

William Blake and His Circle:
A Checklist of Publications and
Discoveries in 2010

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FOR JAPANESE PUBLICATIONS

Editors' notes: Illustrations to the checklist are available in the online version of the article, which is also fully searchable <<http://www.blakequarterly.org>>.

Addenda and corrigenda to Blake Records, 2nd ed. (2004), now appear online. They are updated yearly in conjunction with the publication of the checklist.

Blake Publications and Discoveries in 2010

Voting

William Blake's father, James, voted in 1774, 1780, and 1784, his brother John voted in 1784 and 1788, and his partner, James Parker, voted in 1788 and 1790,¹ but apparently "the poet himself never voted,"² 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 1790.³ Perhaps his political activism should be reappraised.

Thomas Owen

Thomas Owen, the boy whom Blake took as an apprentice in June 1788,⁴ was probably born in 1775. His possible work under Blake's direction on the plates for Salzmann's *Elements of Morality* (1790-91) is examined by Robert N. Essick (see Salzmann in Part III).

The non-English languages recorded for Blake studies in 2010 are Croatian, Danish, Estonian, French, German, Greek, Italian, Japanese, Macedonian, Norwegian, Polish, Portuguese, Romanian, Serbian, Slovenian, Spanish, and Swedish. In addition, note the number of works published abroad in English: in Denmark, Germany, India, and Japan.

1. *BR*(2) 736, 742.

2. *BR*(2) 736, I am sorry to say.

3. See the addendum to *BR*(2) 59, online.

4. See the addendum to *BR*(2) 48, online.

Record for	Books, ⁵ including	Editions and Catalogues	Essays, including	Reviews	
<i>BB</i>	1,406	573	254	3,218	595 ⁶
<i>BBS</i>	1,010	354	123	4,069	177
Misc. ⁷					1,951
1992-93	54	21	15	279	62
1994	50	16	5	234	84
1995	56	22	12	239	74
1996	37	14	10	160	136
1997	75	29	11	135	178
1998	69	32	6	233	59
1999	46	21	3	235	71
2000	73	13	12	152	56
2001	57	23	13	181	175
2002	52	26	6	208	45
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	6	139	79
2006	110	48	11	237	41
2007	118	70	17	336	100
2008	193	68	54	330	107
2009	122	32	30	621	239
2010	180	78	13	313	78
Totals	3,832	1,474	615	11,677	4,435

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 seem to be Kessinger Publishing, Nabu Press, and General Books.⁸ Note that the Kessinger editions are mere digital reprints, with, as they admit, frequent defects. I have seen none of these reprints and confess my initial incredulity about some, 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 ISBN assigned, I take it that they were not only advertised but published.

5. The books include reprints.

6. One hundred reviews in *BB* were published before 1863.

7. The miscellaneous sources include the Essick collection, the online versions of the *Times* [London] and the *New York Times*, reviews in *Philological Quarterly* (1925-69), and reviews in *Blake* before 1992, when I began reporting reviews in this checklist.

8. The author is often given as "William Blake, Jr. PhD," but it is not clear whether the oddity originates with the publisher or with the agency such as *Google Books* which is reporting it.

Blake's Writings

The most exciting discovery was the copy of *The Mystical Initiations; or, Hymns of Orpheus*, translated by Thomas Taylor (1787), with annotations newly identified as Blake's by Philip and Joseph Cardinale.⁹ This provides a short but fascinating marginalium by Blake and extensive markings of the text, chiefly underlining. The learned and tendentious Platonist Thomas Taylor has been fairly reliably associated with Blake in anecdotes¹⁰ and more speculatively as a major source for his ideas.¹¹ The discovery of Blake's annotations to the *Hymns of Orpheus*, the only direct evidence that he had read Taylor, will justify a new investigation of the association and connection of Taylor and Blake.

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.

The perennial popularity of *Songs of Innocence and of Experience* is demonstrated by newly recorded editions of 1988 (in Macedonian), 2009 (in Spanish), and 2010. And Blake's reviving reputation in the years before Gilchrist's epoch-marking biography is indicated by newly recorded printings of poems in 1839, 1845, 1861, and 1862.

Blake's Art/Commercial Engravings

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 2010.¹² Alas, under outdoor 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 some have been lost.¹³ Mark

Crosby and Robert 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 Romney* (1809).¹⁴ The evidence is so plain that it is difficult to understand why they were not identified long ago. This increases by a third the number of Blake's miniatures which have been reproduced.

Catalogues and Bibliographies

Newly recorded here are dealers' catalogues of 1843, 1864, 1878, 1879, and 1883 (2), which help to establish the provenances of numbers of Blake's works.

There were modest exhibitions in 2010 of Blake's works at the E. J. Pratt Library of Victoria University in the University of Toronto and at the Morgan Library and Museum. The Morgan's formidable publicity machine secured numerous reviews and notices.

Criticism, Biography, and Scholarly Studies

Two of the workhorses of Blake scholarship are worthily represented here in Robert N. Essick, "Blake in the Marketplace, 2009," and G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2009" (see *Blake* 43.4 and 44.1 in Part VI).

A surprising number of papers on Blake were published in collections of essays: in *Blake; Queer Blake*, ed. Helen P. Bruder and Tristanne Connolly; *Interfaces; Blake in Our Time*, ed. Karen Mulhallen; *Romanticism and Its Legacies*, ed. Ralla Guha Niyogi; *Editing and Reading Blake*, ed. Wayne C. Ripley and Justin Van Kleeck; and *Tate Papers*.

Among the more permanently valuable of these essays are Angus Whitehead's "Mark and Eleanor Martin, the Blakes' French Fellow Inhabitants at 17 South Molton Street, 1805-21" (see *Blake* 43.3 in Part VI) and his "'Went to see Blake—also to Surgeons college': Blake and George Cumberland's Pocketbooks" (see *Blake in Our Time*, under Mulhallen in Part VI). Whitehead is making wonderful discoveries about Blake's biographical context.

Two other essays in *Blake in Our Time* are particularly valuable. In 1983, Joseph Viscomi and Thomas V. Lange first reported that two prints in *America* (B) were not Blake's origi-

9. "A Newly Discovered Blake Book" (see Part V and *Blake* 44.3 in Part VI). The Taylor volume has been in the Bodleian Library since 1928.

10. *BR*(2) 414, 500, 530.

11. See especially George Mills Harper, *The Neoplatonism of William Blake* (Chapel Hill: University of North Carolina Press, 1961) and Kathleen Raine, *Blake and Tradition* (Princeton: Princeton University Press, 1968).

12. See Bentley, "Pictura Ignota," in Part VI.

13. 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)	<Butlin #348> untraced
William Hayley (1801)	Not in Butlin (see <i>BR</i> [2] 107); untraced and unreproduced
William Cowper (after Romney) (1801)	<Butlin #353> Misses Cowper
William Cowper (after Romney) (1801-04)	<Butlin #354> Ashmolean
Thomas Butts (1801?)	<Butlin #376> British Museum
Mrs. Butts (1809)	<Butlin #377> British Museum
Thomas Butts, Jr. (1809)	<Butlin #378> British Museum

14. "the fiends of Commerce" (see *Blake* 44.2 in Part VI).

nals but imitations¹⁵ so skillful that they had been taken as genuine by generations of Blake scholars. In his festschrift essay, “Two Fake Blakes Revisited; One Dew-Smith Revealed,” Viscomi demonstrates with his customary brilliance that the inserted plates are photolithographic facsimiles (not fakes) made between 1874 and 1878 by A. G. Dew-Smith (1848-1903) to perfect his copy. This is a fascinating conclusion to a bizarre story. In “William Blake and Chichester,” Morton Paley, following Thomas Wright (1929), argues plausibly that “the foundations of his [Blake’s] four-gated city [of Golgonooza] lay in Chichester.”

Red Herring

According to a “Thought du jour” in the *Globe and Mail* [Toronto] 13 Jan. 2010: L6, “‘There is no mistake so great as the mistake of not going on.’—William Blake.” This phrase is not used in Blake’s writings or conversations, and I do not know why it should be foisted on Blake.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2010) and those for previous years which are not recorded in *Blake Books*, *Blake Books Supplement*, and “William Blake and His Circle.” Installments of “William Blake and His Circle” are continuations of *Blake Books* and *Blake Books Supplement*, with similar principles and conventions.

Many of the entries below come from searches in December 2010 for “William Blake” and “2009-2010” in *Google* (7,470 works), *Google Books*, *Copac* (99 works), and *WorldCat* (684 works).

I have made no systematic attempt to record audio books¹⁶ and magazines, blogs,¹⁷ broadcasts on radio and television, calendars,¹⁸ CD-ROMs, chinaware, coffee mugs,¹⁹ comic books, computer printouts (unpublished), conferences, e-mails, festivals and lecture series, furniture, jewelry,²⁰ lectures on audiocassettes, lipstick, manuscripts, microforms, mosaics, movies, murals, music, notebooks (blank), pageants, perfor-

mances, pillows, playing cards, podcasts,²¹ poems about Blake, portraits, postcards, posters and pictures,²² recorded readings and singings,²³ refrigerator magnets, stained-glass windows, stamps (postage and rubber), stickers, sweatshirts, T-shirts,²⁴ tattoos, tiles, typescripts (unpublished), video recordings, and web sites.

I take *Blake Books* and *Blake Books Supplement*, faute de mieux, to be the standard bibliographical books on Blake,²⁵ and have noted significant differences from them.

The organization of Division I of the checklist is as in *Blake Books*:

Division I: William Blake

- Part I: Editions, Translations, and Facsimiles of Blake’s Writings
 - Section A: Original Editions, Facsimiles, Reprints, and Translations
 - Section B: Collections and Selections
 - Appendix: Writings Improbably Alleged to Be by Blake
- Part II: Reproductions of Drawings and Paintings
 - Section A: Illustrations of Individual Authors
 - Section B: Collections and Selections
- Part III: Commercial Book Engravings
 - Section A: Illustrations of Individual Authors
 - Section B: Collections and Selections
 - Appendix: Books Improbably Alleged to Have Blake Engravings
- Part IV: Catalogues and Bibliographies
- Part V: Books Owned by William Blake the Poet
 - Appendix: Books Owned by the Wrong William Blake in the Years 1770-1827
- Part VI: Criticism, Biography, and Scholarly Studies
 - Note: Collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted extensively to him are listed under the titles.

21. See the exhibition Remember Me!, under 2010 in Part IV.

22. Such as from Funky Love (see note 20, above).

23. For instance, *Fernand Péna, *Ode to William Blake* <<http://www.myspace.com/fernandpna>>.

24. Several T-shirts were available in 2010 at *Zazzle* <<http://www.zazzle.com>>.

25. Except for the states of the prints for Blake’s commercial book engravings, where the standard authority is Robert N. Essick, *William Blake’s Commercial Book Illustrations* (Oxford: Clarendon Press, 1991). Significant further details, especially about collations, are given in Roger R. Easson and Essick, *William Blake Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*, vol. 1: Plates Designed and Engraved by Blake (Normal: American Blake Foundation, 1972); vol. 2: Plates Designed or Engraved by Blake 1774-1796 (Memphis: American Blake Foundation, 1979); vol. 3 never appeared. The standard authority for prints issued separately is Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983).

15. Lange, “Two Forged Plates in *America* Copy B,” and Viscomi, “Facsimile or Forgery? An Examination of *America*, Plates 4 and 9, Copy B,” *Blake* 16.4 (spring 1983): 212-18, 219-23.

16. Such as Ross Woodman, *Jung and Blake* (Carpinteria [California]: Pacifica Graduate Institute, 2009); Stephen Critchlow, Robert Glenister, and Michael Maloney [readers], *The Great Poets: William Blake* (Naxos AudioBooks, 2007).

17. See *Zoamorphosis: The Blake 2.0 Blog*, ed. Jason Whittaker and Roger Whitson <<http://zoamorphosis.com>>.

18. Such as *\$Art of Imagination: William Blake* 2010 calendar (N.p.: Amber Lotus, 2009).

19. See William Blake: Comus with His Revellers coffee mugs, *Zazzle* <<http://www.zazzle.com>>.

20. At *ArtFire* <<http://www.artfire.com>>, seller Funky Love offered in 2010 barrettes, earrings, pendants or pins, and tie-pins.

Division II: Blake's Circle²⁶

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It does not include important contemporaries with whom Blake's contact was negligible or nonexistent, such as John Constable and William Wordsworth and Edmund Burke.

Reviews, listed here under the book reviewed, are only for works which are chiefly about Blake, not for those with only, say, a chapter on Blake. Note that *Blake Books* and *Blake Books Supplement* normally do not include reviews.

Research for this checklist was carried out particularly in the libraries of the University of Toronto and Victoria University in the University of Toronto, *Google Books*, *WorldCat*, and *Copac*, and, for works published in Japan, *CiNii* (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue, Komaba Library and the General Library of the University of Tokyo, and the National Diet Library.

I should be most grateful to anyone who can help me to better information about the unseen (§) items reported here, and I undertake to thank them prettily in person and in print.

For many kinds of favors I thank Noriaki Abe (Subun-So Book Store, Tokyo), Sandra Burgess (collections manager, Harriet Beecher Stowe Center), Professor Robert N. Essick,²⁷ Professor Alexander Gourlay, Sandra Ho (media relations manager, Morgan Library), Mary Lynn Johnson (for funky Blake jewelry), Sarah Jones (for superb fact-checking and editing), Stephen Massil, Dr. Jeffrey Barclay Mertz, Professor Morton Paley, Ivana Bancevic Pejovic (for a surprising number of works in Serbian), and Tom Simpson (rare book cataloguer, E. J. Pratt Library, Victoria University in the University of Toronto).

Symbols

* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say *Thel* or his illustrations to *L'Allegro*, the work is identified.

§ Works preceded by a section mark are reported on second-hand authority.

Abbreviations

BB G. E. Bentley, Jr., *Blake Books* (1977)
BBS G. E. Bentley, Jr., *Blake Books Supplement* (1995)

26. There is nothing in *Blake Books* and *Blake Books Supplement* corresponding to Division II.

27. Especially for his "Blake in the Marketplace, 2010" typescript, despite its distressing entries for "not in BB or BBS." Essick's discoveries were communicated to me in Dec. 2010 and printed in *Blake* 44.4 (spring 2011): 116-42.

Blake *Blake/An Illustrated Quarterly*
BR(2) G. E. Bentley, Jr., *Blake Records*, 2nd ed. (2004)
Butlin Martin Butlin, *The Paintings and Drawings of William Blake* (1981)
DAI *Dissertation Abstracts International*; note that now DAI online offers access to the entire thesis
ISBN International Standard Book Number

Works in Japanese

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 righthand column to those on the left. The pages are numbered from the righthand 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 in Part VI).

Works in Serbian

Note that the poet's names are given variously (e.g., Blejk, Blejka, Blejku, Blejkova, Blejkovom) because of the seven different cases in Serbian.

Division I: William Blake

Part I: Blake's Writings

Section A: Original Editions, Facsimiles, Reprints, and Translations

Table of Collections Addenda

BODLEIAN LIBRARY, MARGINALIA: *The Mystical Initiations; or, Hymns of Orpheus*, trans. Thomas Taylor (1787)
Oxford
Essick, Robert N. MS: Letter, 7 Aug. 1804

Table of Watermarks Addenda JW

Letter, 7 Aug. 1804 (see Letters, below).

America (1793)

Copy B

Binding: *America* (B, printed 1795), probably then lacking pls. 4 and 9, was stabbed through three holes 6.5 and 7.7 cm. apart apparently with *Europe* (C, printed 1794); *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, 12.9 cm. apart; it was presumably in this state, or possibly unstitched, when sold "unbound" in 1874; by 1878 it was "BOUND BY F. BEDFORD" in citron morocco and, after being bound thus, excellent photolithographic facsimiles of

pls. 4 and 9²⁸ (probably copied by its owner, A. G. Dew-Smith, from copy F in the British Museum), marked “F” (?for “Facsimile”), were tipped in at the appropriate places to perfect the copy.²⁹

Copy R

History: “Almost certainly”³⁰ this is the copy of Edward Vernon Utterson with 18 pls. “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)]; Quaritch offered it in Oct. 1883 for £36 (see Part IV) and in his *General Catalogue* (1886), lot 29489 (printed in blue, bound in half morocco, gilt edges), for £42.

The Book of Thel (1789)

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 Quaritch catalogues of Aug. and Oct. 1883 (see Part IV) and 1896.

History: Offered with *Visions* (G) by Quaritch in 1864 for £15.15.0 (see Part IV); ... offered in his catalogues of Aug. and Oct. 1883 for £85 (see Part IV).

A Descriptive Catalogue (1809)

Copy F

History: Offered by Quaritch in Oct. 1883 for £10.10.0 (see Part IV).

Europe (1794)

Edition

§*Europa: en profetia*. Trans. Peter Glas. Lund: Bakhåll, 1994. In Swedish.

The First Book of Urizen (1794)

Edition

§*The First Book of Urizen*. [Whitefish]: Kessinger Publishing, 2010. 28 pp.; ISBN: 9781161463293.

For Children: The Gates of Paradise (1793)

Copy F <see *Blake* (2010)>

History: Perhaps “Blake’s Engravings” for which Flaxman

28. While pls. 4 and 9 were missing, the prints were numbered 2-16 in pencil by an unknown hand on pls. 2-3, 5-8, 10-18 below the bottom-left platemark. (*BBS* p. 54n23 erroneously describes the first numeration as “Blake’s page-numbers.”) Pls. 1-18 (including the facsimile pls. 4 and 9) were later correctly numbered 1-18 at the top-right corner of the leaf by a Quaritch assistant.

29. The new information here about numeration and facsimiles derives from Joseph Viscomi, “Two Fake Blakes Revisited” (see *Blake in Our Time*, under Mulhallen in Part VI). *BBS* p. 54 suggests erroneously that pls. 4 and 9 were added after 1878.

30. Viscomi, “Two Fake Blakes Revisited” (see *Blake in Our Time*, under Mulhallen in Part VI) 43. It is probably not copy B as in *BBS*.

paid 4s. in Oct. 1795³¹ were *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: Offered by Quaritch in 1864 for £6.15.0 (see Part IV).

An Island in the Moon (?1784)

It was reproduced in the *William Blake Archive* in 2010.

Edition

**An Island in the Moon*. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010. <<http://www.blakearchive.org>>.

Jerusalem (1804[-20])

Edition

Jerusalem. Ed. E. R. D. Maclagan and A. G. B. Russell. 1904. <*BB* #77> B. §*The Prophetic Books of William Blake: Jerusalem*. Ed. E. R. D. Maclagan. [Whitefish]: Kessinger Publishing, 2010. Legacy Reprint Series. 152 pp.; ISBN: 9781163448021. C. §*Jerusalem the Emanation of the Giant Albion*. [Whitefish]: Kessinger Publishing, 2010. 72 pp.; ISBN: 9781161437607.

“Joseph of Arimathea among the Rocks of Albion” (1773)

Copy L

History: Offered by Quaritch in Aug. and Oct. 1883 for £4 (see Part IV).

Letters

Table

Symbols

(Ph) Transcribed from a photograph

† A wax seal is on the letter. Wax seals are recorded only on Blake’s letters of 1 Apr., 6 May, 22 Sept. 1800, 7, 19 Oct. 1801, 25 Apr., 16 Aug., 13 Dec. 1803, 27 Jan., 31 Mar., 22 June, 7 Aug., 4 Dec. 1804, 22 Mar., 11 Dec. 1805, [?May 1809]. The only seals which are fairly clear are on 19 Oct. 1801 (an owl), and 27 Jan., 7 Aug. 1804 (a classical head, perhaps Jupiter).

Date	Postmark	Watermark	Collection
1804 7 Aug.	†AU	JW[hatman] ³²	Robert N. Essick (Ph)
	[1]804		

31. *BR*(2) 758. Flaxman was in Italy 1787-94 when *For Children* was published.

32. According to Mark Crosby and Robert N. Essick, “the fiends of Commerce” (see *Blake* 44.2 in Part VI) 54, “A large watermark in the center of the full sheet shows a shield with a horn within, the shield surmounted by a crown and with a finial at its lower termination. Below these motifs is an elaborate JW cipher that identifies the paper as Whatman The chain lines are 2.4 cm. apart.”

1800 12 SEPTEMBER

History: Acquired by 1885 by B. B. Macgeorge.³³

1800 26 NOVEMBER

History: Letters of 26 Nov. 1800, 26 Oct. 1803, 4, 28 May, 9 Aug., 23 Oct., 18 Dec. 1804, 22 Jan., 17 May, 4 June 1805 were offered by Quaritch in 1879 for £52.10.0 (see Part IV).

The Marriage of Heaven and Hell (?1790)

Copies B and E

They were reproduced in the *William Blake Archive* in 2010.

Copy D

It was reproduced in black and white in 2010.

Copy M

It was reproduced in the catalogue of the exhibition at Victoria University, University of Toronto (see under 2010 in Part IV).

Editions

**The Marriage of Heaven and Hell* [F]. 1868. <BB #99>

In "Very Important New Books" (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for "Original Edition 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 [16078], the [Camden Hotten] facsimile is dated "(1871) Only 100 copies of this facsimile were printed, and of these only 25 copies were coloured."

Review

Anon., *North American Review* 108, no. 223 (Apr. 1869): 641-46 (with two others) (the Camden Hotten facsimile was "made from a fine copy in the possession of Lord Houghton" [F]; "the artist by whom the hand-work in the fac-simile was executed has lately died").

"Le mariage du ciel et de l'enfer." Trans. André Gide. *La nouvelle revue française* ns no. 107 (1 Aug. 1922): 129-47. B. *Le mariage du ciel et de l'enfer*. Paris,³⁴ 1922. C. Paris: Chez

33. It was first(?) printed in the account of "the collection of Blake's works in Mr. Macgeorge's possession," Thomas Mason, *Public and Private Libraries of Glasgow* (Glasgow: Thomas D. Morison, 1885) 291-93.

34. Not "Charlot" (a publisher, not a place) as in BB #111B.

Claude Aveline, 1923.³⁵ <BB #111A-C>

§*Himlens och helvetets äktenskap*. Trans. Johan Hammarström. Umeå: h:ström, 2000. ISBN: 918944700X. In Swedish.

§**The Marriage of Heaven and Hell (Text and Facsimiles)*. N.p.: Benediction Books, 2010. 60 pp.; ISBN: 9781849026864.

A murky black-and-white reproduction of copy D with facing transcriptions and no other added text besides the 2010 title page.

**The Marriage of Heaven and Hell*, copy B. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010. <<http://www.blakearchive.org>>.

**The Marriage of Heaven and Hell*, copy E. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010. <<http://www.blakearchive.org>>.

Milton (1804[-11])

Copy D

It was reproduced in the *William Blake Archive* in 2010.

Editions

Milton. Ed. E. R. D. Maclagan and A. G. B. Russell. 1907, 1973. <BB #119, BBS p. 102> C. §*Milton: The Prophetic Books of William Blake*. Ed. E. R. D. Maclagan. [Whitefish]: Kesinger Publishing, 2010. Legacy Reprint Series. 82 pp.

**Milton*, copy D. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010. <<http://www.blakearchive.org>>.

"The Order in which the Songs of Innocence and Experience ought to be paged" (?after 1818)

History: 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;³⁶ offered by Quaritch in 1864, lot 6521 (see Part IV), including "14 portraits of the artist; his friends, and contem-

35. The title page is dated "MCMXXIII," but the colophon (p. 65) says it was printed "a Abbeville, le XXX Novembre MCMXXII."

36. Anon., "Fine Arts Record," *Fine Arts Quarterly Review* 1 (Oct. 1863): 434-35. Geoffrey Keynes, *Engravings by William Blake: The Separate Plates: A Catalogue Raisonné* (Dublin: Emery Walker, 1956) 6, says George A. Smith (who sold the collection in 1880) collected the contents of the volume "about 1853," and Keynes, *A Bibliography of William Blake* (New York: 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 #345, now in the Yale Center for British Art) sold at Sotheby's, 29 Apr. 1862, lot 178 (with 7 others, including the portrait of Romney, Butlin #349).

poraries” (among which is “THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE”) and the huge “Canterbury Pilgrims” print; ... offered by Quaritch in Oct. 1883 for £80 (see Part IV).

“Pickering [Ballads] Manuscript” (?after 1807)

Edition

§*The Pickering Manuscript*. [Whitefish]: Kessinger Publishing, 2010. 24 pp.; ISBN: 9781161473339.

Poetical Sketches (1783)

Facsimile Pages <see BB p. 345>

The clearest type differences between the original and the type-facsimile are the omission of the catchword (“THE” for “THE | COUCH OF DEATH”) at the foot of p. 59 and the misprint “honfte-feeming” for “honeft-feeming” on p. 65 (“Samson”) of the facsimile.

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 Feb. 1843, lot 336, to the dealer Rodd (see Part IV).

Editions

Poetical Sketches. Ed. Richard Herne Shepherd. 1868. <BB #129> B. §N.p.: BiblioBazaar, 2009. 5.8" x 8.8", 110 pp.; ISBN: 9781117078304.

Review

Anon., *North American Review* 108, no. 223 (Apr. 1869): 641-46 (with two others).

Songs of Innocence (1789)

Copy B

History: Acquired by “R H Clarke,”³⁷ who signed the first fly-leaf.

Editions

Songs of Innocence. Preface by Thomas Secombe. [1911]. <BB #153> B. §[Charleston]: Nabu Press, 2010. 126 pp.; ISBN: 9781176728851.

37. BB p. 405, silently following Geoffrey Keynes and Edwin Wolf, 2nd, *William Blake’s Illuminated Books: A Census* (New York: Grolier Club, 1953), identifies R. H. Clarke as “the son of Hayley’s friend J. S. Clarke [1765?-1834].” However, Stephen Massil of the Garrick Club Library (London) tells me that R. H. Clarke does not appear in the will of James Stanier Clarke or in that of his widow. The identification of the Blake collector as the son of J. S. Clarke therefore seems implausible. He is probably Robert Henry Clarke (1818-1906), son of Henry and Margaret Clarke, baptized Mar. 1818 at Manchester Square Wesleyan Church, St. Marylebone, recorded as “clerk in stationers” in the 1881 census, and buried Jan. 1906 at Camberwell Old Cemetery.

§*Songs of Innocence*. [Charleston]: Nabu Press, 2010. 86 pp.; ISBN: 9781176997844.

Songs of Innocence and of Experience (1794[-1831])

Copy G

History: Copies G and N were listed in Quaritch’s *Catalogue of Books, in All Classes of Literature* (1860), 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); after the leaves of copy N were separated, copy G was offered by Quaritch in *A New Catalogue of English Books* (1875), lot 9426 (small octavo, “15 plates of 17 poems ... printed in colours on thick paper, on one side only, hf. calf;” with a list of the poems, £25).

Copy U

History: Offered by Quaritch in Oct. 1883 for £170 (see Part IV).

Pls. 2 (frontispiece to *Innocence*) and 4 (“Introduction” to *Innocence*)

Description: Three drawings on 3 leaves: “Original Designs” for *Songs* pls. 2 and 4, plus “An ideal Hell” (Butlin #217) (see Quaritch’s catalogue of 1879, lot 12894, in Part IV). No other drawing for *Songs of Innocence* is known, and “An ideal Hell” has not been further identified.

History: “From the Collection of a friend of Blake’s”; offered at £10 in Quaritch catalogues no. 322 (Mar. 1879) (see Part IV), lot 12894; (1880), lot 12894; no. 346 (15 Nov. 1882), lot 12894; (Oct. 1883) (see Part IV), lot 10249; (1887), lot 10249; untraced.

Editions

§*Songs of Innocence, Songs of Experience*. New York and London: G. P. Putnam’s Sons, Knickerbocker Press, [c. 1903]. Ariel Booklets no. 150. 9.5 x 13.9 cm., 86 pp. (plus 6-pp. list of Ariel Booklets).³⁸

Includes “A Cradle Song” from Blake’s Notebook.

§*Pesni na nevinosta i na iskustvoto: što pokažuvaat dve sprotivni sostojbi na čovečkata duša*. Trans. Ivan Džeparosci. Skopje: Misl, 1988. 21 cm., 120 pp.; ISBN: 8615000085. In Macedonian.

§**Songs of Innocence and Songs of Experience*. “First published 1789 [sic];” “Republished 2008 by Forgotten Books” <<http://www.forgottenbooks.org>>, “original title page” is unrelated to the one reproduced here.

§*Canciones de inocencia y de experiencia*. Trans. Nicolás Suescún. Caracas: Ministerio del Poder Popular para la Cultura, Fundación Editorial el perro y la rana, 2009. Colección

38. The information is from Essick, “Blake in the Marketplace, 2010;” *Blake* 44.4 (spring 2011): 131.

Poesía del Mundo, Serie Clásicos. 21 cm., 141 pp.; ISBN: 9789801405368. In Spanish.

§*Songs of Innocence and [of] Experience*. [Whitefish]: Kessinger Publishing, 2010. 43 pp.; ISBN: 9781161453386.

Visions of the Daughters of Albion (1793)

Copies E and I

They were reproduced in the *William Blake Archive* in 2010.

Copy G

For the binding and history, see *Thel* (J), above.

Editions

**Visions of the Daughters of Albion*, copy E. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010. <<http://www.blakearchive.org>>.

**Visions of the Daughters of Albion*, copy I. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2010. <<http://www.blakearchive.org>>.

Section B: Collections and Selections

Blake's Works Reprinted in Conventional
Typography before 1863

Addenda

1839

"Introduction" to *Innocence*, "Laughing Song," "Nurse's Song" (*Innocence*), "The Lamb," "The Little Black Boy," "A Cradle Song," "The School Boy," "On Another's Sorrow," plus a passage from *Thel*. Anon. "Blake's Poetry." *Monthly Magazine* (1839) <BBS pp. 342-43>

1845

§"The Lamb." *The Churchman's Companion in the Closet; or, A Complete Manual of Private Devotions*. Ed. Francis Edward Paget. New York: D. Appleton and Co., 1845. B. §New York: Stanford & Swords, 1853. C. §Stanford and Delisser, 1858. D. §New York: H. B. Durand, 1862.

1861

§"The Lamb." *Light for Early Days*. London: S. M. Haughton; Wertheim & Co.; Book Society, 1861. 6-7. B. §London: Darton & Hodge, [1866].

1862

§"The Lamb." *A Poetical Reading-Book*. Ed. W. M'Gavin. Glasgow, 1862. 7.

§*Blake*. Trans. Miha Avanzo. Ljubljana: Mladinska knjiga, 1978. 21 cm., 113 pp. In Slovenian.

**Blake's Poetry and Designs*. Ed. Mary Lynn Johnson and John E. Grant. 1979, 2008. <BBS pp. 149-50, *Blake* (2008)>

Review

James Rovira, *College Literature* 36.4 (2009) <*Blake* (2010)>

("By all standards this is the best edition of Blake available on the market today" [i.e., in print]).

§**Chants d'Innocence; Le Mariage du Ciel et de l'Enfer; Chants d'Expérience*. Trans. Bernard Pautrat. Paris: Rivages, 2010. Rivages Poche/Petite Bibliothèque no. 676. 224 pp.; ISBN: 9782743620790. In French.

"The Edition of the Works of Wm. Blake" by "The Blake Press at Edmonton" (1884-90) <BB #249>

A unique, very Blakean watercolor "Title Page by W^m Muir" (see illus. 1 online) was commissioned and paid for (£1.5.0, June 1889), presumably by "HENRY MARTIN GIBBS | of Barrow Court Flax Bourton | Co. Somerset", whose bookplate appears in the volume, to accompany Muir's facsimiles of *Innocence*, *Experience*, *Visions*, *Thel*, *Marriage*, *Milton*, *There is No Natural Religion*, *Gates of Paradise*, and *Urizen*, bound by Zaehnsdorf (1890, £7.10.0).³⁹ It omits *America*, *Europe*, *The Song of Los*, *On Homer*, and "Little Tom."

Europe A Prophecy. Facsimiled by W. Muir 1887. <BB #249k¹>

Review

Anon., *Athenæum* no. 3153 (31 Mar. 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. <BB #249l>

Review

Anon., *Athenæum* no. 3170 (28 July 1888): 137.

§**Eldfångad glädje*. Trans. Jonas Ellerström. Lund: Bakhåll, 2007. 22 cm., 78 pp.; ISBN: 9789177422709. In Swedish.

§**The Fly: Poem*. Ed. Yuri M. Skovorodnikov. N.p.: Skovorodnikov Books, 1997. 13 cm., 18 pp.; no ISBN.

§*The Four Zoas*. [Whitefish]: Kessinger Publishing, 2010. 38 pp. [sic]; ISBN: 9781169191105.

§*Helvedets Proverber [Proverbs of Hell]*. Copenhagen, 1950. 26 pp. In Danish.

"Holy Thursday" (*Innocence*). [Jane and Ann Taylor]. *City Scenes*. 1818, 1823, 1828 <BB #260, BBS pp. 156-57>

The anonymous print in 1818 and 1823 (image 7.3 x 5.5 cm.), described in *BB* merely as "crude," differs from that in

39. The complete set of Muir facsimiles was offered by John Windle, Mar. 2010; the prices and dates here derive from an inventory, presumably by Gibbs, which accompanies the volume.

1828 (image 7.1 x 4.4 cm.); in 1818, 1823 the girls follow the boys, while in 1828 the boys follow the girls.⁴⁰

§*Infant Joy and The Blossom*. N.p.: Cherub Press, 1981. Miniature book 5.2 x 6 cm., 4 pp., 240 copies.⁴¹

§*Innocenza e crudeltà: Liriche*. Trans. Angelo Zanon Dal Bo. Milan: Edizioni Accademia, 1976. 21 cm., 306 pp. In Italian.

§*Izabrana dela [Selected Works]*. Trans. Dragan Purešić. Belgrade: Plato, 2007. In Serbian.

§*Izabrana poezija i proza [Selected Poetry and Prose]*. Trans. Dragan Purešić. Belgrade: Itaka, 1998. 21 cm., 119 pp.; ISBN: 8681635158. In Serbian.

§*Izabrane pesme [Selected Poems]*. Trans. Vesna Egerić. Vrbas: Slovo, 1997. 17 cm., 110 pp. In Serbian.

§*A Memorable Fancy: The Marriage of Heaven and Hell / Une Vision Mémorable: Le Mariage du Ciel et de l'Enfer*. [Trans. Marie-Christine Natta, illus. José San Martin, Christine Tacq]. Thame: p's & q's Press, 2007. 28 x 21 cm., 24 pp., 60 copies; no ISBN. In English and French.

§**Poeme și gravuri: Poems and Gravuras [sic]*. Ed. Cicerone Theodorescu. Bucharest: Crater, 1999. 22 cm., 127 pp.; ISBN: 9739029647. In Romanian.

§**Poems*. Selected by James Fenton. London: Faber and Faber, 2010. xxiv, 95 pp.; ISBN: 9780571236039.

Poems by William Blake. Ed. Alice Meynell. 1911, [1927]. <BB #289> C. §[Whitefish]: Kessinger Publishing, 2010. Legacy Reprint Series. 244 pp.; ISBN: 9781163898765.

C is a digital reproduction of the 1911 edition.

The Poems of William Blake. Ed. W. B. Yeats. 1893 <BB #293, BBS p. 161, Blake (2003, 2009, 2010)> L. §[Whitefish]: Kessinger Publishing, 2010. Legacy Reprint Series. 324 pp.; ISBN: 9781163393420. M. §[Memphis]: General Books, 2010. 292 pp.

The Poems, with Specimens of the Prose Writings, of William Blake. Prefatory notice by Joseph Skipsey. 1885 <BB #298, Blake (2003, 2009)> F. §N.p.: BiblioBazaar, 2010. 296 pp.; ISBN: 9781141086689. G. §[Memphis]: General Books, 2010. 304 pp.; ISBN: 9781154815450.

40. Details of the prints were first reported in Essick, "Blake in the Marketplace, 2010," *Blake* 44.4 (spring 2011): 126-27.

41. Essick, "Blake in the Marketplace, 2010," *Blake* 44.4 (spring 2011): 131.

§*Poesie*. Introduzione di Sergio Perosa, cura e traduzione di Giacomo Conserva. 1976, 1991. <BBS p. 162, Blake (1999, 2007)> C. 3rd ed. Rome: Newton, 2003. Grandi Tascabili Economici. 22 cm., 198 pp. In Italian.

§*Poesie*. Novara: De Agostini, [2005]. I tesori della poesia in miniatura. 9 cm., 344 pp. In Italian.

The Poetical Works of William Blake. Ed. John Sampson. 1905 <BB #300, BBS p. 162> G. §[Charleston]: Nabu Press, 2010. 7.4" x 9.7", 432 pp.; ISBN: 9781177688857.

**The Poetical Works of William Blake*. Ed. John Sampson. 1913 <BB #302> O. §[No editor named]. [Memphis]: General Books, 2010. 6" x 9", 270 pp.; ISBN: 9781153250368.

§*Poetry of William Blake*. Ed. P. K. Roy. Jaipur: ABD Publishers, 2010. 353 pp.; ISBN: 9788183760508.

Selections from the Symbolical Poems of William Blake. Ed. Frederick E. Pierce. 1915. <BB #323> B. §[Whitefish]: Kessinger Publishing, 2010. Legacy Reprint Series. C. §[Charleston]: Nabu Press, 2010. 102 pp.; ISBN: 9781176971240.

§*Selections from the Writings of William Blake*. Ed. Laurence Housman. 1893. <BB #325> B. §[Memphis]: General Books, 2010. 308 pp.; ISBN: 9781152598218.

**Songs of Innocence and of Experience*. A Portfolio of Eighteen Facsimile Impressions. 2009. <Blake (2010)> Two octavo-size paper-covered "volumes" (13.9 x 19.4 cm.) within a huge hinged double-clamshell box (132.5 x 37 cm.).

The text volume, **William Blake: Songs of Innocence and of Experience (1794): A Note on Production*, consists of Anon., [introduction] in the third person (5-8) and Michael Phillips, "A Note on Production" (9-34), with sections on "Relief Etching" (18-22), "Printing the Facsimile" (23-24), "Ink" (25-26), "Paper" (27-30), and "Wrappers" (31), most of it "abstracted" (33) from his "The Printing of Blake's *America a Prophecy*," *Print Quarterly* 21 (2004) <Blake (2005)>. The plates were printed by "Dennis Hearne at Flying Horse Editions." The facsimile "volume" consists of a folded unmarked leaf with string through three stabholes plus 18 unsewn reproductions.

Review

Robert N. Essick (see *Blake* 44.3 in Part VI).

Songs of Innocence and [of] Experience with Other Poems. [Ed. R. H. Shepherd]. 1866, 1868, 2009. <BB #335, Blake (2010)>

Review

Anon., *North American Review* 108, no. 223 (Apr. 1869): 641-46 (with two others).

§*Tygře, tygře, žhavě žhneš*. Trans. Zdeněk Hron. Illus. Vojtěch Domlátil. Prague: Dokořán, 2010. Mocca. 15 cm., 75 pp.; ISBN: 9788073633066. In Czech.

§**Udvalgte skrifter*. Copenhagen: Thaning & Appel, 1970. 166 pp. In Danish.

§*Vizije*. Trans. Marko Grčić. Zagreb: Centar za društvene nauke, 1972. Biblioteka Centra, Edicija Pjesnici. 179 pp. In Croatian?

§*Vječno evanđelje*. Trans. Marko Grčić. Zagreb: Grafički zavod Hrvatske, 1980. Biblioteka Zora 2. 20 cm., 196 pp. In Croatian?

“Komentar” (172-89).

William Blake Archive <<http://www.blakearchive.org>>

In 2010 the archive added 39 illustrations to the Bible (20 watercolors and 19 temperas), *An Island in the Moon*, *Milton* (D) (all four copies are now reproduced in the archive), *Visions* (E, I), and *Marriage* (B, E).

Works by William Blake. 1876. <BB #368, BBS p. 169>

“A List of Books Published by Chatto & Windus” (London, Dec. 1874)⁴² advertises

Blake’s Works. Messrs. CHATTO & WINDUS have in preparation a series of Reproductions in Facsimile of the Works of WILLIAM BLAKE, including the “Songs of Innocence and [of] Experience,” “The Book of Thel,” “America,” “The Vision[s] of the Daughters of Albion,”⁴³ “The Marriage of Heaven and Hell,” “Europe, a Prophecy,” “Jerusalem,” “Milton,” “Urizen,” “The Song of Los,” &c. These Works will be issued both coloured and plain. (36)

The same works were named and a quotation from Charles Lamb added in “A List of Books Published by Chatto and Windus” (n.d.)⁴⁴ and in the Chatto & Windus “List of Books” (Oct. 1876),⁴⁵ omitting the Lamb quotation.

This seems to be the *Works by William Blake*, reproduced from copies of Blake’s poems in the British Museum. However, there are important differences. *Works by William Blake* omits *Milton*, *Jerusalem*, *The Marriage of Heaven and Hell*, and “&c;” it was not colored, and the individual poems were not separately issued in “a series.” *Marriage* was probably omitted because it had been reproduced in 1868 by John Camden

42. It is bound at the end of Charles Wareing Bardsley, *English Surnames: Their Sources and Significations*, 2nd ed. (London: Chatto & Windus, 1875) <Virginia> and *More Purniana; or, Thoughts Wise and Other-Why’s*, ed. Hon. Hugh Rowley (London: Chatto & Windus, 1875).

43. Note that the erroneous singular “Vision” is found in both the Chatto & Windus list and in *Works by William Blake*.

44. 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.

45. 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) bound with [John Camden Hotten], *The Slang Dictionary* (London: Chatto & Windus, 1874) <Michigan> or in Chatto & Windus lists after 1877.

Hotten, whose stock was taken over by Chatto & Windus.⁴⁶ 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 Nov. 1877 and bound on 26 Jan. 1878 <BBS p. 169>. Plainly the *Works by William Blake* dated 1876 was not ready for distribution until 1878.

Jerusalem was probably omitted because an uncolored facsimile was published by John Pearson in 1877 <BBS p. 88>.

§*Works of William Blake*. Boston: MobileReference, 2007. Mobi Collected Works. ISBN: 9781605011783. An e-book.

**The Works of William Blake, Poetic, Symbolic, and Critical*. Ed. Edwin John Ellis and William Butler Yeats. 1893 <BB #369, BBS pp. 169-70, Blake (2008, 2009)>

Note the *prospectus for *The Poetic Books of William Blake, Collected, and Their Myth and Meaning Explained by Edwin John Ellis and William Butler Yeats* (London: Quaritch, 1891) <National Library of Ireland>.

§*Works: Opere*. Trans. Mihai Stroe. 2 vols. Iași: Institutul European, 2006. In Romanian and English.

Vol. 1: The Prophetic Books: *Vala*, or *The Four Zoas/Cărțile profetice: Vala sau Cei patru Zoa*; vol. 2: The Illuminated Prophetic Books: *Milton/Cărțile profetice iluminate: Milton*.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Bible

In 2010, 39 illustrations to the Bible (20 watercolors and 19 temperas) were reproduced in the *William Blake Archive*.

BLAIR, Robert, *The Grave* (1805)

Edition

**William Blake’s Watercolour Inventions in Illustration of The Grave by Robert Blair*. Ed. Martin Butlin. 2009. <Blake (2010)>

Review

Robert N. Essick (see *Blake* 44.3 in Part VI).

Section B: Collections and Selections

*Binyon, Laurence. *The Drawings and Engravings of William Blake*. Ed. Geoffrey Holme. 1922, 1967. <BB #404>

46. Morton D. Paley, “John Camden Hotten, A. C. Swinburne, and the Blake Facsimiles of 1868,” *Bulletin of the New York Public Library* 79 (1976) <BBS p. 598>. Chatto & Windus published a transcription of *Marriage* with an introduction by Francis Griffin Stokes in 1911.

C. §[Charleston]: Nabu Press, 2010. 292 pp.; ISBN: 9781177680431.

Part III: Commercial Engravings⁴⁷

Section A: Illustrations of Individual Authors

Bible

Illustrations of the Book of Job (1826 ...)

Editions

Coutts, Francis. *The Heresy of Job: With the Inventions of William Blake*. 1907. <BB #427> B. §[Whitefish]: Kessinger Publishing, 2010. 196 pp.; ISBN: 9781120888532.

§**The Book of Job Translated in Rhyme by J. H. Schwarz with William Blake's Illustrations*. Peoria: Rev. J. H. Schwarz, 1974.

It includes reproductions of "proof" impressions of all Blake's prints save the title page.⁴⁸

§**William Blake's Illustrations of the Book of Job*. With a commentary by Dr. Udo Szekulics. Vienna: Udo Szekulics, 2010. 64 pp.; ISBN: 9783200017382.

Includes full-size reproductions of the 22 engravings.

§*Illustrations of the Book of Job*. [Charleston]: Nabu Press, 2010. 52 pp.; ISBN: 9781176714991.

BLAIR, Robert, *The Grave*

(1808, 1813, [1870], 1926)

The Grave, a Poem. [c. 1879]. <BBS p. 201>

New Location: Victoria University in the University of Toronto.

Editions

§*The Grave: A Poem Illustrated by Twelve Etchings*. [Whitefish]: Kessinger Publishing, 2010. 26 pp.; ISBN: 9781161364095.

§*The Grave, a Poem. Illustrated by Twelve Etchings Executed by L. Schiavonetti, from the Original Inventions of William Blake*. [Charleston]: Nabu Press, 2010. 86 pp.; ISBN: 9781176652071.

Sales, etc., 1808-1830s49

1808

Anon., "New Works Published in Edinburgh," *Scots Magazine, and Edinburgh Literary Miscellany* 70 (Sept. 1808): 683.

47. From 2010 I record pre-1863 references to separately issued prints.
48. The information derives from Essick, "Blake in the Marketplace, 2010," *Blake* 44.4 (spring 2011): 131.

49. The sales 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 ?1813, 1815, 1816, 1818, 1824, 1828), "elephant" (Ackermann 1815, 1816, Eastburn 1818, Carey 1818, Ackermann 1821-22, Eastburn 1822, Ackermann 1824), or "large elephant" (Ackermann ?1813, 1818).

Anon., "List of Works Recently Published," *Eclectic Review* 4, part 2 (Oct. 1808): 950 (under "Poetry"). <Harvard>

Anon., "Quarterly List of New Publications, from October 1808 to January 1809," *Edinburgh Review* 13, no. 26 (Jan. 1809): 500 (under "Arts, Fine"), 508 (under "Poetry").

A Catalogue of the ... Library of John Leigh Philips, Esq. Deceased ... Sold by Auction, by Messrs. Winstanley & Taylor, 17 Oct. 1814 and 8 days (Manchester, 1814) (lot 1400: 1808, £1.18.0 to Brook). <Harvard>

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. <Bodleian>

Thomas Edwards's catalogue (1815) (lots 218, 527 [1808]).

"Mr. Ackermann Begs leave to solicit the Attention ..." List of publications added to William Warden, *Letters Written on Board His Majesty's Ship the Northumberland, and at Saint Helena; in Which the Conduct and Conversations of Napoleon Buonaparte, and His Suite, during the Voyage, and the First Months of His Residence in That Island, Are Faithfully Described and Related*, 3rd ed. (London: Published for the Author, by R. Ackermann, 1816) ("First Edition, with proof Impressions of the plates. Atlas 4to. Boards, 3l. 13s. 6d. N. B. A few Copies only left of this Edition"). <Michigan>⁵⁰

A General Catalogue of Books, Now on Sale, by Lackington, Hughes, Harding, Mavor, and Jones, part 2 (1817) (lot 9916 [1808]). <British Library>

A Catalogue of Old Books (London: Longman, Hurst, Rees, Orme, and Brown, 1817) (lot 4902 [1808, £1.10.0]).

Lackington, Hughes, Harding, Mavor, and Jones's General Catalogue of Books ... for the Year 1819 (lot 183 [1808, "gilt leaves"]). <Bodleian, British Library, Harvard>

Catalogue of Books for 1821 (R. Ackermann, 1821) (as in his 1815 catalogue, below).

[Thomas] Edwards's *Catalogue* (Halifax, 1821) (lot 314 [1808, £3.3.0]). <BBS p. 284> <Bodleian>

Catalogue of the Valuable Library of Benjamin Heath Malkin, Esq. LL.D. ... Sold ... by Mr. Evans, 22 Mar. 1828 and 6 days (lot 237 [1808 sold for 7s. 6d.]). <British Library>

Catalogue of the Library of David Constable ... Which Will Be Sold by Auction, by D. Speare ... on Wednesday, Nov. 19. and Twenty-One Following Lawful Days (Edinburgh, 1828) 75 (lot 1370). <Michigan>

1813

Ackermann prospectus (?1813) ("large Elephant Quarto" £2.12.6, "Quarto Atlas" £3.13.6).⁵¹

50. *Biographie universelle, ancienne et moderne*, vol. 41 (Paris: L. G. Michaud, 1825) 124, lists Blair's *Grave* (1813) in the entry on Schiavonetti. *Ideen zur Kunst-Mythologie*, ed. Julius Sillig, vol. 2 (Dresden: in der Arnoldischen Buchhandlung, 1836) 506n (in German), also refers to the 1813 edition ("der geistvolle Zeichner Blake in seinen Kupfern zu Blairs Grave ...") and describes three scenes. <Michigan>

Note that Ackermann had plainly purchased not only the copperplates and copyright but the remainder of the copies of the 1808 edition.

51. See *BB* p. 533.

A Catalogue of Books ... Property of John Leigh Philips, 11 Nov. 1814 (lot 709 is 3 prints including “Wm. Blake, Engraver, by Schiavonetti, India paper, proof”⁵² [Ford, 15s.]). <Harvard> *Catalogue of Books, for 1815* (R. Ackermann, 1815) (1808 “proof impressions of the plates, atlas 4to, £3.13.6—A few copies only left of this edition”; 2nd ed. (1813), elephant quarto, £2.12.6).⁵³

“Books Published by R. Ackermann.” List of publications added to Frederic Shoberl, *A Historical Account ... of the House of Saxony ...* (London: R. Ackermann, 1816). <Michigan>

A Catalogue of a Very Extensive and Valuable Miscellaneous Collection of Books from the North of England [Edwards of Halifax] ... *Sold by Auction, by Mr. Saunders*, 30 Mar. 1818 and 15 days (lots 949-50 [£1.5.0 and £1.6.0]). <Harvard>

A Catalogue of Books for 1818 ... on Sale by James Eastburn & Co. (New York, May 1818) 10 (“with proof impressions of the plates,” \$15). <New York Public Library>

“Works of Art, Published by R. Ackermann.” List of publications added to Fredrick Accum, *A Practical Treatise on Gas-Light*, 4th ed. (London: R. Ackermann, 1818) (“Printed on large Elephant Quarto. 2l. 12s. 6d. extra boards.—A few Copies on Quarto Atlas, 3l. 13s. 6d.”).

Catalogue of an Extensive Collection of Books in Every Department of Ancient and Modern Literature, for Sale by M. Carey and Son (Philadelphia, 1818) (“Elephant 4to. with proofs. \$15”). <New York Public Library>

London Catalogue (1818, 1831) lists Murray as publisher. <BB p. 533>

Friedrich Adolf Ebert, *Allgemeines Bibliographisches Lexikon*, vol. 1 (1821) (in German) (no. 2454). <BB #535> <Taylor Institution, Oxford>

“Ackermann’s List of Works.” Added to the *Edinburgh Review* 36 (Oct. 1821-Feb. 1822). <Stanford>

A Catalogue of Books, ... Now on Sale, for Cash, ... by James Eastburn (New York, May 1822) (lot 17, “with proof impressions of the plates, elephant, boards, \$15”). <Harvard>

“Books, &c. Published by R. Ackermann.” Added to Dr. F. A. Krummacher, *Parables*, trans. from the German by Frederic Shoberl (London: R. Ackermann, 1824) and to William Combe, *Letters between Amelia in London and Her Mother in the Country* (London: R. Ackermann, 1824). <Princeton>

A Catalogue of Books ... by Rivingtons and Cochran (1824) (lots 292, 11795). <BB #536>

Christie sale of William Sharp, 18-19 Feb. 1825 (lot 16, with *Portraits of British Poets* no. 1, £1.13.0). <British Museum>

A Catalogue of the ... Library of the Late Henry Fuseli, Sotheby,

52. A copy with “proofs on India paper, russia” was listed in the *Catalogue of the Splendid, Choice, and Curious Library of P. A. Hanrott, Esq. Part the First ... Sold by Auction, by Mr. Evans*, 16 July 1833 and 11 days, lot 630 (to “Anh[?]” for £2.6.0). <British Library>

53. The title given in the Ackermann list (1815) for the “*First Edition*” (1808)—“with Biographical Accounts of Blair, Schiavonetti, and Cromek”—is in fact that of the 1813 second edition (“TO WHICH IS ADDED A LIFE OF THE AUTHOR”), and BB p. 533 mistakenly associates the advertisement with the second edition.

22-25 July 1825 (lot 123 [“rare, proofs,” 9s. 6d.]). <British Library, British Museum, Royal Academy>

“New Works Published by R. Ackermann.” Added to *Asiatic Costumes; A Series of Forty-Four Coloured Engravings, from Designs Taken from Life* (London: R. Ackermann, 1828) (£2.2.0). <Bodleian>

CHAUCER, Geoffrey,

The Prologue and Characters of Chaucer’s Pilgrims (1812)

Notice

Anon., “Monthly List of Publications,” *British Critic* 39 (Feb. 1812): 211 (“The Prologue and Characters of Chaucer’s Pilgrims, with a Frontispiece, representing Part of the Group setting out from the Talbot Inn, Southwark. By Mr. William Bake [sic]. 2s. 6d.”). <Harvard>

Newly Recorded Title

§*European Magazine, and London Review* 43 (Apr. 1803)

The oval frontispiece of “GEORGE ROMNEY, ESQ.R” engraved by William Ridley of Romney’s self-portrait probably derives from Blake’s miniature copied from the self-portrait for Hayley, not from Romney’s original (then belonging to Hayley, now in the National Portrait Gallery, London). The evidence is persuasively laid out by Mark Crosby and Robert N. Essick, “the fiends of Commerce” (see *Blake* 44.2 in Part VI).

FLAXMAN, John, *Compositions from ... Hesiod* (1817, 1870)
New Location: Morgan Library and Museum.

Notice⁵⁴

Anon., “Literary Intelligence,” *Scots Magazine and Edinburgh Literary Miscellany* 78 (May 1816): 373-74.

FLAXMAN, John, *The Iliad of Homer* (1805, 1870)
New Location: Morgan Library and Museum.

HAYLEY, William, *Ballads* (1805)
New Location: National Library of Denmark.

HAYLEY, William, *Designs to a Series of Ballads* (1802)
Sales of all four ballads⁵⁵

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 (30 Nov.), “Blake (W.) Designs to a series of Ballads written by W. Hayley, plates, 4 parts Chichester, 1802” (“Evans,” 13s.).

Sotheby, 29-30 Jan. 1878, sale of the library of Albert George

54. Advertisements and notices are included only when they specify “engraved by J. Blake.”

55. The information derives from Essick, “Blake in the Marketplace, 2010,” *Blake* 44.4 (spring 2011): 142.

Dew-Smith (collector and photographer, 1848-1903), lot 197 (29 Jan.), “Blake (W.) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impressions 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* have a printed spine label reading “LIFE | OF | G. ROMNEY | — | HAYLEY” <Essick>, but that on large-paper copies reads “HAYLEY’S | LIFE | of | ROMNEY. | Illustrated | WITH | TWELVE PLATES | BY | CAROLINE WATSON” <Essick>, 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 (Mark Crosby and Robert N. Essick, “the fiends of Commerce” [see *Blake* 44.2 in Part VI] 64).

HAYLEY, William, *The Triumphs of Temper* (1803, 1807)

The two versions of *The Triumphs of Temper* dated 1807, each called the “Thirteenth Edition,” are typographically identical except for the title pages.⁵⁶ 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

§*A Father’s Memoirs of His Child*. [Charleston]: Nabu Press, 2010. 246 pp.; ISBN: 9781178413212.

REES, Abraham, *The Cyclopædia* (1802-20)

Pl. 3, “GEM Engraving” “Engraved by W. Blake & W. Lowry” and “Drawn by Farey,” representing Jupiter Serapis, was “copied after pl. 2 in Lorenz Natter, *A Treatise on the Ancient Method of Engraving on Precious Stones* (London: for the author, 1754).”⁵⁷

Remember Me! (1824, 1825)

See the cumulative table on p. 17.

Reviews

Anon., *Mirror of Literature, Amusement, and Instruction* 4, supplementary no. 116 ([4 Dec. 1824]): 413 (“This is another of those annual volumes to which Mr. Ackermann’s work has given rise. . . . *Remember Me* does not rest its claims to support on its superior graphic embellishments or good poetry, but to its botanical embellishments, which to say the truth, are very prettily coloured”). <New York Public Library>

56. Mark Crosby, “a Ladys Book’: Blake’s Engravings for Hayley’s *The Triumphs of Temper*” (see *Blake in Our Time*, under Mulhallen in Part VI).

57. Essick, “Blake in the Marketplace, 2010,” *Blake* 44.4 (spring 2011): 142.

a. What I have called “diary” is headed “KALENDAR and ALBUM 1825.” 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* #490 and *BBS* p. 247.

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*, 2nd ed. (Oxford: Clarendon Press, 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 online <<http://nrs.harvard.edu/urn-3:HUL.FIG:003640386>>, shows the cover of dark-red pebble-grain cloth.

g. The Huntington copy lacks pp. 153-60.

h. The Morgan copy 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, beneath the green cover of the sleevecase is red paper.

m. Victoria University copy 1 (formerly Essick’s) lacks pp. 73-74 (f. E1).

Remember Me! (1824, 1825)

A Cumulative Table

Location	Cover	Color of edges	Color of endpapers	Inscription for gift or diary ^a	Color of sleevecase
Boston Public Library (1824)	rebound	gilt	no endpaper	none	no sleevecase
Cambridge 1 (1824)	green straight-grain morocco ^b	gilt	marbled blue and brown	none	no sleevecase
Cambridge 2 (1824)	pink	gilt	slate gray	yes	pink
Cambridge 3 (1825?)	cream	yellow	pink	none	bright green
Cambridge 4 (1824)	cream	gilt	brown	1 in diary	no sleevecase
Cambridge 5 (1824)	brown	gilt	slate gray		slate gray
Cambridge 6 (1824) ^c	bright green	gilt	brown		red
Essick 1 (1824) ^d	pale green	gilt	orange		red
Essick 2 (1825) <BBS p. 247>	dark-red morocco ^e	gilt	marbled		
Harvard (1825) <BBS p. 247>	rebound ^f		white	S. P. Warren	
Huntington (1824) ^g					
James Madison University (1825)					
Morgan Library (1825?) ^h	green straight-grain morocco	gilt	plain		no sleevecase
National Library of Wales 1 (1824)	purple ⁱ	sprinkled in red	marbled gray with blue, pink, and orange	Francis Fortuny	no sleevecase
National Library of Wales 2 (1825?) ^j	rebound	gilt	plain	none	no sleevecase
National Library of Wales 3 (1825?) ^k		yellow	front green, back white	none	orange
New York Public Library (1825) <BB #490>	cream		front yellow brown, back cream		bright green ^l
Princeton (1824) <BB #490>	rebound		pink	none	
Harriet Beecher Stowe Center (1824)	rebound, leather spine	gilt	marbled gray and cream	none	no sleevecase
Victoria University in the University of Toronto 1 (1824) ^m	green straight-grain morocco	gilt	marbled		
Victoria University in the University of Toronto 2 (1824)	paper white	gilt	green		present
University of Virginia (1824) <BBS p. 247>					

Anon., *Monthly Critical Gazette* 2, no. 8 (1 Jan. 1825): 187 (“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”). <Bodleian>

SALZMANN, C. G.,

Elements of Morality (1791, 1792, 1799, 1805, ?1815)

Robert N. Essick, “Blake in the Marketplace, 2010,” *Blake* 44.4 (spring 2011): 141, suggests that the hand of Blake’s apprentice Thomas Owen may be found in the anonymous Salzmann prints dated Oct. 1790 to Mar. 1791: “They are technically quite simple, in comparison with Blake’s other etchings/engravings of the period, and contain awkward patches”

STEDMAN, John Gabriel,

Narrative, of a Five Years’ Expedition ... (1796, 1806, 1813)

1796 New Location: National Library of Sweden.

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. 14 (London: Longman, Hurst, Rees, Orme, and Brown, and Cadell and Davies, 1813) at p. 257 <Victoria University in the University of Toronto> (see cover illus.; illus. 2 online).

VIRGIL, *Pastorals* (1821)

Reviews, notices

Anon., “New Books Published in February,” *Monthly Magazine* 51, no. 351 (1 Mar. 1821): 167 (“highly pleasing and instructive”).

Anon., “Literary and Scientific Intelligence,” *Edinburgh Magazine* 8 (Apr. 1821): 378. <Bodleian>

Anon., “Quarterly List of New Publications, from March to July 1821,” *Edinburgh Review* 35, no. 71 (July 1821): 519.

WOLLSTONECRAFT, Mary,

Original Stories from Real Life (1791, 1796)

Edition

Mary Wollstonecraft’s Original Stories with Five Illustrations by William Blake with an Introduction by E. V. Lucas. 1906, 1977. <BB #514C, BBS p. 269> C. §*Original Stories. With Five Illustrations by William Blake with an Introduction by E. V. Lucas*. [Memphis]: General Books, 2010. 132 pp.; ISBN: 9781152567252.

YOUNG, Edward, *Night Thoughts* (1797)

New Location: National Library of Denmark.

Sales and collection records, 1798-1840⁵⁸

A Catalogue of Rare, Splendid, and Valuable Books, in Every

58. Records marked † are also reported in Wayne C. Ripley, “Printed References to and Known Prices of Blake’s *Night Thoughts*, 1796-1826,” *Blake* 43.2 (fall 2009): 72-75. The unseen (§) entries derive from him.

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) (lot “1217 Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, 5l 5s to subscribers, when completed, boards — — — 1797”). <Bodleian> †

Anon., “A Correct List of New Publications,” *Monthly Magazine* 5, no. 32 (June 1798): 455 (“Young’s Night Thoughts, decorated with appropriate Designs, by Mr. Blake, Part 1. 1l. 1s. Robson”).

§*Englische Blätter [English Leaves]*, ed. L[udwig] Schubart (Erlangen, in der Waltherschen Kunst- und Buchhandlung, 1798) (the catalogue entries are in English, the commentaries in German: “Young’s Night Thoughts, decorated with appropriate Designs, by Mr. Blake, Part. I.”). †

A Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article, by Thomas Payne, Bookseller (London, 1799) (lot “777 Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, — 1797 & 98”). <Bodleian> †

A Catalogue of Books, in Every Department of Literature ... Now on Sale by John White (London, Mar. 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: Printed by J. Barker, 1808) 40 (lot “860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”). <Bodleian> †

§*A Catalogue of Books, in English, Greek, Latin, French and Italian Literature, with a Few Articles in the Spanish, Portuguese, German, Russian, and Dutch Languages for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: Printed by J. Barker, 1809) (all details as in 1808, above). †

1810. *A Catalogue of a Small Collection of Ancient and Modern Books, Selected with the Greatest Care, and Containing Many Curious and Rare Articles, for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed* (London: Printed by J. Barker, 1810) 47, 80 (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”). <Bodleian> †

§*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) (“Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf cleg. ib. ...”). <Bodleian> †

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: Printed by C. Wheeler and Son, 1811) (lot "15431 Young's Complaint, and the Consolation; or Night thoughts with Blake's singular designs round the text. ib. [London] 1797.—Blair's Grave, with engravings from the designs of Blake. LARGE PAPER. eleg. bd. in blue mor. &c. 8l 8s. ib. 1808"). <Bodleian> †

Temple of the Muses, Finsbury Square. Lackington, Allen, & Co's General Catalogue, for the Year 1811 (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."). <Bodleian> †

Lackington, Allen, and Co's General Catalogue of Books, for the Year 1815 (1815) (lot 119, "finely printed, with curious plates, designed and etched by Blake," £2.2.0). <Huntington>

Librorum Impressorum, Qui in Museo Britannico Adservantur, Catalogus, vol. 7 (London, 1819) n. pag. ("YOUNG (EDW.) D.D. ... The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797"). <New York Public Library> †

§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"; "566 Young's Night Thoughts, with numerous fine plates by William Blake, fol. Bds. 1l. 1s. — — 1797"). †

Friedrich Adolf Ebert, *Allgemeines Bibliographisches Lexikon*, vol. 1 (1821) (in German). <BB #535> <Taylor Institution, Oxford>

[Thomas] *Edwards's Catalogue* (Halifax, 1821) (lot 16 ["many fine plates by Blake," gilt edges, £2.2.0]). <BBS p. 284>

A Catalogue of ... Books, (Selected from the Stock in Trade) of Mr. Thomas Edwards ... Auction, by Messrs. Thomas Winstanley & Co. ... Manchester (May 1826) (lots 1076 [Blake's *Night Thoughts* drawings] and 1224 [half bound, blue russia]). <BB #538> <Bodleian>

The English Portion of the Library of the Ven. Francis Wrangham (1826) 626 ("Young's Night Thoughts I-IV [i.e., part 1] with Marginal Engravings by W. Blake 1797," listed under quartos). <BBS p. 284> <New York Public Library>

A Catalogue of the ... Library of the Late George Edward Griffiths, Esq. Together with ... the Property of a Well Known Amateur of the Fine Arts [Thomas Griffiths Wainwright] (Aug. 1831) (lot 1746). <Blake (2002)>

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 (Mar. 1834) (lot "1245 Young's Night Thoughts, plates by Blake,—1797"). <Harvard>

William Thomas Lowndes, *The Bibliographer's Manual of English Literature ...*, vol. 2 (London: William Pickering, 1834) 1999 (Edward Young, "The Complaint or Night Thoughts. ... With marginal Designs by Blake. London, 1797. fol. Some

copies have coloured plates"). <Harvard>

No. XIX. London, 1836. *A Select Catalogue of Books, Forming Part of the Stock of Francis MacPherson, 4 Middle Row, Holborn* ("Young's Night Thoughts; with marginal Designs by Blake. Folio, boards, 1l. 11s. 6d.—1797").

Catalog von Kunstsachen und Büchern welche in der Anstalt für Kunst und Literatur (R. Weigel) in Leipzig vorrätzig oder durch dieselbe besorgt werden, part 7 (Leipzig, 1838) 23 (in German) (lists Young's *Night Thoughts* by Blake). <Fogg Art Museum>

Section B: Collections and Selections

*Butterworth, Adeline M. *William Blake, Mystic*. 1911. <BB #516> B. §[Charleston]: Nabu Press, 2010. 98 pp.; ISBN: 9781171519058.

Appendix: Books Improbably Alleged to Have Blake Engravings

HUME, David, *The History of England*

(London: Robert Bowyer, 1793-1806) <BBS p. 278>

An advertisement for a prospectus (dated 2 Jan. 1792) for Bowyer's edition of Hume's *History of England* appeared in the *Oracle* for 30 Jan. 1792. The work was to appear "in Numbers," "Superbly Ornamented," but there is no indication of how many numbers or engravings. The "Gentlemen ... actually Engaged" include "W. Blake" among engravers.⁵⁹

Part IV: Catalogues and Bibliographies

1843 21 FEBRUARY

[Sotheby] *Catalogue of the Second Portion of the Extensive Singularly Curious and Valuable Library of Thomas Jolley, Esq. F.S.A. Containing the First Division of ... the Early English Poets ...* 1843. <Huntington>

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.⁶⁰ The catalogue was discovered by Robert N. Essick in 2010 while he was browsing in the Huntington stacks.

1864

Bernard Quaritch. *A Catalogue of Books* 1864. <Harvard> 6521 "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 pls. 4-7 ("Water,"

59. The advertisement was pointed out to me by Mark Crosby. Advertisements in the *Oracle* for 13-14 Jan. and 6 Feb. were already recorded.

60. Copy Y is the newly recorded copy owned by Robert N. Essick.

“Earth,” “Air,” “Fire”); ‘Canterbury Pilgrimage,’ the large and scarce print, etc. in all 114 plates, some duplicates in different states and tinted by the artist: also 14 portraits of the artist; his friends, and contemporaries, including A PORTRAIT OF THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE: a Manuscript Index to the Songs of Innocence, believed to be in the autograph of the artist: list of Original Drawings and Sketches sold by auction in 1862 [perhaps the Sotheby sale of 29 Apr. 1862, Blake lots 158-202 <BB #565>], with the prices realised, etc. in 1 vol. impl. 4to. hf. bound, crimson morocco. ... £21.”

6522 *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.”

6523 Dante, 7 prints.

9032 “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 29 JANUARY

Sotheby sale of A. G. Dew-Smith, 29-30 Jan. 1878.

The sale included *America* (B), *Visions* (N), and Blake’s copy of Swedenborg’s *Divine Love and Divine Wisdom* (1788).

Review

§*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*. Mar. 1879. <Bodleian> (see illus. 3 online)

12893 Eleven letters from Blake to Hayley, 26 Nov. 1800-4 June 1805, £52.10.0.

12894 “A PROJECTED WORK: Original Design (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 10 AUGUST

Bernard Quaritch. No. 350. *Catalogue of Some More Works on the Fine Arts; Painting, Sculpture, Architecture, Miniatures and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources*. 10 Aug. 1883. <Bodleian> (see illus. 4 online)

13842 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].

Biblical designs, “mounted to the size of 22 in. by 17½ in.” viz. “Famine” [Butlin #196]; “Plague” [Butlin #193]; “Pestilence” [Butlin #442]; “Moses and the Bronze Serpent” [Butlin #447]; “Golia[t]h and David meeting” [Butlin #457]; “The King of Babylon moving to Hell” [Butlin #467]; “The Whirlwind, Ezekiel’s Vision” [Butlin #468]; “The Woman caught in adultery” [Butlin #486]; “Abraham about to sacrifice Isaac” [Butlin #109] with, around the margins, heads of [various] [Butlin #84].

13843 Forty sketches from “the Tatham collection,” “in pencil or chalk (two or three of them washed in colour) 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, 369-73, 592, 598-99, 622, 643, 678, 756, 759, 788-89, 792-96, 816, 819, 824, 830-32, 834, R10] plus Mrs. Blake, “a Face in the Fire” [Butlin #C2], and 4 Wedgwood proofs, £36.

13844 “Joseph of Arimathea among the Rocks of Albion” [L] (1773), “this is one of the Gothick Artists ...,” 10” x 5½”, £4.

13845 *Thel* [J] and *Visions* [G] bound together, colored, “olive morocco extra, gilt edges, by Hering,” £85, “fetched, 1881, [a]t Christies £85 and was priced by the dealer who bought it £105.”

13846 “Chaucers Canterbury Pilgrims,” £7.10.0.

13847 Forty-five 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. 1 or the frontispiece after Lawrence in vol. 2, plus “M^{rs} COWPER | Mother of the Poet” in vol. 1, at p. 4],”⁶¹ £3.16.0.

1883 OCTOBER

Bernard Quaritch. *Catalogue of Works on the Fine Arts* Oct. 1883. <Harvard>

10249 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.

10250 *Songs* [U] from the Beckford collection, £170.

10251 *America* [R], £36.

10252 The manuscript of Cunningham’s *Life of Blake* with 103 engravings, with a manuscript index to the *Songs*, £80.

10253 Young’s *Night Thoughts* (1797), £12.

61. The other prints might have included some from Flaxman’s *Naval Pillar* (1799), 3 pls., Homer, *Iliad* (1805), 3 pls., and Hesiod (1817), 37 pls.

- 10254 Blair, *The Grave* (1808), £5.5.0.
 10255 Dante proofs with "2 portraits of Dante and MS. descriptions added," £10.10.0 [I have no other record of this].
 10256 *Job* (1825), £16.16.0.
 10257 *Works* (1876), £4.4.0.
 10258 "A Collection of [11] Books illustrated with Blake's Plates," £28.
 10259 Gilchrist (1880), 35s.
 12295 *Descriptive Catalogue* [F], "green morocco extra, from Beckford's library, £10.10s."
 13842 Drawings from the Butts collection: *Comus, Paradise Lost, the Bible*, £1,200.
 13843 Tatham collection, 40 drawings on 23 leaves, £36.
 13844 "Joseph of Arimathea" [L], £4.
 13845 *Thel* [J] bound with *Visions* [G], £85.
 13846 "Chaucers Canterbury Pilgrims" (1810), 37" x 22", £7.10.0.
 13847 Forty-five engravings "from the Flaxman collection," £3.16.0.
 13848 Gilchrist (1880), 35s.

1890 23 APRIL–1 MAY

[Sotheby] *Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq.* <BB #585>

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) (colored copy G) is not the Greek scholar (1779-1855), as in the *BB* index, but his son with the same name (b. 1816).⁶²

1983

*Robert N. Essick. *The Separate Plates of William Blake: A Catalogue*. 1983. <BBS p. 301>

For addenda, see *Blake* 43.4 in Part VI.

1991

*Robert N. Essick. *William Blake's Commercial Book Illustrations*. 1991. <BBS p. 310>

For addenda, see *Blake* 43.4 in Part VI.

2009 20 APRIL–4 OCTOBER

*Martin Myrone, ed. *Seen in My Visions: A Descriptive Catalogue of Pictures*. 2009. <Blake (2010)>

Reviews

Robin Blake, "William Blake at Tate Britain," *Financial Times* 25 Apr. 2009 <Blake (2010)> ("the Tate's tribute to the most lovable of all English artists ... is rather melancholy, and very touching").

*Tom Lubbock, "William Blake: The Art of a 'lunatic?'" *Independent* [London] 27 Apr. 2009 <Blake (2010)> (largely about Robert Hunt's review).

62. Joseph Viscomi, "Two Fake Blakes Revisited" (see *Blake in Our Time*, under Mulhallen in Part VI) 70n11.

*Alexander Gourlay (see *Blake* 43.3 in Part VI).
 §*Andrew Lambirth, *Art Book* 17.2 (2010): 73-74.

2009 11 SEPTEMBER–2010 3 JANUARY

William Blake's World: "A New Heaven Is Begun." Morgan Library and Museum, New York. <Blake (2010)>

Reviews⁶³

*Evan Mantyk, "Blake's Anti-Atheism on Display at Morgan Library," *Epoch Times* 10 Sept. 2009 <<http://www.theepochtimes.com>>.

*Lance Esplund, "Artist as Oracle: The Morgan's exhibition of the work of William Blake reminds us of the artist's many gifts," *City Arts* 15 Sept. 2009 <<http://cityarts.info>>.

*Jill Krementz, "Photo Journal: William Blake's World," *New York Social Diary* 15 Sept. 2009 <<http://www.newyorksocialdiary.com>> (32 reproductions).

*Anon., *AO Art Observed* 17 Sept. 2009 <<http://artobserved.com>>.

*Beatrice V. Thornton, "William Blake at the Morgan Library," *Magazine Antiques* 17 Sept. 2009 <<http://www.themagazineantiques.com>>.

Arielle Concilio, "William Blake and the Imagination at the Morgan Library and Museum," *Columbia Daily Spectator* 22 Sept. 2009 <<http://blogs.columbiaspectator.com/spectacle>> [arts blog].

*Drew Toal, "William Blake's World: 'A New Heaven Is Begun,'" *Time Out New York* 24-30 Sept. 2009 <<http://newyork.timeout.com>>.

*Anon., "William Blake's World: 'A New Heaven Is Begun' at the Morgan Library," *artrepublic.com* Sept. 2009 <<http://www.artrepublic.com>>.

Anon., "Blake Illuminations at Morgan," *Northport Journal* 8 Oct. 2009.

*Anon., *Week* 16 Oct. 2009 <<http://theweek.com>>.

*Graham Fuller, "Extreme Blake," *Arts Desk* 18 Oct. 2009 <<http://www.theartsdesk.com>>.

**World Journal* 24 Oct. 2009 <<http://www.worldjournal.com>> (in Japanese).

*Thomas Micchelli, "William Blake's World: 'A New Heaven Is Begun,'" *Brooklyn Rail* Oct. 2009 <<http://www.brooklynrail.org>>.

*Marjorie Welish, "Extreme Art: The creative talent of William Blake and eighteenth-century French drawings are at the Morgan Library," *New York Observer* 9 Nov. 2009.

*Chloe Malle, "William Blake's Heavenly Imagination," *Daily Beast* 12 Nov. 2009 <<http://www.thedailybeast.com>>.

*Anon., "William Blake @ the Morgan: Tyger, Tyger!" *eCognoscente* [New York] Nov. 2009 <<http://www.ecognoscente.com>>.

*Greta Berman, "William Blake: Praise the Lord with Stringed Instruments," *Juilliard Journal* 25.3 (Nov. 2009).

63. Reviews of the exhibition only (there was no catalogue), omitting mere notices.

*Peggy Roalf, "William Blake: Sympathy for the Devil," *Design Arts Daily* 8 Dec. 2009 <<http://www.ai-ap.com/dart>>.

*Menachem Wecker, "Did William Blake Know Hebrew?" *Jewish Daily Forward* 11 Dec. 2009 <*Blake* (2010), under Wecker in Part VI) (also at <<http://www.forward.com>>).

*Michaelanthony Mitchell, "William Blake at the Morgan," *Mapcidy* 18 Dec. 2009 <<http://www.mapcidy.com>>.

*Morton D. Paley (see *Blake* 43.4 in Part VI).

*Anon., *ArtMagick* (date unknown) <<http://www.artmagick.com>>.

Richard Goodman, *Fine Books and Collections* (date unknown), 5 pp.

2009 12 SEPTEMBER–2010 3 JANUARY

Michael Phillips and the Infernal Method of William Blake.
Cornell Fine Arts Museum, Rollins College.

Review

James Rovira (see *Blake* 44.3 in Part VI).

2010 19 JUNE–10 JULY

*William Blake: Engravings for the Book of Job and Other Prints. Larkhall Fine Art Ltd. (Bath).

Exhibition with only an invitation card.

2010 3 AUGUST–2 OCTOBER

*[Karen Mulhallen]. *Remember Me! Blake in Our Time: A Keepsake Book in Celebration of an Exhibition and Symposium on the Life and Art of William Blake (1757-1827)* [at] Victoria University, Toronto. [Toronto: Victoria University, 2010]. Horizontal 8°, 64 pp., 38 reproductions, 61 exhibits; ISBN: 9780986707100 (see illus. 5 online).

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 Oct.–15 Dec. 2006 <*Blake* (2007)>), including the extra-illustrated Bray, *Life of Thomas Stothard* (1851) (see pp. 13, 22, 24-25), *Diario de los niños* (1839-40) (pp. 16-17), Varley, *Zodiacal Physiognomy* (1828) (pp. 18-19), Stothard, "The Fall of Rosamond" (1783) (pp. 22-23), Watteau, "Morning [and] Evening Amusement" (1782) (pp. 26-28), Morland, "The Idle Laundress" and "The Industrious Cottager" (pp. 29-31), "Chaucers Canterbury Pilgrims" (1810) (pp. 34, 36-37), "Spring" (pp. 46-47), and *Remember Me!* (1824, two copies, one with the rare color-printed slipcase) (pp. 52-55). *Marriage* (M) is reproduced entire.

The undated draft letter by William Hayley addressed to "Dear Poet & Philosopher" (laid into a copy of Hayley's *Triumphs of Temper* [1803]) was almost certainly sent to Erasmus Darwin, not "to William Blake" (p. 21). The letter recommends "my excellent friend Flaxman who is just returned [in 1794] from Rome" as a sculptor for a monument to Wedgwood (Flaxman's monument to Wedgwood is in Stoke-on-Trent church).

The exhibition and catalogue were associated with *Blake in Our Time: A Symposium Celebrating the Future of Blake*

and the Legacy of G. E. Bentley Jr (28 Aug. 2010), organized by Karen Mulhallen, and the launch of *Blake in Our Time: Essays in Honour of G. E. Bentley Jr*, ed. Karen Mulhallen (see Part VI).

Podcasts in video and audio of the symposium and still photos of the exhibition are available online <http://library.vicu.utoronto.ca/blake_in_our_time/podcasts.html>.

The symposium part consists of:

Karen Mulhallen. "Welcome and Introductions."

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 and George Cumberland's 'Pocketbooks.'"

John E. Grant. "Songs for Thomas Butts: Visions of the 'Title Page,' 'Earth's Answer' and 'The Tyger.'"

Dennis Read. "Disputing the Sins of His Father: Thomas Cromek contra Gilchrist."

Garry Leonard. "Without Contraries Is No Progression: Did Blake Invent Modernist Cinema?"

Stephen Nachmanovitch. "Job Returns—A Music and Multimedia Meditation on Blake's *Illustrations of the Book of Job*." (Introduced by Brian Corman.)

Mark Crosby. "Blake's Seal[s]." (The images with which he sealed his letters.)

Keri Davies. "Brother Blake and Sister Blake and the Lost Moravian History of William Blake's Family."

Susanne Sklar. "The Mouth of a True Orator: *Jerusalem's* Operating Instructions."

Part V: Books Owned by William Blake the Poet

Newly Recorded Title

Title page: THE | MYSTICAL INITIATIONS; | OR, | HYMNS | OF | ORPHEUS | TRANSLATED FROM THE ORIGINAL | GREEK: | WITH A PRELIMINARY DISSERTATION | ON THE | LIFE and THEOLOGY of ORPHEUS; | BY | THOMAS TAYLOR. | [Greek motto] | LONDON, | PRINTED for the AUTHOR, | And fold by T. PAYNE and Son, at the Mews-gate; L. | DAVIS, Holborn; B. WHITE and Son, Fleet-ftreet; and | G. NICHOL, Strand. 1787.⁶⁴

Location: Bodleian Library, Arch. H e.181.

History: Offered "*newly bound in calf*" at £2.2.0 in Bernard Quaritch's *Catalogue* (no. 414) (London, Feb. 1928);⁶⁵ "Bt.

64. My transcription derives from the copy in the Rylands Library, University of Manchester, via *Eighteenth Century Collections Online*, not from the copy in the Bodleian.

65. It does not appear in Quaritch's *Catalogue* (no. 410) (Oct. 1927), which lists many other books by Taylor, suggesting that it was newly acquired by Quaritch in 1928. The Quaritch catalogue does not mention the annotations.

from Quaritch" (according to an inscription on the front pastedown) by the Bodleian Library, where it was stamped 29 Sept. 1928. Its Blake associations were first noticed by Philip Cardinale in 2001 and recorded by Philip and Joseph Cardinale in *Blake* 44.3 (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 and 69, corrections of printer's errors on pp. 89 and 225, and underscoring and sidebars 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, 84, 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" (Cardinale and Cardinale 85). The only extensive note says:

There is no instance of a poet writing good Eng.
Blank verse who has not also written good
Rhyme: but many have written good rhyme
who have shewn no capability of writing. good
Blank verse —

Handwriting: Minute comparison with *An Island in the Moon* (?1784-85) strongly suggests that the hand which wrote the annotations in Taylor's book is that of William Blake, and the two inks used in underlining are much like those Blake used. The identification of Blake as the creator of the pencil marks is much more speculative but still plausible.

There were reviews in *Critical Review* 63 (June 1787): 401-06; *Town and Country Magazine* 19 (July 1787): 293; *European Magazine, and London Review* 12 (July 1787): 18-19 (5s.; "Mr. Taylor hath displayed no common erudition"; "we warmly recommend the 'Dissertation'; "though Mr. Taylor may not be ranked very high as a poetical translator, he may be placed in no inferior station among the proficient in abstruser literature"); *Monthly Review* 79 (Aug. 1788): 133-42.

Appendix: Books Owned by the Wrong William Blake

Bible

§*The Bible in Miniature, or a Concise History of the Old and New Testaments*. London: E. Newbery, 1780.

A copy is inscribed in ink in "the same juvenile hand" on the front and rear pastedowns "a a Blake" and "W Blake." Robert N. Essick, to whom the work was offered in Nov. 2010 by Maggs, concludes that it is "very unlikely that these inscriptions ... are by the poet and artist."⁶⁶ Let us assume charitably that they are by one of the host of contemporary individuals named "William Blake" or "W. Blake."⁶⁷

66. Essick, "Blake in the Marketplace, 2010," *Blake* 44.4 (spring 2011): 125.

67. See "'My Name is Legion: for we are many': 'William Blake' in London 1740-1830," *BR*(2) 829-45.

Part VI: Criticism, Biography, and Scholarly Studies

Adams, Hazard. *Antithetical Essays in Literary Criticism and Liberal Education*. 1990. <BBS p. 330>

For a revised version of chapter 4, see *Blake's Margins*, below.

*Adams, Hazard. *Blake's Margins: An Interpretive Study of the Annotations*. 2009. 4°, 204 pp.; ISBN: 9780786445363. <Blake (2010)§>

It consists of chapters on Blake's annotations to (1) Lavater, *Aphorisms* (7-27); (2) Swedenborg, *Heaven and Hell*, *Divine Love*, and *Divine Providence* (28-60); (3) Watson, *Apology* (61-80); (4) Bacon, *Essays* (81-96); (5) Dante, *Inferno*, trans. Boyd (97-108); (6) Reynolds, *Discourses* (109-38); (7) Spurzheim, *Insanity* (139-49); (8) Berkeley, *Siris* (150-59); (9) Wordsworth, *Poems* and preface to *The Excursion* (160-76); (10) Thornton, *Lord's Prayer* (177-92); plus (11) "Addendum" (193-94) and (12) "A Note on Blake's Reading" (195-97).

Earlier versions of chapter 6 appeared as "Revisiting Reynold[s]'s *Discourses* and Blake's Annotations," *Blake in His Time*, ed. Robert N. Essick and Donald Pearce (1978) <BBS pp. 466-68> and in his *Antithetical Essays in Literary Criticism and Liberal Education* (1990) <BBS p. 330>.

Reviews

Jason Whittaker, *Zoamorphosis: The Blake 2.0 Blog* <<http://zoamorphosis.com>> 16 Feb. 2010 ("there is little that is specifically new or innovative," but it is useful on the context).

§Morton D. Paley, *New Books on Literature 19* <<http://www.nbol-19.org>> 22 May 2010.

Shirley Dent, *Times Literary Supplement* 2 July 2010: 26-27 (with another) (it is his "close and unswerving attention to what Blake has to say" that makes the book "so rewarding").

§*Adams, Hazard. *William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings and Jerusalem*. Jefferson: McFarland & Company, 2010 (copyright 2011). 199 pp.; ISBN: 9780786449866.

§Alves, Andrea Lima. "A interação entre texto e ilustrações nos iluminated books de William Blake pelo prisma da obra *America, a Prophecy* [The Interaction between Text and Illustration in the Illuminated Books of William Blake through His Work *America, a Prophecy*]." Universidade Estadual de Campinas PhD, 2007. In Portuguese.

Anon. [under Blake (1758-1828)]. *Pierer's Universal-Lexikon der Vergangenheit und Gegenwart*. Vol. 2. Altenburg: Verlagsbuchhandlung von H. A. Pierer, 1857. 841. In German.

§Anon. *Art by William Blake*. [Memphis]: General Books, 2010. 107 pp.; ISBN: 9781155319315. Not illustrated.

Anon. "Attack and Defence of Swedenborg in the Cheltenham Examiner." *Intellectual Repository and New Jerusalem Magazine* 5, no. 60 (Nov. 1839): 663. <Bodleian>

The attack in the *Cheltenham Examiner*, 4 Sept. 1839, assumes that the new edition of Blake's *Songs* is "a fair specimen of what 'Swedenborgianism' truly is." A reply by "A Swedenborgian" is in the issue for 18 Sept., but it does not point out "that Swedenborg and his doctrines are in no degree answerable for the phantasies and absurdities of Blake," whose "childish" poems should be called "Songs of Silliness and Diseased Perception."

Anon. "Blake, Katharine." Sarah Josepha Hale. *Woman's Record; or, Sketches of All Distinguished Women, from "The Beginning" till A.D. 1850.* 1853. <Blake (2010), under Hale> B. ... *from the Creation to A.D. 1854.* New York: Harper & Brothers, 1855. C. ... *A.D. 1868.* New York: Harper & Brothers, 1870. D. *Biography of Distinguished Women; or, Woman's Record, from the Creation to A.D. 1869.* New York: Harper & Brothers, 1876. E. 1970.

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

Anon. "Britain's Tate Unveils Mislaid Blake Etchings." *Yahoo! News Canada* 11 Jan. 2010 [AFP news agency]. <<http://ca.news.yahoo.com>>.

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 inside a railway timetable in a box of books." They were bought by the Tate for £441,000 with the help of the Art Fund. The vendor "has asked to remain anonymous." They "will go 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 William Blake and British Visionary Art."

Anon. [Miss Flaxman]. "John Flaxman, Esq. P.S. R.A." *Gentleman's Magazine* 97.1 (Mar. 1827): 273-76; (May 1827): 472.

An obituary consisting mostly of a list of monuments. "His illustrations of Hesiod were made after his return to England. The original drawings remain in the possession of his sisters; and engravings from them, by W. Blake, were published in 1816 [i.e., 1817]" (273).

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

A collection of notes about Blake's poems from *Wikipedia*.

*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. <<http://www.bbc.co.uk/news>>.

They are from the Small Book of Designs (B).

§Anon. *William Blake Le Mariage du Ciel et de l'Enfer, And Did Those Feet in Ancient Time, Urizen, Grand Dragon Rouge, Mythologie de William Blake.* [Memphis]: General Books,

2010. 30 pp.; ISBN: 9781153608565. In French.

It consists of entries from *Wikipedia*.

Anon. "William Blake: The Illustrator of The Grave, &c." *Literary Gazette* (1827) <BB #1071A>

This appeared, seemingly word for word, in the *Standard* [London] 18 Aug. 1827.

§Anon. *Works Inspired by William Blake.* [Memphis]: General Books, 2010. 40 pp.; ISBN: 9781156203736.

It consists of entries from *Wikipedia*.

§Basan, F. *Dictionnaire des graveurs anciens et modernes.* 2nd ed. Paris: Chez L'Auteur, Cuchet, et Prault, 1789. 1: 70. B. F. Basan. *Supplément au dictionnaire des graveurs anciens et modernes.* 1791. <BB #A1129> C. P. F. and H. L. Basan. *Dictionnaire des graveurs anciens et modernes.* 2nd ed. 1809. <BB #1129>

The first edition of the *Dictionnaire* (1767) had no Blake entry. The entry in the 1789 edition is the same as those in 1791 and 1809, "except for minor differences in punctuation and spelling," according to Robert N. Essick, "Blake in the Marketplace, 2010," *Blake* 44.4 (spring 2011): 125.

§Beer, John. "Blake's Poetry and Prophecies." *The Cambridge History of English Poetry.* Ed. Michael O'Neill. Cambridge: Cambridge University Press, 2010.

*Bentley, G. E., Jr. "Pictura Ignota: Blake's Most Seen, Least Known Painting." *Descant* 41.4 (winter 2010): 73-103.

The *painting (1812) is the inn sign, perhaps 6' x 8', for the courtyard of the Talbot (formerly Tabard) Inn in Southwark representing "Chaucer and his merry Company setting out [from the inn] on their journey" to Canterbury (see illus. 6 online). The sign, visible for 60 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. *William Blake's Conversations.* 2008. <Blake (2009)>

Review

Mark Lussier, *University of Toronto Quarterly* 79.1 (winter 2010): 427-28 (with its "superb introduction," written in an "engaging style," "Bentley's *William Blake's Conversations* will join his other foundational works in exerting an enabling influence on future research").

§Bjelogrlić, Aleksandar. "Blejck na pragu novog doba [Blake at the Threshold of the New Age]." *Nevidljivi arhipelag.* Belgrade: Praizvorni Zivot, 1994. 15-29. In Serbian.

Blake/An Illustrated Quarterly

Volume 43, number 3 (winter 2009-10)

Angus Whitehead. "Mark and Eleanor Martin, the Blakes' French Fellow Inhabitants at 17 South Molton Street, 1805-21." 84-95. (Wonderfully rich "new information concerning Martin, his wife, his nationality, and his trade" [84].)

Reviews

*Alexander Gourlay. William Blake's 1809 Exhibition, Tate Britain, 20 Apr.-4 Oct. 2009; Martin Myrone, ed., *Seen in My Visions: A Descriptive Catalogue of Pictures*. 96-100. (The exhibition "is no more successful than the original ... in communicating Blake's ideas" [96].)

Nancy M. Goslee. Matthew J. A. Green, *Visionary Materialism in the Early Works of William Blake* (2005). 100-04. ("The struggle to understand his study is well worth the time" [104].)

Minute Particulars

Morton D. Paley. "And the sun dial by Blake' (Butlin #374A)." 105-06. (About a lost drawing by Blake.)

G. E. Bentley, Jr. "Blake Copperplates in the Thomas Ross Archive." 107-08. (The copperplates in the archive of the print-publishing firm of Thomas Ross are almost certainly copies of Blake's plates, not the originals.)

Wayne C. Ripley. "The Early Marketing of *The Grave* in London and Boston." 109-10. (About puffs by Cromek in *Universal Magazine* [July 1806], *Monthly Magazine* [Aug. 1806], and *Monthly Anthology* [Oct. 1806].)

Nelson Hilton. "Waxed in Blake." 110-11. (The first stanza of Bob Dylan's "Gates of Eden" strongly recalls *Marriage* pls. 17-18.)

Blake/An Illustrated Quarterly

Volume 43, number 4 (spring 2010)

*Robert N. Essick. "Blake in the Marketplace, 2009." 116-48. (Enormously impressive, comprehensive, and detailed. It includes an "Appendix: New Information on Blake's Engravings" for his *The Separate Plates of William Blake* [1983] and *William Blake's Commercial Book Illustrations* [1991] [148].)

Review

*Morton D. Paley. William Blake's World: "A New Heaven Is Begun," Morgan Library and Museum, 11 Sept. 2009-3 Jan. 2010. 149-51. (A "major exhibition"; "Although there is no catalogue, the entire exhibition is posted on the Morgan web site" [151].)

Remembrance

"Karl Kroeber, 1926-2009." 151. (Reprinted from Philip Petrov, "Karl Kroeber, or Living and Dying in the Present," *Columbia Spectator* 12 Nov. 2009: 4.)

Newsletter

Anon. "Conference in Oxford ... and in Toronto." 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 44, number 1 (summer 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." 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" [4]. The most remarkable discovery [by David Alexander] is the apprenticeship record [1788] of Thomas Owen to William Blake [5].)

Blake/An Illustrated Quarterly

Volume 44, number 2 (fall 2010)

*Mark Crosby and Robert N. Essick. "'the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804." 52-72. (Blake's newly discovered letter is reproduced, transcribed, and most impressively annotated.)

Review

Jason Whittaker. Nicholas M. Williams, ed., *Palgrave Advances in William Blake Studies* (2006). 73-75. (It "offers a fairly comprehensive view of critical approaches to Blake in the early twenty-first century" [73].)

Minute Particular

*Paul Miner. "Blake's Design of Nebuchadnezzar." 75-78. (One source of *Marriage* pl. 24, first suggested by Frederick York Powell, "Blake's Etchings," *Academy* 7 [16 Jan. 1875]: 66, but later ignored, is probably in le Sieur de Royaumont [Nicolas Fontaine], *The History of the Old and New Testament* [1691, 1701, 1703, 1705, etc., in English, 1670 in French].)

Blake/An Illustrated Quarterly

Volume 44, number 3 (winter 2010-11)

*Philip J. Cardinale and Joseph R. Cardinale. "A Newly Discovered Blake Book: William Blake's Copy of Thomas Taylor's *The Mystical Initiations; or, Hymns of Orpheus* (1787)." 84-102. (An admirably argued demonstration that the annotations in a copy of Taylor's book in the Bodleian are in a hand "strikingly similar" to that in *An Island in the Moon* [?1784-85], and the extensive underlinings and sidebars in similar inks are probably also by Blake. Color versions of pp. vii-viii are reproduced at <<http://www.blakequarterly.org>>.)

Reviews

*Robert N. Essick. Martin Butlin, ed., *William Blake's Watercolour Inventions in Illustration of The Grave by Robert Blair* (2009); Michael Phillips, ed., *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions* (2009). 103-10. ("The reproductions of the twenty *Grave* watercolors are excellent" [104], and the Flying Horse edition "is certainly a handsome object" [106].)

James Rovira. Michael Phillips and the Infernal Method of William Blake, Cornell Fine Arts Museum, Rollins College,

12 Sept. 2009-3 Jan. 2010. 110-11. (The exhibition included Phillips's reproductions of copperplates and prints from them of *Songs* [18 plates and prints], *America* pl. 1, *Europe* [5], and "inking daubers, historical pigments ..."; "Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ... <<http://www.blakequarterly.org>>")

§Blake, David, and Elliott Gruner. "Redeeming Captivity: The Negative Revolution of Blake's *Visions of the Daughters of Albion*." *Symbiosis: A Journal of Anglo-American Literary Relations* 1.1 (1997): 21-34.

§Bogoeva, Ljiljana. "Blejk i nadolazeće vreme [Blake and the Future]." *Student* no. 6 (Mar. 1973). In Serbian.

§Bogoeva, Ljiljana. "U traganju za identitetom: Primer Vilijama Blejka i Vilijama Butlera Jajtisa [In Search of Identity: Examples of William Blake and William Butler Yeats]." *Gradina* 9 (1980): 44-53. In Serbian.

Boldina, Alla. "Androgynous Imagination in Romantic and Modernist Literature: From William Blake and Elizabeth Barrett Browning to D. H. Lawrence and H. D." State University of New York (Binghamton) PhD, 2007. <*Blake* (2008)>

It was published in her book (see below).

§Boldina, Alla. *Androgynous Imagination of Difference: From William Blake and Elizabeth Barrett Browning to D. H. Lawrence and H. D.* Saarbrücken: VDM Verlag Dr. Müller, 2007. ISBN: 9783836461788.

Apparently derived from her thesis (see above).

Borkowska, Eliza. *But He Talked of the Temple of Man's Body: Blake's Revelation Un-Locked*. 2009. <*Blake* (2010)>

A philosophical consideration of Blake and John Locke.

§Brown, Mark. "Tate Britain Makes Room for William Blake Art Found in Railway Timetable: Curator [Philippa Simpson] says of eight tiny, hand-coloured works tackling big themes: 'It's probably best not to get into too much detail.'" *Guardian* [London] 12 Aug. 2010. <<http://www.guardian.co.uk>>

The prints are from the Small Book of Designs (B).

*Bruder, Helen P., and Tristanne Connolly, eds. *Queer Blake*. Basingstoke: Palgrave Macmillan, 2010. ISBN: 9780230218369.

There are some queer uses of "queer" here.

Helen P. Bruder and Tristanne Connolly. "Introduction: 'What is now proved was once, only imagin'd.'" 1-20. ("Blake's queer themes are striking and abundant" [12].)

Helen Kidd. "Pansexuality (Regained)." 21-22. (A poem.)

1. Christopher Z. Hobson. "Blake and the Evolution of Same-Sex Subjectivity." 23-39. (About "ideas of same-sex subjectivity" [23].)

2. Richard C. Sha. "Blake and the Queering of Jouissance."

40-49. (About "jouissance, meaning enjoyment" [40], i.e., masturbation.)

3. *Peter Otto. "Drawing Lines: Bodies, Sexualities and Performance in *The Four Zoas*." 50-62. (About Swedenborg and the illustrations on *Four Zoas* pp. 40, 112.)

4. Elizabeth C. Effinger. "Anal Blake: Bringing Up the Rear in Blakean Criticism." 63-73.

5. *Martin Myrone. "The Body of the Blasphemer." 74-86. (About Blake's picture of the stoning of the blasphemer.)

6. Jason Whittaker. "Trannies,⁶⁸ Amputees and Disco Queens: Blake and Contemporary Queer Art." 87-96.

7. Helen P. Bruder. "'Real Acting': 'Felpham Billy' and Grayson Perry Try It On." 97-115. (About the "Pickering Manuscript" and Felpham; Perry is a "peerless transvestite" [97].)

8. Tristanne Connolly. "'Fear not / To unfold your dark visions of torment': Blake and Emin's Bad Sex Aesthetic." 116-39. (Tracey Emin is an artist and poet.)

9. Bethan Stevens. "'Woes & ... sighs': Fantasies of Slavery in *Visions of the Daughters of Albion*." 140-52.

10. Caroline Jackson-Houlston. "'The lineaments of ... desire': Blake's *Visions of the Daughters of Albion* and Romantic Literary Treatments of Rape." 153-62.

11. *Steve Clark. "'Yet I am an identity / I wish & feel & weep & groan': Blake's Sentimentalism as (Peri)Performative." 163-85.

12. David Fallon. "'By a False Wife Brought to the Gates of Death': Blake, Politics and Transgendered Performances." 186-98.

13. Mark Crosby. "'No Boys Work': Blake, Hayley and the Triumphs of (Intellectual) *Paidierastia*." 199-208. (About Hayley's teaching boys such as the sons of the Earl of Egremont and E. G. Marsh, as well as Blake.)

14. Susan Matthews. "'Hayley on his Toilette': Blake, Hayley and Homophobia." 209-20. (About "Blake's use of the satirical figure of the effeminate man in post-1800 references to William Hayley" [209].)

15. Keri Davies. "'My little Cane Sofa and the Bust of Sappho': Elizabeth Iremonger and the Female World of Book-Collecting." 221-35.

Review

Max Fincher, *Times Literary Supplement* 6 Aug. 2010: 26 (Blake as "a queer icon").

*Brus, Günter. *Brus's + Blake's Jobs: Bild-Dichtung, Werke auf Papier, Nachwort, Transkription, Impressum, Vorzugsausgaben*. Klagenfurt: Ritter Verlag, 2008. 4° (30 cm.), 162 + 22 pp.; ISBN: 9783854154327. 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 seventieth birthday, 18 Oct. 2008, and an exhibition 17 Oct. 2008-25 Jan. 2009 at Neue Galerie Graz, Austria.

68. A "tranny" is apparently a transvestite.

§Burdett, Osbert. *William Blake's Poland Street and the Early Prophecies*. [Whitefish]: Kessinger Publishing, 2010. 17.8 x 25.4 cm., 26 pp.; ISBN: 9781161538748.

An extract from Burdett's *William Blake* (1926) <BB #1316>.

*Bürger, M. W. [i.e., J. Thoré]. "William Blake." *Histoire des peintres de toutes les écoles: école anglaise*. 1863. <BB #1317>

The wood engraving of "Death's Door" (11.3 x 17.4 cm.), signed "L. Chapon" (i.e., Léon Louis Chapon [1836-1918]), is not noted in *BB*.⁶⁹ The work seems to consist of individually paginated chapters first issued separately.

*Bury, Ed. *The William Blake Tarot of the Creative Imagination*. 1995. <Blake (1996)> B. §2010.

Mary K. Greer's *Tarot Blog* <<http://marygreer.wordpress.com>>, 9 Sept. 2010, announces the "Revised Edition of the William Blake Tarot." The 2010 edition is said to have better colors, etc. Ed Bury, "my ex-husband," created it, but Mary Greer had a lot to do with the original.

*Cary, Elisabeth Luther. *The Art of William Blake: His Sketch-Book, His Water-Colours, His Painted Books*. 1907. <BB #1349> B. §[Charleston]: Nabu Press, 2010. 25 cm., xi, 56 pp., xlix leaves of pls.; ISBN: 9781146920360.

§Chapman, Wayne K. "Blake, Swedenborg, and A Vision: A Case for Recombinate Influence." *Yeats's Poetry in the Making: Sing Whatever Is Well Made*. Basingstoke: Palgrave Macmillan, 2010. 154-85 (chapter 7).

*Cheney, Sheldon. "A Mystic in the Age of Enlightened Scepticism: William Blake." *Men Who Have Walked with God*. 1945. <BB #1378> B. §*William Blake: A Mystic in the Age of Enlightened Skepticism*. [Whitefish]: Kessinger Publishing, 2010. 8.5" x 11", 88 pp.; ISBN: 9781161595062.

*Chesterton, G. K. *William Blake*. 1910 <BB #1381, BBS p. 436, Blake (2003)> J. §[Charleston]: Nabu Press, 2010. 226 pp.

Chevalier, Tracy. *Burning Bright*. 2007. <Blake (2008, 2009, 2010)>

The German translation §*Die Lieder des Mr. Blake*, trans. Ursula Wulfekamp (Berlin: List, 2008) <Blake (2010)>, has also appeared under the title §*Das Mädchen mit den funkelnden Augen* (Berlin: List, 2010).

§Crnjanski, Milos. "Viljem Blejk [William Blake]." *Srpski književni glasnik* 22.2 (16 Sept. 1927): 157-58. In Serbian.

*Crosby, Mark. "William Blake in Westminster Abbey, 1774-1777." *Bodleian Library Record* 22.2 (Oct. 2009): 162-80.

"This article situates his [Blake's] time in the Abbey in the

69. Essick, "Blake in the Marketplace, 2010," *Blake* 44.4 (spring 2011): 130.

context of his apprenticeship before offering a few examples of how the Gothic aesthetic resonates in his later works" (162). It is part of an issue "In Celebration of Richard Gough (1735-1809)" (118-224).

*Damon, S. Foster. *William Blake, His Philosophy and Symbols*. 1924 <BB #1455, BBS p. 447, Blake (2010)> G. §[Whitefish]: Kessinger Publishing, 2010. 510 pp.; ISBN: 9781161609417. (Hardcover version of the Kessinger paperback of 2006 <Blake (2010)>.)

§DeAngelis, Michael. "Gender and Other Transcendences: William Blake as Johnny Depp [in *Dead Man*]." *Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century*. Ed. Murray Pomerance. Albany: State University of New York Press, 2001. Cultural Studies in Cinema/Video. 283-99.

§Dent, Shirley. "Iniquitous Symmetries: Aestheticism and Secularism in the Reception of William Blake's Works in Books and Periodicals during the 1860s, 1870s, and 1880s." University of Warwick PhD, 2000. xi, 308 leaves. <<http://wrap.warwick.ac.uk/2904>>.

*De Selincourt, Basil. *William Blake*. 1909 <BB #1480, Blake (2002, 2006)> E. §[Charleston]: Nabu Press, 2010. 400 pp.; ISBN: 9781178354799.

§*Dołowska, Ewa, ed. *Wielcy malarze—ich życie, inspiracje i dzieło*. Cz. 155, *William Blake*. Warsaw: P. O. Polska, 2005. 29 cm., 31 pp.; ISBN: 838978565X. In Polish.
A biography.

§Drennan, William. "Blake and Gnosis." University of Liverpool PhD, 1999.

*Edmundson, Mark. "William Blake's America, 2010." *Chronicle of Higher Education* 24 Oct. 2010. <<http://chronicle.com/article/William-Blakes-America-2010/125024>>.

Blake's "London," which today he might call "New York," "reveals us to ourselves" as "mentally imprisoned." (By 2 Nov. 2010 there had been 11 online responses—to the politics, not to Blake.)

Eliot, T. S. "The Naked Man." *Athenæum* (1920) <BB #1544, BBS p. 461, Blake (2009)> ... "William Blake." *Valitud esseesid*. Trans. Jaak Rähesoo. [Tallinn]: Hortus Litterarum, 1997. In Estonian.

Elliott, Clare. "A Backward Glance O'er the (Dis)United States: William Blake, Ralph Waldo Emerson and the 'Authentic American Religion.'" *European Journal of American Culture* (2009) <Blake (2010)>§

"Emersonian self-reliance, when read through this Blakean lens, needs serious consideration ..." (91).

- §Elliott, Clare. "William Blake and America: Freedom and Violence in the Atlantic World." *Comparative American Studies* 7.3 (2009): 209-24.
- §Elliott, Clare Frances. "William Blake's American Legacy: Transcendentalism and Visionary Poetics in Ralph Waldo Emerson and Walt Whitman." University of Glasgow PhD, 2008. 277 pp.
- *Erdman, David V. "Blake's Vision of Slavery." *Journal of the Warburg and Courtauld Institute* (1952) <BB #1569> B. Reprinted in *Enslavement and Emancipation*. Ed. Blake Hobby. New York: Bloom's Literary Criticism, 2010. Bloom's Literary Themes. 229-44.
- §Erle, Sibylle. *Blake, Lavater and Physiognomy*. London: Legenda, 2010. *Studies in Comparative Literature* 21. xii, 232 pp.; ISBN: 9781906540692.
- *Erle, Sibylle. "Leaving Their Mark: Lavater, Fuseli and Blake's Imprint on *Aphorisms on Man*." *Comparative Critical Studies* (2006) <Blake (2010)§>
Particularly concerned with "the early history of physiognomy in England, Lavater's reception and his English connections" (348).
- *Essick, Robert N., and Donald Pearce, eds. *Blake in His Time*. 1978. <BBS pp. 466-68>
For a revised version of Hazard Adams, "Revisiting Reynold[s]'s *Discourses* and Blake's Annotations," see Adams, *Blake's Margins*, above.
- §*Farrell, Michael. "Blake and the Methodists." University of Oxford DPhil, 2010. vii, 356 pp.
- §*Fostowicz, Michał. *Boska analogia: William Blake a sztuka starożytności*. Gdansk: Wydawnictwo Słowo/obraz Terytoria, 2008. 23 cm., 563 pp.; ISBN: 9788374538121. In Polish.
- §*Furman-Adams, Wendy. "Visual Arts." *Milton in Context*. Ed. Stephen B. Dobranski. Cambridge: Cambridge University Press, 2010. 180-209 (chapter 16; 189, 193-95 on Blake).
- Gannon, Thomas C. *Skylark Meets Meadowlark: Reimagining the Bird in British Romantic and Contemporary Native American Literature*. Lincoln: University of Nebraska Press, 2009. 67-71.
- Garnett, Richard. *William Blake, Painter and Poet*. 1895, 1971, 1972. <BB #1669, BBS p. 482> D. §[Whitefish]: Kessinger Publishing, 2010. Legacy Reprint Series. 98 pp.
- §*Garrett, Yanis. *Songs of Innocence and [of] Experience: William Blake*. Study Notes for Standard English: Module C 2009-2012 HSC. Seven Hills [Australia]: Five Senses Education, 2009. Top Notes. 21 cm., 169 pp.; ISBN: 9781741300789.
- *Gilchrist, Alexander. *Life of William Blake, "Pictor Ignotus."* 1863 <BB #1680, BBS p. 484, Blake (1999, 2002, 2007, 2010)> Q. §[1863 ed.]. Vol. 1. [Whitefish]: Kessinger Publishing, 2010. 432 pp.; ISBN: 9781163442982. R. [1880 ed.]. Cambridge: Cambridge University Press, 2010. 992 pp. [both vols.]; ISBN: 9781108013697.
Reviews, announcements, etc. (1863 ed.)
Anon., *London Review of Politics, Society, Literature, Art, and Science* 7, no. 176 (14 Nov. 1863): 519-20 ("really first-rate").
Anon., "Miscellanea," *American Literary Gazette and Publishers' Circular* [Philadelphia] 2, no. 3 (1 Dec. 1863): 83 (under "Novelties in English Literature" is "the late Alexander Gilchrist's 'Life of William Blake,' which has been ready for some months, and deferred until the reading season set in, has appeared at last").
Anon., "William Blake the Artist," *Bookseller: A Handbook of British and Foreign Literature* (10 Dec. 1863): 709-10. <Michigan>
Anon., "Reviews and Notices of Books," *Lancet* no. 2103 (19 Dec. 1863): 705-07 ("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" [706]).
Anon., *Westminster Review* 81, no. 159 (Jan. 1864): 46-54 (quotes "My Silks," "The Voice of the Devil," and "The Little Boy Lost").
Anon., "Pictor Ignotus," *Illustrated Magazine* ns 24 (1867): 19-28 (mostly paraphrase). <Bodleian>
- Gillham, D. G. *Blake's Contrary States: The "Songs of Innocence and of Experience" as Dramatic Poems*. 1966. <BB #1688> B. §Cambridge: Cambridge University Press, 2010. Manufactured on demand. 268 pp.; ISBN: 9780521129862.
- Gilroy, John. "Revolution, Reaction and the Natural World: Wordsworth and Coleridge, John Clare and William Blake" and "Extended Commentary: Blake, 'The Tyger' from *Songs of Experience* (1793)." *Romantic Literature*. Harlow: Longman, 2010. York Notes Companions. ISBN: 9781408204795.
- §Goldman, William David. "'Prophetic History': Blake, Browning and the Visionary Tradition." University of London PhD, 2005.
- Goldsmith, Steven. "William Blake and the Future of Enthusiasm." *Nineteenth-Century Literature* (2009) <Blake (2010)§>
"Sartre's *The Emotions* provides a useful framework for understanding" Blake's modern critics (460 [abstract]).
- §Gordon, Robert C. "Apocalypse Improvised: The Prophecies of William Blake." *Arms and the Imagination: Essays on War, Politics, and Anglophone Culture*. Lanham: Hamilton Books, 2009. Chapter 12.

§Grabnar, Andrej. *William Blake: literarni portret*. Šmarješke Toplice: Stella, 2010. Klasiki in duhovnost. 22 cm., 124 pp.; ISBN: 9789612462017. In Slovenian.

§Grčić, Marko. "Uz vizije Williama Blakea [With Visions of William Blake]." *Provincia deserta*. Zagreb: Kolo Matice hrvatske, 1970. 73-81. In Croatian.

See also his *Vizije* (Part I, Section B).

§Grčić, Marko. "William Blake." *Forum* 14.9-10 (Sept.-Oct. 1967): 7-52.

Green, Matthew J. A. *Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism*. 2005. <Blake (2006, 2008, 2009)>

Review

Nancy M. Goslee (see *Blake* 43.3, above).

§*Haggarty, Sarah. *Blake's Gifts: Poetry and the Politics of Exchange*. Cambridge: Cambridge University Press, 2010. Cambridge Studies in Romanticism no. 84. 256 pp.; ISBN: 9780521117289.

Parts of chapter 3, "Charity" (84-110), are revised from "From Donation to Demand?" *Blake and Conflict*, ed. Haggarty and Jon Mee (2009) <Blake (2010)>.

*Haggarty, Sarah, and Jon Mee, eds. *Blake and Conflict*. 2009. <Blake (2010)>

For a revised version of chapter 6, "From Donation to Demand? Almsgiving and the 'Annotations to Thornton,'" see Haggarty, *Blake's Gifts*, above.

Hamblen, Emily S. *On the Minor Prophecies of William Blake*. 1930. <BB #1780>

It was published in separate chapters as

§*William Blake and His Return to Illumination*. [Whitefish]: Kessinger Publishing, 2010. 18 pp.; ISBN: 9781161503111.

§*William Blake and The Book of Urizen*. [Whitefish]: Kessinger Publishing, 2010. 44 pp.; ISBN: 9781161571745.

§*William Blake and the Psychology of His Symbols*. [Whitefish]: Kessinger Publishing, 2010. 24 pp.; ISBN: 9781161520477.

§*William Blake and The Song of Los*. [Whitefish]: Kessinger Publishing, 2010. 28 pp.; ISBN: 9781161536058.

§Hartman, Geoffrey. "Notes toward a Supreme Addiction: The Theology Fiction of William Blake and Philip K. Dick." *Religion, Literature and the Imagination: Sacred Worlds*. Ed. Mark Knight and Louise Lee. London: Continuum, 2009. Continuum Literary Studies. Chapter 2.

*Higgins, Charlotte. "Tate Buys ... Blakes." *Guardian* [London] 12 Jan. 2010. <<http://www.guardian.co.uk>>.

They were bought for £441,000 with the aid of the Art Fund.

§Hobby, Blake. "Urizen and the Fragmentary Experience of the Sublime in *The Four Zoas*." *The Sublime*. Ed. Blake Hobby. New York: Bloom's Literary Criticism, 2010. Bloom's Literary Themes.

§Hoffmann, Deborah Lee. "The Spirit of Sound: Prosodic Method in the Poetry of William Blake, W. B. Yeats, and T. S. Eliot." McGill University PhD, 2010.

§Hoyle, Ben. "Rare Etchings by William Blake Discovered in Railway Timetable." *Times* [London] 11 Jan. 2010.

About prints from the Small Book of Designs (B).

§*Hutchings, Kevin. "Gender, Environment, and Imperialism in William Blake's *Visions of the Daughters of Albion*." *Romantic Ecologies and Colonial Cultures in the British Atlantic World, 1770-1850*. Montreal: McGill-Queen's University Press, 2009.

§Ibata, Hélène. "William Blake's Visual Sublime: The 'Eternal Labours.'" *European Romantic Review* 21 (2010): 29-48.

§*Interfaces

Number 30 (spring 2010): Blake Intempestif/Unruly Blake

Ed. Jean-Marie Fournier and Maurice Géracht

Jean-Marie Fournier. "Presentation."

Martin Myrone. "Blake's Unruly Art History: The Case of the 1809 Exhibition." 7-20.

Michael Phillips. "printing in the infernal method." 21-34.

Andrew Lincoln. "Blake's Innocence Reconsidered." 35-46.

Pierre-Yves Courdert [i.e., Coudert]. "Enclosure and Expansion: Blake, Science, and the Body." 47-56.

Laurent Châtel. "W. B. & W. B.: 'A Long Story'—Sublime Congruences between Gray, Beckford and Blake." 57-74.

Christian La Cassagnère. "The Sublimity of the Tyger." 75-84.

B. Eugene McCarthy. "Reading Blake: A Case for Memorization." 85-90.

Steve Shepherd. "*Songs of Innocence and of Experience*: Blake into Rock." 91-104.

Michael Phillips. "A Note on the Facsimile of William Blake's *Songs of Innocence and of Experience*." 105-10.

Martin Postle. "'Sir Joshua and his Gang': Blake, Reynolds and the Royal Academy." 111ff.

Only 150 copies of the issue were printed, each with an impression from Michael Phillips's facsimiles [2009] of Blake's copperplates of *Songs* pls. 1, 3-4, 8, 12, 18-19, 24, 27, 29-30, 33, 37-38, 42, 46.

§James, Nicholas Philip. "William Blake." *Eduardo Paolozzi: Newton Figures*. London: Cv Publications, 2005. Cv/Visual Arts Research.

A recorded conversation (1990) with Paolozzi (1924-2005).

§Jaynes, Julian. "The Ghost of a Flea: Visions of William Blake." "Voices of the Mind," part 2 of *Reflections on the Dawn of Con-*

sciousness: Julian Jaynes's *Bicameral Mind Theory Revisited*. Ed. Marcel Kuijsten. Henderson: Julian Jaynes Society, 2006.

§Johanson, Paula. "William Blake (1757-1827)." *Early British Poetry: "Words that Burn."* Berkeley Heights: Enslow Publishers, 2009. Poetry Rocks!

Short biographies for a juvenile audience.

*Jones, John H. *Blake on Language, Power, and Self-Annihilation*. New York: Palgrave Macmillan, 2010. 8°, xiii, 235 pp.; ISBN: 9780230622357.

"Whereas *Milton* concerns itself with the annihilation of authorial Selfhood, *Jerusalem* ... [focuses] on the self-annihilation of the reader" (175).

Portions of the "Introduction" (1-20), "*The Marriage of Heaven and Hell*: Dialogue and 'Imposition'" (chapter 2, 59-95), "*The [First] Book of Urizen*: The Problem of Authorial Selfhood" (chapter 3, 97-133), "*Milton*: The Annihilation of Authorial Selfhood" (chapter 4, 135-73), and "*Jerusalem*: The Reader and Self-Annihilation" (chapter 5, 175-211) are revised from his "'Self-Annihilation' and Dialogue in Blake's Creative Process: *Urizen, Milton, Jerusalem*" (1994) (see below). Chapter 3 is revised from his "Printed Performance and Reading *The Book[s] of Urizen*" (1999) <Blake (2003)>.

*Jones, John H. "Printed Performance and Reading *The Book[s] of Urizen*: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture." *Colby Quarterly* (1999) <Blake (2003)>

For "a revised version," see his *Blake on Language, Power, and Self-Annihilation*, above.

Jones, John H. "'Self-Annihilation' and Dialogue in Blake's Creative Process: *Urizen, Milton, Jerusalem*." *Modern Language Studies* 24.2 (spring 1994): 3-10.

"Through self-annihilation, Blake attempts to undo the oppression of monologism" (9).

Revised portions appear in several chapters of his *Blake on Language, Power, and Self-Annihilation*, above.

§Kallerud, Mauritz Royce. "The Genre of Conjectural History: Jean-Jacques Rousseau, Mary Shelley, and William Blake in the New World." State University of New York (Buffalo) PhD, 1998. 242 pp.

§Kamčevski, Danko. "Paradoks u poeziji Viljema Blejka [Paradox in the Poetry of William Blake]." *Koraci* [Journal of Literature, Art, and Culture] 44.5-6 (June 2010): 157-64. In Serbian.

On the relationship between the language of paradox and the language of poetry, especially in "The Tyger" and *The Marriage of Heaven and Hell*.

§Kamperidēs, Lampros. *Hoi gamoi tou Ouranou kai tēs Gēs: mia anagnōsē tou* [Ezra] *Pound kai tou Blake me hodēgo ton*

[Zēsimos] *Lorentzato*. Athens: Gephyres, 2003. 21 cm., 81 pp.; ISBN: 9605272539. In Greek.

Keeble, Brian. "William Blake: Art as Divine Vision." *Temenos Academy Review* (2006) <Blake (2007)> B. *God and Work: Aspects of Art and Tradition*. Foreword by Wendell Berry. 2009. 85-98 (chapter 7). <Blake (2010)>

"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 by the Tate." *Guardian* [London] 11 Jan. 2010. <<http://www.guardian.co.uk>>.

The prints [from the Small Book of Designs (B)] were found in "an Edwardian international train timetable"; "a book lover bought them at a sale in north London in 1978."

Kobayashi, Keiko. "Blake and Kenzaburo Oe." *Ritsumeikan Bungaku* [Journal of Cultural Science] no. 615 (2010): 562-56 [sic].

"This is a revised version of the oral report ... to the International Conference 'Blake in the Orient' [2003 <Blake (2004)>] ..."

§Koljević, Nikola. "Aktuelna rec u Blejkovom delu [The Word Actual (Contemporary) in Blake's Work]." *Književne novine* 57 (Dec. 1957): 5. In Serbian.

§Kovel, Joel. "Dark Satanic Mills: William Blake and the Critique of War." *Capitalism Nature Socialism* 21.2 (June 2010): 4-19.

§Kuić, Ranka. "Blejk, pesnik covekove duse [Blake, a Poet of Man's Soul]." *Antologija engleske romantičarske poezije*. Belgrade: Naučna knjiga, 1974. 7-13. In Serbian.

§*Lamennais, Félicité Robert de. *En troendes tale*. Trans. Truls Winther. [Illustrations by William Blake]. Oslo: Tannum-Norli, 1978. 113 pp.; ISBN: 8251807182. In Norwegian.

Langridge, Irene. *William Blake: A Study of His Life and Art Work*. 1904. <BB #2098> B. §[Charleston]: Nabu Press, 2010. 318 pp.; ISBN: 9781178018172.

§[Lewis, David, ed.]. *Blake Book*. Leipzig: Lubok, 2010. 11 x 16 cm., 112 pp.; ISBN: 9783941601352. In English.

Artistic exercises in response to Blake by 14 artists.

§Linkin, Harriet Kramer. "Lucy Hooper, William Blake, and 'The Fairy's Funeral.'" *Romanticism and Victorianism on the Net* no. 54 (May 2009). <<http://id.erudit.org/iderudit/038760ar>>.

On the context of Lucy Hooper's poem.

*Linnell, David. *Blake, Palmer, Linnell and Co.: The Life of John Linnell*. 1994. <Blake (1995)> B. §Brighton: Book Guild, 2010. ISBN: 9780863329173.

§Lučić, Milka. “Blejk i pohvala imaginaciji [Blake and a Tribute to Imagination].” *Politika* 13 Mar. 1999. In Serbian.

§MacPhee, Chantelle L. “All the world’s a stage’: William Blake and William Shakespeare.” University of Glasgow PhD, 2002.

*Makdisi, Saree. *William Blake and the Impossible History of the 1790s*. 2003. <Blake (2004)>

Review

Jackie DiSalvo, *Science and Society* 73.1 (2009): 144-46 <Blake (2010)§> (“his study sounds a cautionary note for radicalism based on a politics of individual rights”).

*Malmberg, Carl-Johan. “William Blakes guld. Reflektioner kring ett måleriskt element [William Blake’s Gold. Reflections on a Painterly Element].” *Biblis* [a publication of Kungliga biblioteket (National Library of Sweden)] no. 49 (spring 2010): 2-14. In Swedish.

Malmberg, one of Sweden’s foremost art critics, argues that gold in the illuminated books is, in M. H. Abrams’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 the *Jerusalem* pl. 59 design, where the daughters labor at wheels, “Terrible their distress”), but is there for its own sake, its own existence, and that, while it may have symbolic meaning at times, there are important places where gold=gold.

*Matsushima, Shoichi. *Blake ron-shu: Pickering kohon Milton sonota* [Essays on Blake: The Pickering Manuscript, Milton, and Others]. Tokyo: Eikosha, 2010. 19 cm., 280 pp.; ISBN: 9784870971288. In Japanese.

§Mauger, Matthew Peter. “Prophetic Legislation: William Blake and the Visionary Poetry of the Law.” University of London PhD, 2005.

§Menneteau, Patrick. “William Blake and the Dark Side of the Enlightenment: Toward a Reassessment of the Jungian Contribution.” *The Enlightenment by Night: Essays on After-Dark Culture in the Long Eighteenth Century*. Ed. Serge Soupel, Kevin L. Cope, and Alexander Pettit. New York: AMS, 2010. AMS Studies in the Eighteenth Century, no. 59.

*Mertz, Jeffrey Barclay. “A Visionary among the Radicals: William Blake and the Circle of Joseph Johnson, 1790-95.” University of Oxford DPhil, 2010. 322 pp., 10 illustrations.

Well informed, cautious, and judicious.

§Milanović, Ljubomir. “Hermeneutika u delu Viljema Blejka [Hermeneutics in the Work of William Blake].” 3+4 4 (1998-99): 44-47. <http://www.komunikacija.org.rs/komunikacija/casopisi/3_4/4/index_html?stdlang=ser_lat>. In Serbian.

§Morgan, Paige. “The Minute Particular in the Immensity of the Internet: What Coleridge, Hartley and Blake Can Teach Us about Digital Editing.” *Romanticism* 15.3 (Oct. 2009): 265-75.

Morimatsu, Kensuke. “Ima hitotsu no romanha shizen bigaku—Blake wo ta no shijin gun to hikaku koryo [Another Aesthetics of Romantic Nature—Comparing Blake with Other Poets].” *Taikai Proceedings* [Proceedings of the 81st General Meeting of the English Literary Society of Japan] no. 81 (2009): 59-61. In Japanese.

*Mulhallen, Karen, ed. *Blake in Our Time: Essays in Honour of G. E. Bentley Jr.* Toronto: University of Toronto Press, 2010. 4°, xvi, 300 pp., 51 reproductions; ISBN: 9781442641518.

Karen Mulhallen. “Introduction.” 3-15. (“G. E. Bentley Jr almost single-handedly shifted the focus of Blake criticism from formalism and symbolism to the ‘Minute Particulars’ of Blake’s life and work” [3].)

Part One: “Every Minute Particular Is Holy”: Materials

1. Robert N. Essick. “Collecting Blake.” 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.” 35-78. (A brilliant demonstration that *America* [B] pls. 4, 9 are photolithographic facsimiles [not fakes] made between 1874 and 1878 by A. G. Dew-Smith [1848-1903], an admirable photographer and commercial lithographer, and each marked by him “F” [?for “Facsimile”] to perfect his copy.)

3. *Joyce H. Townsend and Bronwyn A. Ormsby. “Blake’s Painting Materials, Technical Art History, and the Legacy of G. E. Bentley Jr.” 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” [80].)

Part Two: “For Friendship’s Sake”: Friends and Patrons

4. David Bindman. “New Light on the Mathews: Flaxman and Blake’s Early Gothicism.” 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” [96].)

5. *Mark Crosby. “a Ladys Book’: Blake’s Engravings for Hayley’s *The Triumphs of Temper*.” 105-30. (“Blake’s six plates were not reprinted in the *second* thirteenth edition” [i.e., the second state of the thirteenth edition], partly because the copperplates had become very worn [106].)

6. Mary Lynn Johnson. “More on Blake’s (and Bentley’s) ‘White Collar Maecenas’: Thomas Butts, His Wife’s Family of Artisans, and the Methodist Withams of St. Bartholomew the

Great.” 131-64. (A densely factual and original essay only occasionally related to Blake. The parents of Thomas Butts were married by John Wesley.)

7. Angus Whitehead. “Went to see Blake—also to Surgeons college’: Blake and George Cumberland’s Pocketbooks.” 165-200. (On 3 June 1820 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?” 201-12. (Richmond is Blake’s artistic heir, especially in his *Creation of Light* [1826].)

Part Three: “What I Both See and Hear”:

Architecture and Industry

9. *Morton D. Paley. “William Blake and Chichester.” 215-32. (“The foundations of his [Blake’s] four-gated city [of Golgothoza] lay in Chichester” [219].)

10. Keri Davies. “William Blake and the Straw Paper Manufactory at Millbank.” 233-61. (The first European straw paper mill was built at Millbank in 1801 by Matthias Koops [who had been declared bankrupt in 1790] and was declared bankrupt in 1803, which ruined Richard Twiss [d. 1821], who owned Blake’s *For Children*.)

Jerome McGann. “Epilogue: A Memorable Fancy.” 262-64. (The Prolific Giant in *Marriage* pls. 16-17 is GEB, or rather “all those books and essays turned out from his Printing House in Hell: clearing away rubbish, building and decorating immense bibliographical palaces ...” [263].)

*Robert Brandeis. “Appendix: William Blake in Toronto: The Bentley Collection at Victoria University Library.” 265-72. (The essay “outline[s] the extent of the [Bentleys’ bibliophilic] infection and its ultimate successful ‘comforting cure’” in giving the collection to the Victoria University Library [265].)

For the associated exhibition and symposium, see *Remember Me!* under 2010 in Part IV.

*Nicoll, Allardyce. *William Blake and His Poetry*. 1922, 1969, 1977. <BB #2285, BBS p. 587> D. §[Memphis]: General Books, 2010. 160 pp.; ISBN: 9781152118560.

Niimi, Hatsuko. “Milton no jōka ni tsuite—Blake jūyō no ichi danmen [Preface to *Milton: A Case Study in the Historical Reception of William Blake*].” *Nihon Joshi Daigaku Eibei Bungaku Kenkyū* [Japan Women’s University, *Studies in English and American Literature*] no. 45 (2010): 1-17. In Japanese.

§Niyogi, Ralla Guha, ed. *Romanticism and Its Legacies*. Kolkata: Fine Prints in collaboration with Basanti Devi College, 2009. ISBN: 9788190688949.

It includes:

Subir Dhar. “Blake’s London and the Metaphysics of Closure.” Malobika Sarkar. “William Blake: A Composer of Melodies As Well.”

Abhishek Sarkar. “Blake’s Thel: The Feminine Mystique.”

Gwee Li Sui. “Who Won the Battle of Ideas between Newton and Blake?”

§Norvig, Gerda S. “On Creativity and Psychological Boundaries in the Life and Work of William Blake.” Fielding Graduate University [Santa Barbara] PhD, 2008.

*Otto, Peter. “Politics, Aesthetics, and Blake’s ‘bounding line.’” *Word and Image* 26.2 (Apr.-June 2010): 172-85.

On Blake’s “prophetic politics” as seen in *America, The Book of Los*, and *Jerusalem* (174-75).

§Pavlović, Miodrag. “Proročke knjige Vilijama Blejka [The Prophetic Books of William Blake].” *Čitanje zamišljenog* [Reading of the Imagined]. Novi Sad: Bratstvo-Jedinstvo, 1990. 135-40. In Serbian.

§Pavlović, Miodrag. “Visionar Vilijam Blejk [Visionary William Blake].” *Politika* (“Kultura-umetnost”) 13 Oct. 1957: 3. In Serbian.

Pearsall, Derek. *William Langland, William Blake, and the Poetry of Hope*. 2003. <Blake (2004)> B. Reprinted in *The Morton W. Bloomfield Lectures, 1989-2005*. Ed. Daniel Donoghue, James Simpson, and Nicholas Watson. Kalamazoo: Medieval Institute Publications, Western Michigan University, 2010.

*Phillips, Michael. “The Printing of Blake’s *America a Prophecy*.” *Print Quarterly* (2004) <Blake (2005)>

Most of Phillips’s “A Note on Production” in *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions* (2009) (see Part I, Section B) is “abstracted” from his 2004 essay.

§Popović, Vladeta. “Vilijam Blejk [William Blake].” *Kroz englesku književnost* [Through English Literature]. Belgrade: Izdavačka knjižarnica Rajkovića i Cukovića, 1929. 51-59. In Serbian.

§Popović, Vladeta. “Vilijam Blejk [William Blake].” *Strani pregled* 2 (Dec. 1927): 219-25. In Serbian.

§Powys, John Cowper. “William Blake.” *Essays on De Maupassant, Anatole France, William Blake*. 1916. <BB #2447> B. §[Whitefish]: Kessinger Publishing, 2010. 70 pp.; ISBN: 9781161607444.

§Pullman, Philip. “Freedom: The award-winning novelist shares much of his philosophy of liberty with visionary artist William Blake.” *Resurgence* no. 258 (2010): 25-27.

Quinney, Laura. *William Blake on Self and Soul*. 2009. <Blake (2010)§>

“Blake’s psychology of subjectivity is astute, innovative, and complex” (xi). “A portion” of chapter 2, “Wordsworth, Plato,

and Blake," had appeared as "Wordsworth's Ghosts and the Model of the Mind," *European Romantic Review* 9.2 (spring 1998): 293-301, and another portion, revised here, had been printed as "Swerving Neo-Platonists," *Wordsworth Circle* 37.1 (winter 2006): 31-38.

Review

Shirley Dent, *Times Literary Supplement* 2 July 2010: 26-27 (with another) ("the acuity of these readings is undermined by the jarring addition of twentieth-century theorists").

*Ripley, Wayne C., and Justin Van Kleeck, eds. *Editing and Reading Blake*. [College Park]: University of Maryland, Sept. 2010. A Romantic Circles Praxis Volume. <http://www.rc.umd.edu/praxis/editing_blake/index.html>.

Wayne C. Ripley. "Introduction: Editing Blake." 35 paragraphs. ("The first task of every editor has been to remediate" Blake's work. Many of the contributors to the volume "have ... worked as project assistants to the *Blake Archive* and received their graduate training from its editors.")

David Fuller. "Modernizing Blake's Text: Syntax, Rhythm, Rhetoric." 25 paragraphs. (A sound and responsible essay.)

*Mary Lynn Johnson. "Contingencies, Exigencies, and Editorial Praxis: The Case of the 2008 Norton Blake." 23 paragraphs. (An "anecdotal case history" of the fundamentally redesigned Norton edition of Blake, which "is the product of trade-offs" [¶3, 1].)

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 head above water" [¶48].)

*Rachel Lee and J. Alexandra McGhee. "'The productions of time': Visions of Blake in the Digital Age." 46 paragraphs. (The essay, about Blake's "hybridity," "documents our experiences editing Blake's ... *Island in the Moon* ... in the *William Blake Archive*" [¶11, 7].)

*Wayne C. Ripley. "Delineation Editing of Co-Texts: William Blake's Illustrations." 35 paragraphs. ("Social-text editing provides the most appropriate editorial 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" [¶5, 35].)

§Rix, Robert. "Magnetic Cure in William Blake's *The French Revolution*." *Explicator* 68.3 (2010): 167-71.

Rix, Robert. *William Blake and the Cultures of Radical Christianity*. 2007. <Blake (2008)>

Reviews

Ariel Hessayon, *English Historical Review* 124, no. 506 (2009): 195-96 <Blake (2010)§> ("a careful and balanced reconstruction of an important aspect of Blake's world").

Jeremy Tambling, *Journal for Eighteenth-Century Studies* 32.1 (2009): 123-24 <Blake (2010)§> (a "useful book").

§John Ruff, *Christianity and Literature* 59.2 (2010): 347-51.

§Rix, Robert W. "William Blake og lidenskabens uønskede engle." *Engleskrift*. Ed. Annegret Friedrichsen and Charlotte Cappi Grunnet. Copenhagen, 2006. 44-60. In Danish.

§Roberts, Jonathan. *Blake. Wordsworth. Religion*. London: Continuum, 2010. New Directions in Religion and Literature. xiii, 127 pp.; ISBN: 9780826422330.

Roberts, Jonathan. *William Blake's Poetry: A Reader's Guide*. 2007. <Blake (2008)>

Review

§Christopher Burdon, *Literature and Theology* 23.4 (2009): 481-82.

Robinson, Henry Crabb. *Diary, Reminiscences, and Correspondence of Henry Crabb Robinson, Barrister-at-Law, F.S.A.* 1869. B. 1869. C. 1869. <BB #2535A-C> D. §Boston: James R. Osgood and Company, 1871.⁷⁰ E. 1872. <BB #2535D>

§Rovira, James. *Blake and Kierkegaard: Creation and Anxiety*. London: Continuum, 2010. Continuum Literary Studies. 25 cm., viii, 184 pp.; ISBN: 9781441135599.

§Rowland, Christopher. "'Would to God that all the Lord's people were prophets': Prophetic Voices." *Glass* 19 (spring 2007): 30-40. <http://www.cls.org/Glass_19_web.pdf>.

On the nature of Christian prophecy, beginning with William Blake, Joanna Southcott, and Richard Brothers.

§Rupert, Jane. "Reasoning and Knowing in Science and Poetry: Erasmus Darwin, Charles Darwin, and William Blake." *Uneasy Relations: Reason in Literature and Science from Aristotle to Darwin and Blake*. Milwaukee: Marquette University Press, 2010. Marquette Studies in Philosophy, no. 69.

§Sabin, Stefana. *Die Wahrheit der Literatur: Von William Blake bis Samuel Beckett*. Marburg: Verlag LiteraturWissenschaft.de, 2010. ISBN: 9783936134223. In German.

§Sahm, Danielle. "Contrary to Expectations: Exploring Blake's Contraries in David Almond's *Skellig*." *Children's Literature* 38 (2010): 115-32.

§Saklofske, Jon. "Between History and Hope: The Urban Centre of William Blake and William Wordsworth." *City Limits: Perspectives on the Historical European City*. Ed. Glenn Clark, Judith Owens, and Greg T. Smith. Montreal: McGill-Queen's University Press, 2010.

Saklofske, Jon. "Conscripting Imagination: The National 'Duty' of William Blake's Art." *Romanticism on the Net* (2007) <Blake (2010)§>

70. First reported in Essick, "Blake in the Marketplace, 2010," *Blake* 44.4 (spring 2011): 130.

Concerns “William Blake’s creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle.”

§Saklofske, Jon A. H. “Enough! or Too Much’: The Functions of Media Interaction in William Blake’s Composite Designs.” McGill University PhD, 2003.

Sato, Hikari. “Erasmus Darwin to William Blake saiko [Erasmus Darwin and William Blake Reconsidered].” *Choiki Bunka Kagaku Kiyo* [Interdisciplinary Cultural Studies (issued by the Graduate School of Arts and Sciences, University of Tokyo)] 14 (2009): 5-18. In Japanese.

§Sekulić, Isidora. “Vilijem Blejk: Vencanje Neba i Pakla [William Blake: *The Marriage of Heaven and Hell*].” *Srpski književni glasnik* 23.6 (16 Mar. 1928): 473-74. In Serbian.

§Shete, Michelle. “The Perceptive Poets: A Comparative Study of Jal lu’-Din Rín Rúmi, Sant Kabír, Matsuo Bashó and William Blake.” University of Wollongong [Australia] PhD, 2008.

The poets represent Islam, Hinduism, Buddhism, and Christianity.

§Slavinski, Živorad Mihajlović. “Otkrovenje po Vilijamu Blejku [The Apocalypse According to William Blake].” *Njihov onostrani život*. Belgrade: [self-published], 1981. 99-106. In Serbian.

Smith, John Thomas. “William Blake.” *Nollekens and His Times*. 1828, 1829. <BB #2723A-B> C. 1917. <Blake (2000)> D. 1920. <BB #2723C> E. §N.p.: Reitell Press, 2010. 496 pp.; ISBN: 9781445574295.

§Stevanović, Svetislav. “O mistici i misticarima engleske Poezije [On Mysticism and Mystics of English Poetry].” *Letopis Matice srpske* 3 (June 1929): 376-98. In Serbian.

§Stevens, Clint. “Blake’s Buildings: Poetry and the Reshaping of Epistemology.” University of Illinois at Urbana-Champaign PhD, 2009. 261 pp. See *DAI-A* 70 (2009).

Story, Alfred T. *William Blake: His Life Character and Genius*. 1893, 1970. <BB #2772> C. §[Whitefish]: Kessinger Publishing, 2010. Legacy Reprint Series. 168 pp.; ISBN: 9781164059639.

§Suica, Nikola. “Knjiga o Jovu’ Viljema Blejka [‘The Book of Job’ by William Blake].” *Gradac* 18.95-97 (1990): 170. In Serbian.

*Suzuki, Masashi. “In Felpham I heard and saw the Visions of Albion’—Blake ni okeru vision to ‘shomotsu senso’ [‘In Felpham I heard and saw the Visions of Albion’: Vision and ‘the battle of the books’ in William Blake].” *19 Seikigaku Kenkyu*

[*Study of Nineteenth-Century Scholarship* (issued by the Institute for the Study of Nineteenth-Century Scholarship, Niigata University)] no. 2 (2009): 19-38. In Japanese.

§Swann, Karen. “Blake’s *Jerusalem*: Friendship with Albion.” *A Companion to Romantic Poetry*. Ed. Charles Mahoney. Chichester: Wiley-Blackwell, 2011. Blackwell Companions to Literature and Culture. 538-53 (chapter 31).

Symons, Arthur. *William Blake*. 1907 <BB #2804> F. §[Whitefish]: Kessinger Publishing, 2007. 23 cm., xviii, 433 pp.; ISBN: 9780548280980.

Tate Papers [Tate’s Online Research Journal]

Number 14 (autumn 2010)

<<http://www.tate.org.uk/research/tateresearch/tatepapers/10autumn>>

It includes:

Blake’s 1809 Exhibition

*David Blayney Brown and Martin Myrone. “William Blake’s 1809 Exhibition.” 12 paragraphs. (Mostly a herald for the prophets who follow.)

*Susan Matthews. “An Alternative National Gallery: Blake’s 1809 Exhibition and the Attack on Evangelical Culture.” 28 paragraphs. (Blake in the context of James Barry, *An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi* [1783] and Barry’s support for Mary Wollstonecraft; she deals especially with Blake’s *The Penance of Jane Shore*.)

*Philippa Simpson. “Lost in the Crowd: Blake and London in 1809.” 30 paragraphs. (Some of Blake’s ideas about the “Rubbish of the Continent brought here by Ignorant Picture dealers” [“Public Address,” Notebook p. 24] were shared by other artists.)

*Konstantinos Stefanis. “Reasoned Exhibitions: Blake in 1809 and Reynolds in 1813.” 26 paragraphs. (About retrospective catalogues such as Blake’s *Descriptive Catalogue* and the British Institution’s *Catalogue of Pictures by the Late Sir Joshua Reynolds Exhibited by the Permission of the Proprietors in Honour of the Memory of That Distinguished Artist, and for the Improvement of British Art* [London, 1813]. “Descriptive catalogue” was the current term for what the French called catalogue raisonné or reasoned catalogue.)

All the papers were given at the symposium *Appealing to the Public: William Blake in 1809*, Tate Britain, Sept. 2009.

§Thanouser, Ed. *Urizen Wept: William Blake and the Sublime in Milton a Poem*. Saarbrücken: VDM Verlag Dr. Müller, 2008. ISBN: 9783639049824.

*Thompson, Jennifer. “Top 20 Political Songs: Jerusalem | William Blake | 1916: Poem transformed into unofficial national anthem.” *New Statesman* 25 Mar. 2010. <<http://www.newstatesman.com/music/2010/03/blake-jerusalem-hymn-political>>.

[Todd, Ruthven]. "Illuminated Poems." *The Tiger's Eye on Arts and Letters* [Westport, Connecticut] no. 1 (Oct. 1947): 72-76.

"Illuminated Poems" consists of reproductions on glossy paper of (1) Blake's *America* copperplate fragment⁷¹ with one sentence of text saying that "now, in 1947, an experimenting poet [Todd] and two artists [S. W. Hayter⁷² and Joan Miró] have rediscovered Blake's antique printing method and are making Illuminated Poems" (72); (2) "The Engraver for Bill Hayter," with decorations which look like Aboriginal designs (73); (3) "The Glass Tower," undecorated (74); (4) "An Alien World for Dolores Miró," with curious unsigned pasted-on colored designs [by her father, Joan Miró] (75).

According to "The Tale of the Contents" (56), from which the title derives, Todd "is preparing a new book William Blake, The Mental Prince."⁷³ He has written a full account of Blake's method that will be printed in a technical magazine."⁷⁴

Trilling, Daniel. "Perspectives: Jah Wobble, Musician, on William Blake." *New Statesman* (2009) <Blake (2010)§, under Wobble>

An interview: "If Blake had been my age in the 1970s, he would have been on the punk scene, without a doubt."

Tsuchiya, Shigeko. "Seisei suru vision—Blake no *Milton* [Vision and Revision: Blake's *Milton*]." *Jimbunken Kiyo* [Journal of the Institute of Cultural Science, Chuo University] no. 67 (2010): 191-213. In Japanese.

§Vehlmann, Fabien. *Green Manor* no. 3: *Fantaisies meurtrières*. Illus. Denis Bodart. Marcinelle [Belgium]: Dupuis, 2005. In French. B. §"In the Head of William Blake." *Green Manor: The Inconvenience of Being Dead/Murderous Fancies*. [Trans. Luke Spear.] Canterbury: Cinebook, 2008.

A comic book or "graphic novel."

§Vidaković, Aleksandar. "Blejkova stogodisnjica [Blake's Centenary]." *Srpski književni glasnik* 22.2 (16 Sept. 1927): 457-60. In Serbian.

Vine, Steve. *William Blake*. 2007. <Blake (2008)> B. §N.p.: Atlantic Publishers and Distributors, 2010. 144 pp.; ISBN: 9788126913206.

71. The contents page says that the *America* copperplate "etched in 1893 [i.e., 1793]" is in "the Rosenwald Collection in the Library of Congress." Note *America*, foreword by Ruthven Todd (1947) <BB #8>.

72. S. W. Hayter, *New Ways of Gravure* (1949) <BB #1815> is partly about Todd and Miró.

73. The galley proofs of Todd's never-published "William Blake: A Mental Prince" (London: Phoenix House, 1947) are with his papers in the Brotherton Library of Leeds University <BBS p. 661>.

74. "The Techniques of William Blake's Illuminated Painting," *Print* (1948) and *Print Collector's Quarterly* (1948) <BB #2853, Blake (2009)>.

§*Viscomi, Joseph. "Blake's Illuminated Word." *Art, Word and Image: Two Thousand Years of Visual/Textual Interaction*. Ed. John Dixon Hunt, David Lomas, and Michael Corris. London: Reaktion Books Ltd., 2010. 87-109.

W., R. G. [Richard Grant White]. "William Blake." *Galaxy* 5, no. 5 (May 1868): 652-56.

A biographical account, partly a review of Swinburne; "Blake was crazy."

Welch, Dennis M. "Essence, Gender, Race: William Blake's *Visions of the Daughters of Albion*." *Studies in Romanticism* 49.1 (spring 2010): 105-31.

§Wells, Michael. *William Blake*; *Freewilly*. Hebburn: Artisanine, 2009. 30 cm., 70 leaves, "plastic laminated covers and spiral binding"; ISBN: 9780956284853.

White, Helen C. *The Mysticism of William Blake*. 1927, 1964. <BB #2950> C. §[Whitefish]: Kessinger Publishing, 2008. 6.2" x 9", 276 pp.; ISBN: 9781436680523.

§Williams, John. "The Place of William Blake in the Relationship of Romanticism to the Growth of Eighteenth Century Radical Thought in England." University of York DPhil, 1975.

Williams, Nicholas M. "Blake Dead or Alive." *Nineteenth-Century Literature* (2009) <Blake (2010)§>

About "how Blake points to the problem of perceiving motion" (498 [abstract]).

Williams, Nicholas M. "'The Sciences of Life': Living Form in William Blake and Aldous Huxley." *Romanticism* (2009) <Blake (2010)§>

"Huxley steers a surprising course back to Blake as a catalysing figure" (43).

§Woolford, John. "Christina Rossetti and the 'Rossetti Manuscript' of William Blake." *Journal of Pre-Raphaelite Studies* ns 18 (fall 2009): 72-84.

*Wright, Thomas. *The Life of William Blake*. 1929, 1969, 1972. <BB #3017> D. §[Whitefish]: Kessinger Publishing, 2003. 8.2" x 11", 468 pp.; ISBN: 9780766128521. E. §[Whitefish]: Kessinger Publishing, 2010. 8.5" x 11", 468 pp.; ISBN: 9781161362381.

§*Yoder, R. Paul. *The Narrative Structure of William Blake's Poem Jerusalem: A Revisionist Interpretation*. Lewiston: Edwin Mellen Press, 2010. 24 cm., v, 179 pp.; ISBN: 9780773436404. Foreword by Nelson Hilton.

§Zakai, Avihu. "Religion and the Newtonian Universe." *Jonathan Edwards's Philosophy of Nature: The Re-Enchantment of*

the World in the Age of Scientific Reasoning. London: T. & T. Clark, 2010. Chapter 5.

Includes a section on “Blake’s ‘Contempt & Abhorrence’ of Bacon, Locke, and Newton.”

Division II: Blake’s Circle

BARRY, James (1741–1806)

*Dunne, Tom, and William L. Pressly, eds. *James Barry, 1741-1806: History Painter*. Farnham: Ashgate, 2010. xix, 268 pp.; ISBN: 9780754666349.

William L. Pressly. “Foreword: Barry Studies from a Bicentennial Perspective.”

Tom Dunne. “Introduction: James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”

David H. Solkin. “From Oddity to Odd Man Out: Contesting James Barry’s Critical Legacy, 1806-66.”

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Asia Haut. “Barry and Fuseli: Milton, Exile and Expulsion.”

*David Bindman. “The Politics of Envy: Blake and Barry.”

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Michael Phillips. “No. 36 Castle Street East: A Reconstruction of James Barry’s House, Painting and Printmaking Studio, and the Making of *The Birth of Pandora*.”

William L. Pressly. “*Crowning the Victors at Olympia*: The Great Room’s Primary Focus.”

Daniel R. Guernsey. “Barry’s Bossuet in *Elysium*: Catholicism and Counter-Revolution in the 1790s.”

David G. C. Allan. “‘A Monument to Perpetuate his Memory’: James Barry’s Adelphi Cycle Revisited.”

CUMBERLAND, George (1754–1848)

Lewina the Maid of Snowdon. A Tale (1793)

A Poem on the Landscapes of Great-Britain (1793)

Review

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“Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland,” are productions of very different merits. The former is simple, and occasionally pathetic and interesting, 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. (271-72)

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Index

Blake’s works:

America 5-6, 7-8, 11, 12, 13, 20, 21, 23, 26, 31, 32, 35; annotations 5, 7, 22-23, 25, 28; *Book of Los* 32; *Book of Thel* 8, 11, 13, 19, 20, 21, 32; copperplates 35; *Descriptive Catalogue* 8, 21, 23, 25, 34; *Europe* 7, 8, 11, 13, 19, 21; *First Book of Urizen* 8, 11, 13, 19, 21, 24, 29, 30; *For Children* 8, 11, 32; *For the Sexes* 8, 11, 19-20; *French Revolution* 33; *Island in the Moon* 8, 13, 23, 25, 33; *Jerusalem* 8, 13, 22, 23, 30, 31, 32, 34, 35; letters 5, 7, 8-9, 20, 22, 25; *Marriage* 9, 11, 12, 13, 22, 24, 25, 28, 30, 32, 34; *Milton* 9, 11, 13, 30, 31, 32, 34, 35; Notebook 10, 34, 35; *On Homer* 11; “Order” of the *Songs* 9-10, 20; “Pickering Manuscript” 10, 26, 31; *Poetical Sketches* 10, 19, 21, 28; Small Book of Designs 24, 26, 29, 30; *Song of Los* 11, 13, 22, 29; *Songs* 5, 9, 10-11, 12, 13, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, 30, 32; “To the Public” 8; *Vala/Four Zoas* 11, 13, 26, 29, 33; *Visions* 8, 11, 13, 20, 21, 26, 29; watermarks 7, 8
Illustrations/engravings of/for:
Bible 13, 14, 20, 21, 22, 34; Blair 13, 14-15, 19, 21, 24, 25, 33; Chaucer 5, 10, 15, 20, 21, 22, 24; Dante 20, 21, 26; Flaxman 15, 20, 24; Hayley 5, 15-16, 20, 31; Malkin 16; Milton 20, 21; Rees 16; *Remember Me!* 16-18, 22; Salzmann 4, 18; Stedman 18; Varley 22; Virgil 18; Wollstonecraft 18; Young 18-19, 20, 21, 33
Apprentice (Thomas Owen) 4, 18, 25
Catherine Blake 20, 24
Residences 5, 25
Voting 4