal Blake: Bringing Up the Rear in Blakean Criticism.” Pp. 63-73. (“much of his work invites us to get cheeky with Blake” [p. 72].)
7  **Helen P. Bruder.** “’Real Acting’: ‘Felpham Billy’ and Grayson Perry Try It On.” Pp. 97-115. (About the Pickering Manuscript and Felpham; Perry is a “peerless transvestite” [p. 97].)
8  **Tristanne Connolly.** “’Fear not / To unfold your dark visions of torment’: Blake and Emin’s Bad Sex Aesthetic.” Pp. 116-139. (Tracy Emin is an artist and poet.)
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.
12  **David Fallon.** “’By a False Wife Brought to the Gates

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874 A “tranny” is apparently a transvestite.

13  **Mark Crosby.**  “‘No Boys Work’: Blake, Hayley and the Triumphs of (Intellectual) *Paiderastia.*”  Pp. 199-208. (About Hayley teaching boys such as the sons of the Earl of Egremont and E.G. Marsh, as well as Blake.)


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) 4º (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.


An extract from Burdett’s *William Blake* (1926) *<BB>*.

The wood engraving of “Death’s Door” (11.3 x 17.4 cm), signed “L. Chapon” (i.e., Léon Louis Chapon [1836-1918]), is not noted in BB.875

The work seems to consist of individually paginated chapters first issued separately.


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.


§Chapman, Wayne K. “Blake, Swedenborg, and A Vision:

A Case for Recombinate Influence.” Chapter 7 (pp. 154-185) of his Yeats’s Poetry in the Making: Sing Whatever Is Well Made. (Basingstoke: Palgrave Macmillan, 2010)


Serbian


“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).


§Dent, Shirley. “Iniquitous Symmetries: Aestheticism and Secularism in the Reception of William Blake’s Works in
William Blake and His Circle
Captions

Books and Periodicals during the 1860s, 1870s, and 1880s.” Warwick Ph.D., 2000. xi, 308 leaves, an E-book.


A biography.


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.)

Estonian


“Emersonian self-reliance, when read through this Blakean lens, needs serious consideration ...” (p. 91).


William Blake and His Circle
Captions

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.


REVIEWS, etc of 1863


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., “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., *Illustrated London Magazine*, N.S., XXIV (1867), 19-28 <Bodley> (mostly paraphrase)


See his translation of Vizije (1972).


* 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])

“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)

“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
Blake. (1930) <BB #1780>

It was published in separate chapters as


They were bought for £441,000 with the aid of the Art Fund.


§*Interfaces*

Number 30 [Paris]

“*Blake Interpestif / Unruly Blake*”

Ed. Jean-Marie Fournier & Maurice Géracht

(Spring 2010)

Jean-Marie Fournier. “Presentation.”


Michael Phillips. “‘printing in the infernal method’.” Pp. 21-34.


Pierre-Yves Courdert [i.e., Coudert]. “Enclosure and


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.


Cv Visual Arts Research


“Whereas *Milton* concerns itself with the annihilation of authorial Selfhood, *Jerusalem* ... *focuses* on the self-annihilation of the reader” (p. 175).


**Jones, John H.** "Printed Performance and Reading The
William Blake and His Circle
Captions


“Through self-annihilation, Blake attempts to undo the oppression of monologism” (p. 9).


§Kamzevski, Danko. “Paradoks u poeziji Viljema Blejka [Paradox in the Poetry of William Blake].” Koraci [a Magazine for Literature, Art and Culture], XLIV, 5-6 (June
2010), 157-164. In Serbian
On the relationship between the language of paradox and the language of poetry, especially in “The Tyger” and The Marriage of Heaven and Hell.


“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”.

A revised version of her essay in Blake in the Orient.

§Koljević, Nikola. “Aktuelna rec u Blejkovom delu [The
Word Actual [contemporary] in Blake’s Work.” *Književne Novine*, LVII (Dec 1957), 5. In Serbian


On the context of Lucy Hooper’s poem.


**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, one of Sweden’s foremost art critics, argues
that gold in the illuminated books is, in M.H. Abram’s sense, both mirror and lamp. Contrasting the use of gold in a medieval illumination on the one hand and in an early painting by Ingres on the other, Malmberg shows that gold often does not have symbolic meaning in Blake’s works (he adduces the gold in Jerusalem pl. 59 design, where the Daughters labour at wheels, “Terrible their distress”), but is there for its own sake, its own existence, and that, while it may have symbolic meaning at times, there are important places where gold=gold.


Well-informed, cautious, and judicious.


“Part One:

“Every Minute Particular is Holy’: Materials.”

1 Robert N. Essick. “Collecting Blake.” Pp. 19-34. (A
masterful survey of the “symbiotic relationship” between Blake collecting and Blake scholarship.)

2  *Joseph Viscomi. “Two Fake Blakes Revisited; One Dew-Smith Revealed.” Pp. 35-78. (A brilliant demonstration that *America* (B) pl. 4, 9 were photolithographic facsimiles [not fakes] made between 1874 and 1878 by A.G. Dew-Smith [1848-1903], an admirable photographer and commercial lithographer, and each marked by him “F” [for facsimile?] to perfect his copy.)

3  *Joyce H. Townsend & 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
William Blake and His Circle
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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”


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.)


William Blake and His Circle

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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.


William Blake and His Circle
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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?”


On Blake’s “prophetic politics” as seen in *America, The Book of Los*, and *Jerusalem* (pp. 174-175).


Donoghue, James Simpson, and Nicholas Watson. (Kalamazoo Medieval Institution Publications, Western Michigan University, 2010)


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.


Quinney, Laura. William Blake on Self and Soul.
William Blake and His Circle
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“Blake’s psychology of subjectivity is astute, innovative, and complex” (p. xi).

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”)


Wayne C. Ripley. “Introduction: Editing Blake.” 35 paragraphs. (“The first task of every editor has been to remediate” Blake’s work. Many of the contributors to the volume “have ... worked as project assistants to the Blake Archive and received their graduate training from its editors”.)


Justin Van Kleeck. “Editioning William Blake’s *VALA/The Four Zoas.*” 83 paragraphs. (A responsible, reliable, and judicious summary of the problems in editing Vala.)

W.H. Stevenson. “The Ends of Editing.” 48 paragraphs. (“In all this, the editor must keep his head above water” [¶48].)

*Rachel Lee & 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,** *William Blake and the Cultures of Radical Christianity* (2007) Published by 2009 as an E-book

**REVIEWS**


Ariel Hessayon, *English Historical Review*, CXXIV, 506 (2009), 195-196 <Blake (2010)§> (“a careful and
balanced reconstruction of an important aspect of Blake’s world’’
§John Ruff, *Christianity and Literature*, LIX, 2 (2010), 347-351


**REVIEW**

§Christopher Burdon, *Literature and Theology*, XXIII, 4 (2009), 481-482


§Rowland, Christopher. “”Would God that all the Lord’s

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.


Concerns “William Blake’s creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle.”


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


The poets represent Islam, Hinduism, Buddhism, and Christianity.


*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


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.)


*Philippa Simpson. “Lost in the Crowd: Blake and London in 1809.” 30 paragraphs (Some of Blake’s ideas about the “Rubbish of the Continent brought here by Ignorant Picture dealers” [“Public Address”, Notebook p. 24] were shared by other artists.)
*Konstantinos Stefanis.* “Reasoned Exhibitions: Blake in 1809 and Reynolds in 1813.” 26 paragraphs (About retrospective catalogues such as Blake’s *Descriptive Catalogue* and the British Institution’s *Catalogue of Pictures by the Late Sir Joshua Reynolds Exhibited by the Permission of the Proprietors in Honour of the Memory of that Distinguished Artist and for the Improvement of British Art* [London, 1813]. “Descriptive catalogue” was the current term for what the French called *Catalogue Raisonné* or Reasoned Catalogue.)

All the papers were given at the symposium “Appealing to the Public: William Blake in 1809”, Tate, Sept 2009.


“Illuminated Poems” consists of reproductions on glossy paper of (1) Blake’s America copperplate fragment877 with one

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877 The Contents page says that the America copperplate “etched in 1893
sentence of text saying that “Now, in 1947, an experimenting poet [Ruthven Todd] and two artists [S.W. Hayter and Joan Mirò] 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.879 He has written a full account of Blake’s method that will be printed in a technical magazine”.880


An interview: “If Blake had been my age in the 1970s, he would have been on the punk scene, without a doubt.”


[i.e., 1793]” is in “the Rosenwald Collection in the Library of Congress”. Note America (1947), Foreword by Ruthven Todd (1947) <BB #8>.
878 S.W. Hayter, New Ways of Gravure (1949) is partly about Todd and Miró.
William Blake and His Circle

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A comic book or “graphic novel”.


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


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).

“Huxley steers a surprising course back to Blake as a catalysing figure” (p. 43).
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Foreword by Nelson Hilton.


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


Tom Dunne. “Introduction: James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”


Margaret W. Lind. “‘Glowing Thoughts on Glowing Canvas’: James Barry’s Venus Rising from the Sea.”


Asia Haut. “Barry and Fuseli: Exile and Expulsion.”


John Barrell. “Reform and Revolution: James Barry’s Writings in the 1790s.”

Liam Lenihan. “History Painting and Aesthetics: Barry and the Politics of Friendship.”


William L. Pressly. “Crowning the Victors at Olympia: The Great Room’s Primary Focus.”


David G.C. Allan. “’A Monument to Perpetuate His Memory’: James Barry’s Adelphi Cycle Revisited.”
CUMBERLAND, George
Lewina The Maid of Snowdon, A Tale
(1793)
A Poem on the Landscapes of Great-Britain
(1793)

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

Sam Smiles & Simon Shaw-Miller. “Preface.”


William Vaughan. “Samuel Palmer’s Hounsditch Days.”


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.”


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.”

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STEDMAN, John Gabriel (1744-1797)
Soldier of Fortune

§Senior, Emily. “’Perfectly Whole’: Skin and Text in John Gabriel Stedman’s *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam.*” *Eighteenth-Century Studies*, XLIV, 1 (2010), 39-56.
APPENDIX

ADDENDA AND CORRIGENDA

P. 30
To “in the Gothic manner” ADD FOOTNOTE:881

P. 48
To the added footnote account of Blake’s apprentice Thomas Owen, after “no other detail).” ADD:

He may be the Thomas, son of William and Mary Owen, who was born on 11 Nov 1775 and christened on 1 Dec 1775 at St Botolph Without Aldersgate. A note on RootsChat.com, which I have not been able to verify, says that this Thomas Owen was an historical engraver who died in 1851. In June 1788 he would have been 12½, somewhat young to begin his apprenticeship.

R.N. Essick, “Blake in the Marketplace 2010”, Blake, XLIV (2011), suggests that the hand of Thomas Owen may be found in the anonymous prints dated October 1790 to March 1791 in C.G. Salzmann’s Elements of Morality [tr. Mary Wollstonecraft] (1791):

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, and his sometime partner “James Parker N. 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.

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882 *BR* (2) 736, 742.
883 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

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.

P. 204
To “Mr. Weller,” ADD FOOTNOTE:

P. 262
For “’Grave’”, “amongst”, “and I hope” READ:
Grave ... among ... & I hope

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884 The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.
885 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.
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.¹ Bainbridge called here some time ago, in my absence, for M.ʳ Hewitsons Copy of the Grave. My wife, not knowing I had sent it to you, gave him one: so that M.ʳ Hewitson’s copy has been returned to you. I received 1.1.0 of Cap.¹ Bainbridge: the other Guinea was paid by M.ʳ Hewitson. RHC.⁸⁸⁷

P. 306

⁸⁸⁷ Transcript by T.H. Cromek in Princeton University Library. Under “Newcastle-upon-Tyne” in the Grave subscription list there were 7 names, including “Mr. Thomas Bewick” and “Middleton Hewitson, Esq.”
ADD:

Cromek wrote to Thomas Bewick in Newcastle on 24 December 1810:

I must now make my most grateful acknowledgements for your exertions in collecting the money for Blair’s Grave. I am really ashamed that your fellow Townsmen should have trespassed so much on your patience and time.888 …

[Postscript] The Plate of the Canterbury Pilgrimage is advancing & will be ready for Publication next winter. M. Schiavonetti’s Etching will be finished by Mr Bromley & myself. I think you have one Book of The Grave left. If you have pray present it to your Son with my Respects. —889

P. 370

ADD:

In his pocket-book for Saturday 3 June 1820, George Cumberland wrote that his son “Sydney came 12 oclock [illeg.]. Went to see Blake – also to Surgeons college to introduce [?him] to Mr [William] Clift –‘ the distinguished curator of the Hunterian Museum at the Royal College of Surgeons in Lincoln’s Inn Fields and to discuss Clift’s purchase of a fossil.890

888 Of course the trespasser was Cromek.
889 Manuscript transcript by T.H. Cromek in Princeton University library.
890 The information about this Cumberland pocket book entry derives from Angus Whitehead, “‘Went to see Blake – also to Surgeons college’: Blake and
To “we are all partakers of the divine nature” – In this by the bye Bl: has but adopted an ancient Greek idea—Qy of Plato?”. ADD FOOTNOTE.  

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.¹

P. 496
For “has produced” READ: produced

Pp. 496-497
Delete “the patron ... at any rate” and for “a few” READ: A few

P. 497
George Cumberland’s Pocketbooks”, pp.172-186 in Blake in Our Time, ed. Karen Mulhallen (Toronto, Buffalo, and London , 2010). It seems likely to me that the person being introduced to Mr Clift was not Blake (pace Whitehead) but Cumberland’s son Sydney, who often acted as his father’s agent in London.

891 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.”
For “the Earl” **READ:**
the Earl of Egremont

**P. 497**
After “James Ferguson of Tynemouth” **ADD FOOTNOTE:**\(^{892}\)

**P. 638**
For “It is difficult ... Blair designs” **READ:**
T.H. Cromek wrote that at the British Museum “I looked over Blake’s “Urizen” – a very mad work. It is the first part only and does not contain the subject which I have by him, and which I was told by M.\(r\) \(William Edward\) Frost \(1810-77\) A.R.A forms one of the illustrations.” (Manuscript in Princeton University Library.)

**P. 740**
After “John Blake of 32 Hog Lane was a Breaches-maker” **ADD:**
who voted in 1780 (for Fox), 1784 (for Hood and Wray), and 1788 (for Hood).\(^{893}\)

**P. 750**
Residences
After “didn’t like it.”” **ADD:**
In 1803-1804 Blake’s landlords and house-mates at 17 South Molton Street, a fashionable address, were Captain John


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 Françoise”. Martin retired to France in 1821 (the business became Martin & Stockham in 1821-25) but returned to 17 South Molton Street in 1826-1830.894

P. 758
After “4[s] –’3s” 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 1785-1815895

894 See Angus Whitehead, “Mark and Eleanor Martin, the Blake’s French Fellow Inhabitants at 17 South Molton Street, 1805-21”, Blake, XLIII (2009-10), 84-95.
William Blake and His Circle
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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 1814.896

P. 839 ff.
Appendix VI: “My Name is Legion: for we are many”
Table III: Miscellaneous References to “William Blake” in London, 1740-1830

Abbreviations
(ll) = 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).

896 Gentleman’s Magazine (Sept 1814); European Magazine, LXVI (Sept 1814), 277; Monthly Magazine, XXXVIII (1 Oct 1814), 283 (reading “in ‘Change-Alley” for “At Malden, Essex”), New Monthly Magazine, II (1 Oct 1814), 276 (“At Malden, W.S. Blake, esq. of London”).
ADD:

Of St Thomas Hospital
He was one of the Governors Takers-In of Patients in St Thomas Hospital, 24 June 1758 (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
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
by the Marine Society to serve at sea (II).

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 (II).

ADD:
Porter (1784)
William Blake, Porter, of Castle Street, St Martin’s-in-the-Fields, voted in 1784 for Hood and Wray (II).

ADD:
Coachman (1788)
William Blake, Coachman, of Sutton Street, St Anne, Soho, voted in 1788 for Hood (II). He may be the Coachman who benefited from the will of Rebekah Bliss (d. 1839).

ADD:
Gardener (1788)
William Blake, Gardener, of St Margaret, Westminster, voted in 1788 for Townshend (II).
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 (II).

ADD:
Rioter (1798)
William Blake was found guilty on 1 April 1798 of Assault and Riot (II).

ADD:
Lunatic and Suicide (1799)
The coroner’s jury determined on 6 July 1799 that William Blake drowned himself when lunatic and distracted (II).

ADD:
Seaman (1801)
The will (PCC) of William Blake, seaman of H.M. ship Heroine was proved 27 January 1800 (II).

ADD:
Seaman (1802)
William Blake, a boy of Drury Lane, was recruited to Service at Sea on 1 January 1802 (II).

ADD:
Captions

**Will Proved (1802)**
The will (PCC) of William Blake of St James, Clerkenwell, was proved on 8 May 1802 (II).

**ADD:**

**Of Sunbury Place (1803)**
The will (PCC) of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 (II).

**ADD:**

**Carpenter (1807)**
The will (PCC) of William Blake, Carpenter, of Croydon, Surrey, was proved on 11 September 1807 (II).

**ADD:**

**Pauper (1807)**
William Blake, age 64, a pauper, was in the workhouse on 27 March 1816 (II).

**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).