William Blake and His Circle: A Checklist of Publications and Discoveries in 2012

By G. E. Bentley, Jr.

William Blake and His Circle: A Checklist of Publications and Discoveries in 2012

Part III: Commercial Engravings
   Section A: Illustrations of Individual Authors
   Part IV: Catalogues and Bibliographies
   Part V: Books Owned by William Blake the Poet
   Part VI: Criticism, Biography, and Scholarly Studies

Division II: Blake’s Circle

Blake Publications and Discoveries in 2012

1 This was a bumper year for records of previously unrecorded Blake publications. The total is a multiple of the discoveries in any previous year. Much of this wealth derives from WorldCat <http://www.worldcat.org>, now for the first time systematically mined for Blake. WorldCat is an extraordinary Tom Tiddler’s ground of silver and fool’s gold. On 11 December 2012 it listed 25,195 entries for William Blake. ‘I looked at the first 5,000,’ which is one reason why there are so many ephemeral works in the present checklist. Many of the newly recorded works here are in periodicals that I rarely search in—indeed that I had never heard of—such as Classification Quarterly, Francis W. Parker School Year Book, Psychological Medicine, and Victorio-graphics.

2 In WorldCat, I ignore archives (987 entries—I looked fruitlessly at the first 100), audiobooks (511), images (617), interactive multimedia (12), music (1,775), sound recordings (18), and videos (1,176). A large proportion of the works marked here as unseen ($) derive from WorldCat, which provided the first use of “cunnilingus” in a title that also mentions Blake. In the catalogue, the title of works reviewed is frequently given merely as “William Blake,” so that the authorship, etc., given here may be significantly hypothetical.

3 Numbers of Works about Blake Recorded in Blake Books (1977), Blake Books Supplement (1995), and Blake/An Illustrated Quarterly (1992-)

<table>
<thead>
<tr>
<th>Record for</th>
<th>Books including</th>
<th>Editions and</th>
<th>Catalogues</th>
<th>Essays including</th>
<th>Reviews</th>
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<tr>
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<td>573</td>
<td>254</td>
<td>3,218</td>
<td>595</td>
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<td>BBS</td>
<td>1,010</td>
<td>354</td>
<td>123</td>
<td>4,069</td>
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<td>Misc.</td>
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<td>54</td>
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<td>15</td>
<td>279</td>
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<tr>
<td>1996</td>
<td>37</td>
<td>14</td>
<td>10</td>
<td>160</td>
<td>136</td>
</tr>
</tbody>
</table>

1. The list is not quite so formidable as it seems, for there is endless redundancy and irrelevance to our William Blake. Many listings are spot on, but a significant number are so erratic as to be unusable.

2. WorldCat does not permit one to search beyond 5,000. The last 20,000 seem to be inaccessible. But I did get access to more by looking separately under books (13,792), articles (4,860), and dissertations (1,704, mostly MAs).
The non-English languages recorded for Blake studies in 2012 were Afrikaans, Arabic, Catalan, Chinese, Croatian, Dutch, French, Frisian, German, Hebrew, Italian, Japanese, Norwegian, Polish, Portuguese, Russian, Slovenian, and Spanish.

### Curious Items

5 A collection of fifteen Religious Tract Society 16º pamphlets (1841, 1846, and, mostly, n.d.), with the upper covers painted so that when assembled they represent Blake’s Good and Evil Angels (Butlin #257), was “created in 1999 to celebrate the bi-centenary of the institution of the Religious Tract Society.”

“The Trianon Press Collection of Dean Pananides” with “every variant,” including the Blake Trust facsimiles, was offered in John Windle, Antiquarian Bookseller, Catalogue Fifty (San Francisco: John Windle, Sept. 2012) 61.

One of the rarest pieces of Blakeana is the tiny color adaptation of the Phillips portrait of Blake for Blair’s Grave (5 x 8 cm.) (illus. 1), which speaks in favor of stamina in character and trousers. I bet even Bob Essick doesn’t have a copy.

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4. There are also four English essays in Japanese books and periodicals.

5. John Windle, Antiquarian Bookseller, Catalogue Fifty (San Francisco: John Windle, Sept. 2012) 8-9; the picture is reproduced on p. 8.
An Action of Remarkable Generosity and Usefulness

With extraordinary and characteristic munificence, the Yale Center for British Art <http://britishart.yale.edu> has reproduced in color on their web site virtually all their images from Blake's prints and drawings and made it possible to download them without charge. This is an action truly appropriate for Paul Mellon, the founder of the Yale Center.

The Broken Fire Hydrant


Blake's Writings

Mr. Arthur Vershbow of Newton Centre, Massachusetts, who died on 16 April 2012, owned Songs (p) and Blake sketches for Bürger's Leonora (1796) (Butlin #338, BBS p. 203) and Thornton's Virgil (1821) (Butlin #769.3), which will be auctioned at Christie's (New York) in April 2013.

The death of Maurice Sendak (1928-8 May 2012) is a loss not only to literature and art but also to Blake studies. His Blake collection included:

*Works in Illuminated Printing*
The First Book of Urizen pl. 3
Jerusalem pls. 18-19, 28, 35
Songs of Innocence (I)
Songs of Innocence and of Experience (H)

*Drawings*
Virgil design (Butlin #769.19)
Butlin #139, 245, 816

*Engravings for Books*
Hayley, Little Tom (1800), colored
Hayley, Ballads (1805), colored.
Virgil, Pastoral (1821), cuts 2-5, proofs before the blocks were cut up

Separate Plates
"Chaucer Canterbury Pilgrims," 3rd state
"The Man Sweeping the Interpreter's Parlour," 2nd state

The new home of these unique works will be of great interest to Blake scholars.

Drawings and Paintings


Blake's transcription of Genesis had been reproduced, much reduced in size, in Martin Butlin, The Paintings and Drawings of William Blake (New Haven: Yale University Press, 1981), pls. 974-75, 1084-92, and in Robert N. Essick, The Works of William Blake in the Huntington Collections (San Marino: Huntington Library and Art Gallery, 1985). The 2012 edition is a true facsimile, in color and in the enormous size of the original—31.5 x 43.1 cm., almost as large as Vala.

Blake's transcription is fascinating for what it adds to the text of Genesis 1-4. For instance, Blake interpolated "the Lord God formed Man "Adam. of the dust of the ground "adamah." (2.7; see 2.19), and substituted "Jehovah" for "the Lord" (4.1) and "Gods (Elohim)" for "gods" (3.5). His transcription is also intriguing for what it omits. Thus for "the Lord set a mark upon Cain, lest any finding him should kill him" (4.15), Blake wrote "the Lord set a mark upon Cains forehead," and in Genesis 1.18, 25 he omitted "and God saw that it was good."

6. The unique works include watercolors and sketches, America (M), The Book of Thel (B, R), Descriptive Catalogue (j), Europe (A) and pl. 1, The First Book of Urizen (A, C), For Children (E), For the Sexes (G), Gray watercolors, Job watercolors (New Zealand set), Jerusalem (E) and pls. 28, 30, 35, Songs of Innocence (G), Songs of Innocence and of Experience (F, L, and Alpha), There is No Natural Religion (B), Tiriel illus. 1, Visions of the Daughters of Albion (I), and colored Young's Night Thoughts (N, Q).

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


8. The completed typescript texts for An Island in the Moon, The Song of Los, and Visions of the Daughters of Albion remain in Bentley's possession.

9. Proofs of the essay are in the collections of Robert N. Essick and Victoria University in the University of Toronto.
Crosby and Essick identify “six layers of writing and letter-coloring .... With every layer, Blake reformatted and thus re-conceptualized his preliminary intentions” (32). It is only in this edition that such details are visible and explored. This is a meticulous, fascinating, and fruitful facsimile.

**Commercial Engravings**

A new copy of the proof of “Death’s Door” (1806) for Blair’s Grave (1808), only the third recorded, was discovered in 2012 and acquired by Victoria University in the University of Toronto—see illus. 2. Perhaps Cromek used it to show to potential customers on his subscription tours in 1806-08.

The plates in a French edition (1798) of Stedman’s Narrative, of a Five Years’ Expedition, against the Revoled Negroes of Surinam (1796) copy Blake’s prints so closely that they must have been traced—see illus. 3-4. Since Blake almost certainly made significant adaptations to Stedman’s designs when he engraved them, does this mean that the French prints deserve to be recorded in a bibliography of Blake?

**Catalogues and Bibliographies**

This account of publications records, among others, Blake exhibitions and sales in 1988 (New York), 2005-06 (Cork and Sligo), 2007 (London), 2008 (London), 2011-12 (Moscow), and 2012 (New York, London, Vienna, and Madrid). The one in Madrid was widely reviewed.

**Criticism, Biography, and Scholarship**

Four substantial collections of essays about Blake are recorded here. The first is Blake (10 essays, 5 reviews). Of these, the most lastingly valuable are Robert N. Essick, “Blake in the Marketplace, 2011” (2012), meticulous as always, G. E. Bentley, Jr., with Hikari Sato and Li-Ping Geng, “William Blake and His Circle … 2011” (summer 2012), customarily painstaking, and Abraham Samuel Shiff, “Blake’s Hebrew Calligraphy” (fall 2012), with learned details about the eccentricities of Blake’s written Hebrew. And Angus Whitehead, “Mr CLAY of Hercules Buildings” (spring 2012), has reliably redated the beginning of the Blakes’ stay in Lambeth to 1791, which means, incidentally, that The Marriage of Heaven and Hell (?)1790) can no longer be considered a Lambeth book.

The second collection is Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture, ed. Steve Clark, Tristanne Connolly, and Jason Whittaker (2012), with 17 essays about the surprisingly extensive influence of Blake in the previous century, particularly in music. Angus Whitehead’s essay on Mona Wilson and her biography of Blake (1927ff.) is particularly fruitful.

The third collection of essays is Re-envisioning Blake, ed. Mark Crosby, Troy Patenaude, and Angus Whitehead (2012), with 12 essays, notably Keri Davies and David Worrell arguing that Blake was probably not a dissenter, Mark Crosby and Angus Whitehead on Catherine Blake, and Craig D. Atwood on eighteenth-century Moravian “Erotic Spirituality” as an influence on Blake’s mother when she joined the church.

The fourth collection is Blake, Gender and Culture, ed. Helen P. Bruder and Tristanne J. Connolly (2012), with 12 essays.

One of the most remarkable developments in Blake studies in very recent years is the multiplication of Chinese publications about Blake. There are 112 entries here, compared with 14 in Blake Books, 9 in Blake Books Supplement, and 74 in Blake (1994-2012). The frequent analyses of “The Tyger” and comparison of Blake’s “London” with Wordsworth’s “Composed upon Westminster Bridge, 1802” suggest that these themes are a set topic in Chinese education.

**Blake’s Circle**

There are records here of a newly discovered Cumberland sketchbook and numerous previously unrecorded periodical essays by Cumberland. The sketchbook has very miscellaneous sketches of ruins in Italy (e.g., at Pompeii), buxom Italian maidens, scenery, and dreams, plus prints and clippings. In particular, there are several very interesting finished watercolors for Paradise Lost—see illus. 6-7, 9-10.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2012) and those for previous years that 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.

I have made no systematic attempt to record audio books and magazines, blogs, broadcasts on radio and television, calendars, CD-ROMs, chinaware, coffee mugs, comic books, computer printouts (unpublished), conferences, electronic editions of works by Blake, e-mails, festivals and lecture series, flash cards, furniture, interactive multimedia,
jewelry, lectures on audiocassettes, lipstick, manuscripts about Blake, microforms, mosaics, movies, murals, music, notebooks (blank), novels merely tangentially about Blake,11 pageants, performances, pillows, places named after Blake,12 playing cards, plays,13 podcasts, poems about Blake,14 portraits, postcards, posters and individual pictures, recorded readings and singings, refrigerator magnets, stained-glass windows, stamps (postage and rubber), stickers, sweatshirts, T-shirts, tattoos (temporary or permanent), tiles, typescripts (unpublished), video recordings, and web sites.

25 I take Blake Books and Blake Books Supplement, faute de mieux, to be the standard bibliographical books on Blake,15 and have noted significant differences from them.

The organization of Division I of the checklist is as in Blake Books. In Part VI: Criticism, Biography, and Scholarly Studies, 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. 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.

Division II: Blake's Circle 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. There is nothing in Blake Books and Blake Books Supplement corresponding to Division II.

26 Research for this checklist was carried out particularly in the libraries of the University of Toronto and Victoria University in the University of Toronto, as well as with the electronic resources of Copac <http://copac.ac.uk>, Google <http://www.google.com>, Google Books <http://books.google.com>, Google Scholar <http://scholar.google.com>, and WorldCat <http://www.worldcat.org>. Works published in Japan were found in CiNii <http://ci.nii.ac.jp> (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue <https://ndlmap.ndl.go.jp>, Komaba Library and the General Library of the University of Tokyo, and the National Diet Library. For publications in China, works were found in the National Library of China <http://www.nlc.gov.cn> (Beijing)16 and the databases of Complete Texts for Periodicals in China, VIP Chinese Periodicals in Science and Technology, and Wan Fang Data (digitized periodicals). These Chinese online databases are very difficult to access.

27 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.

28 I am grateful for many kinds of favors to Sarah Bentley, Professor Robert N. Essick (especially for an early sight of his “Blake in the Marketplace, 2012” and improvements in this essay), Sarah Jones (for extraordinarily meticulous copyediting), Mr. David Man (for his web site about the Cumberland family), Dr. Jeff Mertz, Paul Miner (for offprints), Ross Petras (for help with Arabic), Dr. Vera Serdechnaya, Tom Simpson (rare book cataloguer, E. J. Pratt Library, Victoria University in the University of Toronto, for bringing many publications about Blake to my attention), and Angus Whitehead.

Symbols
* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19, 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.

11. Such as Russell Potter, ed., Pyg: The Memoirs of Toby, the Learned Pig (New York: Penguin Books, 2012); “winsome 18th-century pig … encounters such luminaries as Samuel Johnson, Robert Burns and William Blake”; the work is “chiefly based on the 1817 ed. of The Life and Adventures of Toby the Sapient Pig.”
12. For instance, the William Blake pub, 174-80 Old Street, London EC1V 9BP.
Abbreviations

<table>
<thead>
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<th>Abbreviation</th>
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<tr>
<td>BB</td>
<td>G. E. Bentley, Jr., <em>Blake Books</em> (1977)</td>
</tr>
<tr>
<td>Blake</td>
<td><em>Blake/An Illustrated Quarterly</em></td>
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<tr>
<td>ISBN</td>
<td>International Standard Book Number</td>
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Division I: William Blake

Part I: Blake’s Writings

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

Table of Collections

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<th>Institution</th>
<th>Illuminated Works:</th>
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<tr>
<td>Essick, Robert N.</td>
<td><em>Innocence</em> (Y) pls. 13-14</td>
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<td>Fuss, Adam</td>
<td><em>Innocence</em> (Y) pl. 11</td>
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<td>Northwestern University</td>
<td><em>Innocence</em> (Y) pls. 6-7</td>
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<tr>
<td>Victoria University in the University of Toronto</td>
<td><em>Innocence</em> (Y) pl. 8</td>
</tr>
<tr>
<td>Anon.</td>
<td><em>Innocence</em> (Y) pl. 15</td>
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Addenda

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<th>Institution</th>
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<td>Neuerburg</td>
<td><em>Innocence</em> (Y) pls. 6-8, 11, 13-15</td>
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Table of Watermarks

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<th>Found in</th>
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<tr>
<td>W [Whatman countermark]</td>
<td><em>A Woman Enthroned</em> (Butlin #99, now Essick collection)</td>
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Addendum

* * * * * * * * *

The Book of Thel (1789)

Editions

*The Book of Thel* [M]. Ed. Nancy Bogen. 1971. <BB #27>

Review


A reproduction with a transcription.

Europe (1794)

Copy D

It was reproduced in the *William Blake Archive* in 2012.

Edition


The First Book of Urizen (1794)

Edition


Review


For Children: The Gates of Paradise (1793)

Pl. 15

Watermark: Laid paper without watermark; vertical chain lines 2.75 cm. apart. *(For Children A-B, D-E are on wove paper.)*

Leaf size: 7.4 x 8.5 cm. Platemark: 7.2 x 8.1 cm. Second state.

History: Sold anonymously at Sotheby’s Auctions (London), autumn 2011, to Nicholas Lott of Larkhall Fine Art (Bath), who sold it on 30 December 2011 to Robert N. Essick.15

This is the only known loose print from *For Children*; all the known copies are complete. However, there are numerous loose prints from *For the Sexes: The Gates of Paradise*.

The leaves for the known prints from *For Children* are significantly larger than pl. 15 here, and in *For the Sexes* only pls. 6-7 (Keynes–Fitzwilliam) are this small (7.3 x 8.9 cm.). The fragmentary *For the Sexes* copies J and L (far larger) lack pl. 15.

For the Sexes: The Gates of Paradise (?1826-31)

Copy M

History: For the Sexes: The Gates of Paradise pl. 1, 3, 8-18 (called copy M in BBS p. 79), which were offered anonymously at Sotheby’s, 17 March 1966, lot 92 [bought for £180 by the dealer Christopher Mendez] and sold to various buyers, were from the Muir facsimile (1888).19

Copy M, therefore, is a ghost, here laid to rest.

18. All the information about *For Children* pl. 15 derives from Robert N. Essick, ”Blake in the Marketplace, 2012,” *Blake* 46.4 (spring 2013), who reproduces it.
The Ghost of Abel (1822)
Edition
It is in the Library of Congress.

Jerusalem (1804[-31])
Editions
*Jerusalem* [E]. 1951. William Blake Trust. <BB #78>
Review

Review
See Kitson in Part VI.

Review
See Jason Whittaker, Year’s Work in English Studies 89 (2010), in Part VI.


Large Book of Designs (1796)
Copy A
It was reproduced in the William Blake Archive in 2012.

Edition

Letters (1791-1827)

<table>
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<tr>
<th>Date</th>
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<th>Notes</th>
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<tr>
<td>1796 May</td>
<td>12 letters from J. G. Stedman</td>
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Edition
Review (of 1968)

The Marriage of Heaven and Hell ([?1790-?1827])
Editions

Review

§The Marriage of Heaven and Hell. Drawings by Clark Stewart. Knoxville [Tennessee]: Darkpool Press, 1972. 29 cm., 35 pp., “limited to 100 copies.” <BB #109, here amplified>


Review
Alexander S. Gourlay, Notes and Queries 59.4 (Dec. 2012): 606-07 (“a striking book” with “excellent high-resolution colour facsimile pages”; the editorial matter “is rich with new information, but it is marred by incautious pronouncements … questionable logic, and … gratuitous resurgences of longstanding disputes,” while “perplexed readers’ most urgent questions are barely addressed”).


Milton (1804[-11])
Edition

Notebook ([?1793-?1818])
Edition
A facsimile “with audio and text commentary on selected pages” available through iTunes.

21. This is the official Arabic transliteration used by OCLC. The translator’s name could also be given as Hassan Helmi.
Poetical Sketches (1783)
Edition
Poetical Sketches. [Ed. Eric Partridge]. 1927. <BB #133>
Review

Small Book of Designs (1796)
Copy A
It was reproduced in the William Blake Archive in 2012.

Edition

Songs of Innocence (1789)
Copy G
It was added to the William Blake Archive in 2012.

Copy Y (pls. 6-8, 11, 13-15)‡
Description: Pl. 15 was printed in dark reddish-brown c. 1795, like Songs (O), colored then, and touched up, including gold, and numbered c. 1811. Pls. 6-7, 13-14 were printed in light brown ink c. 1802, like Innocence (O), and partly colored then; hand coloring, with shell gold, and numbers were added c. 1811. Pls. 8 and 11 were printed in gray-black, colored, and numbered c. 1811. The text was clarified in dark brown ink and made into copy Y c. 1811.
Sizes: 14.2 x 20.0 cm. (pl. 6)
14.8 x 20.9 cm. (pl. 7)
14.6 x 20.7 cm. (pls. 8, 13)
14.6 x 20.9 cm. (pl. 11)
14.6 x 20.8 cm. (pl. 14)
15.0 x 20.7 cm. (pl. 15)
Watermark: Wove paper (pls. 6-8, 11, 13-15), BUTTANSHAW on pl. 7.‡
Numbering: Pls. 6-8, 11, 13-15 are numbered in pen and ink at the top right corner as 5-7, 10, 12-14.
History: The remaining prints of copy Y were sold at Sotheby’s (New York) on 26 April 2012 (see 2012 26–27 April in Part IV).

Editions
*Songs of Innocence [I]. Frederick Hollyer facsimile. 1923. <BB #158>
Review


Songs of Innocence and of Experience (1794-1831)
Copy N
It was added to the William Blake Archive in 2012.

Copy W
It is reproduced in Songs of Innocence and of Experience (2012), Collector’s Library.

Editions
Songs of Innocence and of Experience. Ed. George H. Cowling. 1925. <BB #179>
Review

Review
See Kitson in Part VI.


Review
‡‡Alexander S. Gourlay (see Blake 46.1 in Part VI).


22. Pls. 6-8, 11, 13-15 are reproduced and extensively described in Robert N. Essick, “Blake in the Marketplace, 2012,” Blake 46.4 (spring 2013), from which much of the present account derives.
23. BUTTANSHAW watermark appears in 3 Songs pls., BUTTANSHAW | 18| on Blake’s letter of 19 Oct. 1801, and BUTTANSHAW | 1802 on Innocence (O) and Songs (P, Q).
Foreword by Peter Harness. A facsimile of copy W, with transcriptions on facing pages.


**Section B: Collections and Selections**


*Blake*. London: Henry Frowde, [1911]. 24° (7 x 9.7 cm.), 66 pp., not paginated, in shot silk covered boards <Victoria University in the University of Toronto>. <BBS #336, BBS p. 148>

The half-title calls it “Songs of Innocence and Other Poems,” the title under which it is recorded in BBS.


See Jason Whittaker, *Year's Work in English Studies* 89 (2010), in Part VI.


Presumably it is the same as *O casamento de céu e do inferno e outros escritos*, trans. Alberto Mariscano (2007) <Blake §(2012)>.


It is a keepsake of the 1980 annual conference of the American Printing History Association. The title is from *Marriage* pl. 7. On the verso are Chinese characters in orange.

*The Illuminated Blake*. Annotated by David V. Erdman. 1974. <BB #A261>


Review


The poem is from *Innocence* pls. 20-21. Roberta Waudby also illustrated *The Piper* (i.e., “Introduction” to *Innocence*, pl. 4) <BBS p. 160, Blake (2009)>.


§H. J. L[uke], *Prairie Schooner* 44.3 (fall 1970): 276.

“The Deluxe Edition of The Prophecies of William Blake is limited to thirty-nine copies … Each book is accompanied by three loose prints from a selection of twelve, nine of which are bound.”


Reviews


§Prose and Prophecy: Selections from the Prose and Prophetic Books of William Blake. Franklin [New Hampshire]: Hillside Press, 1964. 6 cm., xvi, 52 pp., 375 copies. <BB #310, here amplified:> The poems are from Innocence, Experience, and Blake's Notebook. [The cover designs are by Jessie M. King.]”


Review


§The Shepherd. Illustrated by Linda Anne Landers. [London]: Spoon Print Press, 2012. 39 cm., 5 leaves, no ISBN.

§The Tiger [sic]. Lineweave Limited Editions, MCMXXXI. [Springfield (Massachusetts)]: Lineweave Association, 1931. The book is a collection of 'Lineweave limited editions' on sample papers (44 p. on double leaves),” 31 cm., with plates. For the individual design, see Blake (2006).


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

Europe (D), Large Book of Designs (A), Small Book of Designs (A), Songs of Innocence (G), Songs of Innocence and of Experience (N), five temperas, eleven watercolors for the Bible, Hecate (color print, impression from the National Gallery of Scotland), and John Flaxman, Compositions from … Hesiod (1817) were added to the archive in 2012.

Reviews


See Jason Whittaker, Year’s Work in English Studies 89 (2010), in Part VI.


Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Bible

In 2012, 16 illustrations to the Bible (5 temperas and 11 watercolors) were reproduced in the William Blake Archive.

Bible
Genesis (1826-27)
Edition


The work consists of:
The manuscript (11 leaves); this "is the first complete reproduction in color and the first in the size of the original" (23).

"Transcription of Blake's Genesis Manuscript" (1-6).
"Notes to the Transcription" (7-9).
"Substantive Differences between Blake's Genesis Manuscript and the King James Bible" (11-13). (Blake's transcriptions of Genesis 1-4 is fascinating both for what it adds, e.g., "the Lord God formed Man . . . Adam. of the dust of the ground . . . Adamah." [2,7], and for what it omits, e.g., "and God saw that it was good" [1.18, 25].)

John Murdoch, "Foreword to Robert R. Wark's Essay" (16).
"Editors' Note to Wark's Essay" (16).

Robert R. Wark, "Blake's Illuminated Manuscript of Genesis" (17-22). (Wark comments that the unusual Gothic script of the text of Genesis 1-4 is not formed very fastidiously.)

Commentary by the Editors (23-46), including:
"Blake and the Genesis Tradition" (23-28)
"Blake's Patron, John Linnell" (28-31)
"The Manuscript" (31-46) (Crosby and Essick identify "six layers of writing and letter-coloring . . . . With every layer, Blake reformatted and thus re-conceptualized his preliminary intentions" [32])

"Notes to the Editors' Commentary" (47-51).

This is a meticulous, fascinating, and fruitful facsimile.

Job (1823-26)
Editions of Drawings
"Illustrations of the Book of Job by William Blake: Being All the Water-Colour Designs Pencil Drawings and Engravings Reproduced in Facsimile." Ed. Laurence Binyon and Geoffrey Keynes. 1935. <BB #374>

Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

Allen, Charles, A New and Improved History of England (1797)
New Locations: Agence bibliographique de l'enseignement supérieur (Montpellier [France]), Auburn (Montgomery [Alabama]), Auckland, Basel, Bern, Brandeis, Carleton (Ottawa), Cleveland Public Library, Davidson College, Dickinson College, European University Institute (Istituto Universitario Europeo [Fiesole (Italy)]), Florida Southern, Groningen, Hastings College of the Law, Kansas State, Kent State, Leiden, Macquarie (Australia), Massachusetts (Boston), Mississippi, Monash, Muhlenberg College, New Brunswick (Fredericton, St. John), Oregon, Sarah Lawrence College, Simon Fraser, South Florida, Victoria (British Columbia), Virginia Commonwealth, Western Carolina, Wright State.

Blair, Robert, The Grave (1808, 1813, 1847, 1858, [1870])
1813 New Location: Victoria and Albert Museum (2 copies).

Pl. 11 proof (1806), inscribed "Death's Door. | Tis but a Night, a long & Moonless Night. | We make the Grave our Bed, & then are gone. | London Published by R. H. Cromek Feb' 1st 1806", "Drawn by Wm Blake", "Etched by L. Schiavonetti" (offered online in May 2012 for £220 by Grosvenor Prints [London], bought by John Windle and sold immediately to Victoria University in the University of Toronto).

This makes three known copies of the 1806 proof:

- Robert N. Essick copy
  Leaf size: 24.8 x 39.2 cm.
  Platemark: 20.3 x 35.7 cm.
  Watermark: Laid paper without watermark.

- Victoria University in the University of Toronto copy
  Leaf size: 20.3 x 31.4 cm. Top and bottom edges deckled.
  Platemark: None visible (the leaf size here is smaller than the platemark in the Essick copy).
  Watermark: Laid paper (faint horizontal chain lines [as in a quarto] 3 cm. apart) of indifferent quality (there are thin places where droplets of water from the vat fell on it); two-thirds of the way up the left margin of the printed side is a rectangular shape (4.5 cm. high, 3 cm. wide, cut off by the margin) that must be from a watermark, and the bottom margin has very faint regular rectangular shapes for which I cannot account.

Unrecorded copy

Watermark: "J. Whatman, 1806"; the watermark distinguishes it from the Essick and Victoria University copies.

The first published state in the folio edition (1808) reads "Drawn by W. Blake" (not "Wm Blake" as in the 1806 proof here) and "Death's Door" (not "Death's Door" as in the 1806 proof).

Brown, John, Elements of Medicine (1795)
New Locations: Chicago, Cleveland Health Sciences Library, Georgetown, Georgetown Medical Center, Missouri (Columbia, 2), North Carolina (Chapel Hill), State University of New York (Binghamton), Tufts, Victoria University in the University of Toronto, Virginia Commonwealth, William & Mary.

Chaucer, Geoffrey, The Prologue and Characters of Chaucer's Pilgrims (1812)
2. Proof of “Death’s Door” (Feb 1st 1806) for Blair’s Grave (1808) (Victoria University in the University of Toronto). Only two other copies of this proof are known, one in the collection of Robert N. Essick and one untraced. The lettering differs from that in the published version (1808).
CUMBERLAND, George, An Attempt to Describe Hafod (1796)
Reproduced online at the Cumberland family web site (Cumberland section of <http://www.manfamily.org>), maintained by David Man.

Reviews, notices
Monthly Magazine (March 1796): 138 (listed at 2s. under “New Publications in This Month”).
Critical Review 20 (June 1797): 236-37 (mostly quotations).
British Critic (1798): 440-41 (at 2s. 6d.).

CUMBERLAND, George, Card
History: Pasted in a copy of the catalogue of English Poetry (Hayward, 1947) inscribed in the hand of Geoffrey Keynes (with his initials) in his characteristic reddish-brown ink to the poet Skelton; acquired some years ago at a Toronto[!] bookshop by William St. Clair.29

CUMBERLAND, George, Outlines from the Antients (1829)
New Locations: Chicago, Cincinnati and Hamilton County Public Library, Columbia, Huntington Library, Kent State, Koninklijke Bibliotheek (The Hague [Netherlands]), Lehigh, Missouri (Columbia), Tennessee State Library, Toronto, Victoria and Albert Museum (2), Wisconsin Historical Society.

“Mr. George Cumberland, of Bristol … is … preparing for publication a work with sixty plates, on the Principles of the Composition of the Ancients,” Monthly Magazine (1 May 1810): 363-64; the identical paragraph is given in Edinburgh Monthly Magazine and Review 1 (May 1810): 62. Perhaps this became Outlines from the Antients (1829) with four Blake prints.

CUMBERLAND, George, Thoughts on Outline (1796)
New Locations: Alberta, Arizona, Auckland, Brandeis, Brigham Young, Cornell, Davidson College, Delaware, Durham (New Hampshire), Fordham, Kentucky, Michigan, New Brunswick, Old Dominion, Texas (Tyler), Victoria (Wellington [New Zealand]), Washington (Seattle), Yeshiva.

Reproduced online at the Cumberland family web site (Cumberland section of <http://www.manfamily.org>), maintained by David Man.

Thoughts on Outline (Robinson) was offered at 15s. in boards in Monthly Magazine 2.8 (Sept. 1796): 649.

EARLE, James, Practical Observations on the Operation for the Stone (1793)
New Locations: Bodleian, Royal College of Surgeons (London), Thuringen, Victoria University in the University of Toronto.

EMLYN, Henry, A Proposition for a New Order in Architecture (1781, 1784)
1781 New Locations: Canadian Centre for Architecture (Montreal), Colonial Williamsburg Foundation (Williamsburg [Virginia]), Melbourne, William & Mary (?imperfect).

FLAXMAN, John, Compositions from … Hesiod (1817, 1870, 1881)
1817 New Locations: Art Gallery of New South Wales (Sydney [Australia]), Art Institute (Chicago), Auburn (Alabama), Boston, Boston Athenaeum, Brown, Bryn Mawr College, California (Berkeley), Cincinnati and Hamilton County Public Library, Claremont Colleges, Cleveland Public Library, Cornell, Corporation of London Libraries, Deakin, Duke, Essex, Georgia, Harvard (Fine Arts Library, Harvard College, Houghton), Iowa State, Johns Hopkins, Kansas State, Kiel, Lafayette College, Louisiana (Lafayette), Massachusetts Institute of Technology, Middle Temple (Honourable Society of the London), Minuteman Library Network (Natick [Massachusetts]), National Library of Scotland, National Library of Wales, North Carolina (Chapel Hill), Oberlin College, Ohio State, Rijksmuseum (Amsterdam), St. John’s College (Annapolis), State University of New York (Cortland), Temple, Thuringen (Jena [Germany]), Toledo-Lucas County Public Library, Toronto Public Library, Trinity Lutheran Seminary (Columbus [Ohio]), Vanderbilt, Virginia, Wake Forest, Washington (Seattle).

The first edition was reproduced in the William Blake Archive in 2012.

FLAXMAN, John, The Iliad of Homer (1805)
New Locations: Alabama, Boston Athenaeum, Boston College, Bryn Mawr College, Cape Town, Carleton College, Carnegie Mellon, Chicago, Cincinnati, Cincinnati and Hamilton County Public Library, Claremont Colleges, Clearwater Christian College, Cleveland Public Library, Colorado (Boulder), Columbus College, Cornell, Corporation of London Libraries, Creighton, Denver Public Library, DePaul, Duke, Glasgow School of Art, Hamilton College, Hennepin County Library (Minnetonka [Minnesota]), Houston, Indiana State, Iowa State, Lafayette College, McGill, McMaster, Ohio Wesleyan, Old Dominion, Oregon, Pennsylvania, Pittsburgh, St. John’s College (Annapolis), Smith College, Texas (Austin), Tulsa, Wake Forest, Washington (St. Louis), Wayne State, Western Michigan, Witwatersrand, Yale.

1793 New Location: Victoria University in the University of Toronto (royal 8º).

HAYLEY, William, *Ballads* (1805)
New Locations: Arizona, Auckland, California Lutheran, Cleveland-Marshall College of Law (Cleveland [Ohio]), Cleveland State, Colorado (Boulder), Dayton, Hertfordshire, Leicester, London Metropolitan, Massachusetts (Amherst), Memorial (St. John's [Newfoundland]), Ohio, Pennsylvania State, Pepperdine, Portland State (Portland [Oregon]), St. Mary’s (Halifax [Nova Scotia]), Simon Fraser, Simpson, State Library of Ohio, Tennessee (Chattanooga), Texas A&M (San Antonio), Toledo, Virginia Military Institute, Xavier (Cincinnati [Ohio]), Yeshiva.

HAYLEY, William, *Designs to a Series of Ballads* (1802)
A leaf of sketches including some for Hayley's *Designs* (Butlin #617, untraced since 1922) was acquired in October 2011 by the Metropolitan Museum (New York) (no. 2011.448).31

HAYLEY, William, *Essay on Sculpture* (1800)
New Locations: Adelaide, Agence bibliographique de l'enseignement supérieur (Montpellier [France]), Alabama (Birmingham), Alberta, Andrews (Berrien Springs [Michigan]), Arizona, Auburn (Montgomery [Alabama]), Auckland, Bayerische Staatsbibliothek (Munich [Germany]), Bibliotheque nationale (Paris), Brandeis, Brigham Young, Claremont Colleges, Cornell, Dalhousie, Davidson College, Delaware, Edinburgh, European University Institute (Istituto Universitario Europeo [Fiesole [Italy]]), Florida Southern, Fordham, Hastings College of the Law, Kansas State, Kent State, King's College University (Halifax [Nova Scotia]), King's College (London), La Trobe (Bundoora [Victoria, Australia]), Landesbibliothek Oldenburg (Germany), London, London Metropolitan, Macquarie (Australia), Maryland State Medical Faculty, Melbourne, Minnesota (Duluth, Morris), Mississippi, Missouri (Columbia), Monash, Mount Saint Vincent (Halifax [Nova Scotia]), Muhlenberg College, Murdoch (Australia), National Library of Medicine (Bethesda [Maryland]), New Brunswick (Fredericton), New Hampshire, Oklahoma, Old Dominion, Otago, St. John's (New York), San Diego, Sarah Lawrence College, Simpson, Staatsbibliothek zu Berlin, State Library of Victoria (Melbourne), Sydney, Texas (Tyler), Universitäts- und Landesbibliothek Sachsen-Anhalt (Halle [Germany]), University College (Cork [Ireland]), University College (Dublin), Victoria (British Columbia), Virginia Commonwealth, Western Australia, Western Carolina (Cullowhee [North Carolina]), Wisconsin (Milwaukee), Wright State, Yeshiva.

HAYLEY, William, *The Life, and Posthumous Writings, of William Cowper, Esqr.* (1803-04)
A set was inscribed “From the Author” to “Penelope Chetwynd,” and “This Copy of Cowper's Life is presented to Mrs William Chetwynd by the author as a memorial of Friendship. 1803”.

HAYLEY, William, *The Triumphs of Temper* (1803, 1807)
1803 New Location: Victoria and Albert Museum.

HUNTER, John, *An Historical Journal of the Transactions at Port Jackson and Norfolk Island* (1793)
New Locations (quarto and octavo merged): Australian Museum Research Library, Canberra, King's College (London), La Trobe (Bundoora [Victoria, Australia]), Monash, Newcastle (New South Wales), Queensland Museum (South Bank [Brisbane, Australia]), South Australian Early Imprints Project (Adelaide), State Library of New South Wales (Sydney), State Library of Tasmania (Hobart), State Library of Victoria (Melbourne).

LAVATER, J. C., *Essays on Physiognomy* (1789-98, 1810, “1792” [i.e., 1817])

The new locations here are due to the kindness of Andrew Greg.

MALKIN, Benjamin Heath, *A Father’s Memoirs of His Child* (1806)
New Locations: Alberta, Bilkent (Ankara [Turkey]), Caen Basse-Normandie, City College (New York), Eichstätt (Germany), Free Library of Philadelphia, Herzogin Anna Amalia Bibliothek (Weimar [Germany]), Kinjo Gakuin (Nagoya [Japan]), London Metropolitan, Melbourne, St. Mary's (Halifax [Nova Scotia]), Simpson, Stanford, Trinity College (Dublin), Youngstown State.
A proof before letters of Blake's frontispiece was acquired from David Bindman in 2012 by Robert N. Essick.32

Novelist's Magazine, vols. X-XI
Samuel Richardson, Sir Charles Grandison
(1783, 1785, 1793, 17800, 1811, 1818)
1811 New Location: Robert N. Essick (a portrait of Richardson [not by Blake] is watermarked 1814; the prints are in the fourth state as in the 1818 edition, not in the third state as in the set in Victoria University in the University of Toronto).33

[RITSON, Joseph], A Select Collection of English Songs
(1783)

SCOTT, John, Poetical Works (1782, 1786)
1782 New Locations: Fordham, Kent State.

SHAKESPEARE, William, The Dramatic Works (1802, 1832)
1832 New Locations: Muhlenberg College, St. Lawrence, Southern Methodist, Wales.

STEDMAN, J. G., Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam (1796, 1806, 1813)
VOYAGE | A SURINAM, | ET DANS L'INTÉRIEUR | DE LA GUIANE, | CONTENANT | LA Relation de cinq Années de Courses et d’Observations faites | dans cette Con- trée intéressante et peu connue; | AVEC des détails sur les Indiens de la Guiane et les Nègres; | PAR LE CAPITAINÉ J. G. STEDMAN; | TRADUIT DE L’ANGLAIS PAR P. F. HENRY; | SUIVI du Tableau de la Colonie Française de Cayenne. | = | COLLECTION DE PLANCHES. | = | A PARIS, | Chez F. Buisson, Imprimeur-Libraire, rue Haute-feuille, N°. 20. | AN VII DE LA RÉPUBLIQUE [1798]. 4º, 44 prints.34 <Victoria University in the University of Toronto, in original boards with marbled endpapers>

All the plates are “Gravé par Tardieu l’aîné,” sometimes with his address, never with an imprint. In general, he copied Blake’s plates very carefully.35 The design sizes of these Blake prints are mostly within 0.1-2 cm. of 18.1 x 13.1 cm. (pl. 1 is 17.7 x 13.5 cm., and pl. 2 is 18.0 x 12.9 cm.), while the Tardieu French prints are within 0.1 cm. of 18.3 x 13.3 cm.

The Tardieu prints are remarkably close to Blake’s, probably made by some form of tracing. Notice, for instance, that in pl. vi (illus. 3), the knee-laces seem virtually identical to those in Blake’s first print (illus. 4). However, the designs were reversed in Tardieu pls. IX, XXI, XXV, XXXVII, and clouds have been added or the sky altered in all the Tardieu prints after Blake. Except for the design reversals and the sky alterations, these Tardieu prints are as closely imitated from Blake as was possible with the technology of the eighteenth century.

The prints copying Blake’s are:
Pl. VI: “Chasseur nègre, armé” (illus. 3) [Blake pl. 1: “A Coromantyn Free Negro, or Ranger, Arm’d” (illus. 4)].
Pl. IX: “Nègre suspendu vivant, par les côtes” [Blake pl. 2: “A Negro Hung Alive by the Ribs to a Gallows”].
Pl. XXI: “Esclave Samboe, déchargée de coups de Fouet” [Blake pl. 8: “Flagellation of a Female Samboe Slave”].
Pl. XXVII: “Planteur de Surinam en habit du matin” [Blake

34. This is part of Stedman’s Voyage à Surinam, 3 vols. in 8° (19.6 x 12.2 cm.), 1 vol. in 4° (29.2 x 21.3 cm.).
35. “Tardieu l’aîné” is “probably Jean Baptiste Pierre Tardieu (1746-1816)” rather than his younger brothers Antoine François Tardieu (1757-1822) or Jean Baptiste Tardieu (1768-1837), who were also engravers (see Robert N. Essick, “Blake in the Marketplace, 2012,” Blake 46.4 [spring 2013]).
36. Robert N. Essick, William Blake’s Commercial Book Illustrations (Oxford: Clarendon Press, 1991) 72, says that the edition of “Paris, 1798” reproduces “Pls. 1, 2, 4, 5, 8-10, 12, 13, 15” and that the edition of Amsterdam (1799-1800) has the “same plates as Paris 1798,” but does not notice how faithful they are to Blake's.
3. J. G. Stedman, *Voyage à Surinam* (Paris: F. Buisson, [1798]), pl. VI, “Chasseur nègre, armé” (Stedman–Tardieu), design size 18.3 x 13.2 cm. (Victoria University in the University of Toronto). Notice that the soldier’s knee-laces are virtually identical to those in Blake’s print (illus. 4).

pl. 10: “A Surinam Planter in His Morning Dress”.

Pl. XXXII: “Marche à travers un Marais de la Guiane” [Blake pl. 12: “March thro’ a Swamp or Marsh, in Terra-Firma”].


Pl. XXXI [sic]: “Le célèbre Graman Quacy” [Blake pl. 15: “The Celebrated Graman Quacy”].

VARLEY, John, *A Treatise on Zodiacal Physiognomy* (1828)

New Locations: Cincinnati and Hamilton County Public Library, McMaster, Northwestern, Princeton, Rutgers, Victoria and Albert Museum.


**Virgil, The Pastorals, ed. R. J. Thornton** (1821)

New Locations: Boston Athenaeum, California (Berkeley), Carnegie Mellon, Columbia, Dartmouth College, Goucher College, National Gallery of Canada, Northwestern, Otago, Tulsa, Victoria and Albert Museum (2 sets, one lacking map and 2 prints, one lacking pp. ix-x; *BB* lists 1 copy), Wake Forest, Wesleyan (Middletown [Connecticut]).

Copies in St. Paul’s School prize bindings are recorded in (1) collection of Robert N. Essick; (2) Christie’s (New York), 10 Dec. 1999, lot 110 [$18,400 to the dealer Simon Finch]; and (3) Bonhams auctions (Oxford), 31 Jan. 2012, lot 254 (vol. 1 only) (£11,875 to the London dealer Sims Reed), sold in 2012 to a British private collector.7

WOLLSTONECRAFT, Mary, *Original Stories from Real Life* (1791, 1796)

1791 New Locations: California (Riverside), Chicago, Cincinnati and Hamilton County Public Library, Clare-


1796 New Location: Victoria and Albert Museum.

Section B: Collections and Selections

*Butterworth, Adeline M. William Blake, Mystic. 1911. <BB #516>

Review


Part IV: Catalogues and Bibliographies

1897 29 April


Lot 120, "Head of William Blake" by George Richmond.

Lot 147 includes Blake drawings (Butlin #77, 178, 200, 220, 368, 465, 516, 587-88, 798, 826, R6-9).

Lot 148, "William Blake: Allegorical figures" (with a work by Cristall).

Lot 160, "A set of Blake's wood engravings for Virgil."

1901 4 November


Lot 5, Songs [(Y) sold for £700 to Jackson].

[1904]

$A List of Choice and Rare Engravings (Chronologically Arranged), Drawings, and Books by J. M. W. Turner ... and Prof. Ruskin ... Also a Few Miscellaneous Works by Thos. Gainsborough, R.A., William Blake, Paul Sandby ... Collected and for Sale by William Ward, 2 Church Terrace, Richmond, Surrey. [London]: Printed by Strangeways & Sons, [1904].

The Blake is presumably the sketch for “Tiriel Denouncing His Sons and Daughters” (Butlin #199), offered in William Ward’s Catalogue of Drawings, Engravings, and Books (1914), lot 1, £8.8.0.

1911 1–2 May


Lot 321, Poetical Sketches [(L) sold for £49 to Quaritch].

Lot 323, Descriptive Catalogue [(M) sold for £10.5.0 to Tregaskis].

1912


Review


1918 14 March

$Walpole Galleries. Books, Autographs and Ex-Libris, Including the Library of the Late William W. Phillips of New York City ... To Be Sold by Auction ... [at] the Walpole Galleries, No. 10 East 49th Street, New York. 1918. 51 pp., 602 lots.

The sale includes a painting by William Blake. Apparently not in Butlin.

1920 5–6 February

Sotheby, Wilkinson & Hodge. Catalogue of Important Autograph Letters and Historical Documents; The Property of Charles Fairfax Murray (Deceased), (Sold by Order of the Executors) ... Including William Blake ... with Another Property. London, 1920. [British Library]

Lot 18, letter of 2 July 1800, “2½ pp. sm. 4to,” partly paraphrased and quoted [to Morton].


Lot 20, letter of 16 March 1804, “2½ pp. 4to,” partly paraphrased and quoted [to Morton].

Lot 21, letter of 12 April 1827, “1½ pp. 4to,” partly quoted, illustrated [to Morton].

1920 15–17 March


Lot 35, Poetical Sketches [(M), $410].

38. For a much abbreviated account of the Buxton Forman sale, see BB #613.
Lot 36, Blake's copy of James Barry, *Account of a Series of Pictures* (1783) [$250].
Lot 48, No Natural Religion [(1), $625].
Lot 50, twelve copperplates for Job [i.e., Blair's Grave].
Lot 51, Songs [(g'), $60].
Lot 52, Songs [(g'), $65].
Lot 53, Songs [(h), $90].
Lot 65, drawings for Mary Wollstonecraft's *Original Stories* (with 5 letters from H. G. Gilchrist) [$1,000].
Lot 66, *Urizen* pl. 22 [$1,060].
Lot 67, *Jerusalem* pls. 4, 18-19, 28, 35, 37 [$610].
Lot 68, Genesis manuscript [Hayley translation of Tasso, $1,350].
Lot 69, Blake's letter of 12 March 1804 [$125].
Lot 71, Blake's letter of 27 April 1804 [$170].
Lot 72, Blake's letter of 28 Sept. 1804 [$140].

**1920 26 April**


Lots 46-65 are Blakes, of which the most important are:
Lot 46, Joseph Hallett, Jr., *A Free and Impartial Study of the Holy Scriptures Recommended* ... [3 vols.] (Vol. 1: London, 1729; Vol. 2: 1732; Vol. 3: 1736), with "Blake's ... autograph in each volume dated 1799. In the first volume he has also written the price he paid for the work, £1 1s."
Lot 64, "Information and Complaint of John Scofield, and Blake's Memorandums ..." [BR(2) 159-61], 3½ pp. folio, "Speech of Counsellor Rose" [BR(2) 179-83], 6¼ pp., 2 pieces, contemporary copies [$17].

**1923 16–18 April**

Lot 117, *Visions* [(L), $1,450 to James Williams].
Lot 118, Blake's *Job* (1826), colored.
Lot 128, Blake's *Exhibition of Paintings in Fresco* (1809) plus his letter of May 1809 [$125].

**1923 2 May**


*Lot 13, Blake's color print of Christ Appearing to the Apostles (Butlin #325) [$6,100 to Gabriel Wells].

**1923 10–11 December**


Lot 252, *Thel* [O] and *Milton* [D] [sold for £3,400 to Pickering].

**1924 30–31 January, 1 February**


*Lot 66, Newton color print (Butlin #307).*

**1924 23 June**


The sale includes manuscripts of William Blake and William Hayley. Pearson had previously bought or sold Blake's letters of 2 July 1800 (1893), 13 Dec. 1803 (1858), 16 March 1804 (1885), April 1826 (1885), and April 1827 (1893). I do not know what Blake manuscripts they sold in 1924.

**1924 22–23 October**


William S. Hall is not otherwise known to have owned first editions of Blake, but see 1929 19–20 February.

**1924 December**


According to Butlin #676, Blake's *Philoctetes and Neoptolemus at Lemnos* was offered by Francis Edwards in Dec. 1924 (lot 59), 1925, and Nov. 1926 (lot 459), at £650, and A. Edward Newton sold it at Parke-Bernet, 16 April 1941.

**1925 6–8 April**

§Sotheby & Co. *Catalogue of Highly Important Manuscripts, Extremely Valuable Printed Books, Autograph Letters and Historical Documents ... Comprising ... an Extremely Fine
Drawing by William Blake, the Property of Mrs. A. R. Crosby. London, 1925.

*Lot 152, By the Waters of Babylon (Butlin #466) [£600].

1926


1927 27–29 April


The Blake drawing is Oberon and Titania on a Lily (Butlin #245).

1928 1 February


1928 17–21 December


Lot 137, Oberon and Titania, Preceded by Puck (Butlin #246).

Lot 138, The Complaint of Job (Butlin #163).

Lot 139, the New Zealand set of Job watercolors [not by Blake].

1929 19–20 February


The property of the artist Miss Clara Tice, Mr. William Stanley Hall.

1934 11 July

§Sotheby & Co. Catalogue of the Collection of Important Paintings and Drawings Mainly by English Eighteenth and Nineteenth Century Masters, the Property of Colonel Fairfax Rhodes (Deceased); Comprising Paintings by J. S. Cotman, John Constable (a Portrait), George Romney, Richard Wilson, William Blake ... London, 1934. 36 pp.

Lot 3, “illustration to Urizen” [Butlin #635, Death Pursuing the Soul through the Avenues of Life for Blair’s Grave] [£40 to Jacob Schwartz].

1936 17–19 February

§Sotheby & Co. Catalogue of Valuable Printed Books, Illustrated and Other Manuscripts, Autograph Letters, Topographical Drawings of American Interest, etc.: Comprising the Library of Sir Algernon Methuen, Bt. (Decd.) ... Including: the Magnificent Butts-Crewe Copy of Songs of Innocence and [of] Experience (the Second Largest Known, and the Only One with Tinted Wash Borders); the Famous Copy of Young's Night Thoughts Coloured Throughout by Blake, also from the Butts-Crewe Collections; Very Fine Copies of Thel and Visions of the Daughters of Albion ... Which Will Be Sold by Auction ... London, 1936.

Lots 349–516, 529–30 were important Blakes:

Lot 499, Songs [(V), sold for £1,050 to Rosenbach].

Lot 501, Thel [(B), sold for £420 to Quaritch].

Lot 503, Visions [(M), sold for £540 to Quaritch].

Lot 505, colored Night Thoughts [(A), sold for £580 to Robinson].

1938 25–26 May


Lots 73-74, Blake’s letters of 2 July 1800 and February 1827.

1942 14 January


Lot 19, Faith, Hope, and Charity [Butlin #428, Charity], reproduction [£2,100 to Sessler (for Charles J. Rosenbloom)].

Lot 20, “A Dream of Thiralatha” [America pl. d, Butlin #267], color print, 8½ x 9¾”, matted; acquired by Osmoston “in [14 January] 1904” [§575 to Rosenbach].

Lot 22, The Death of the Good Old Man [Butlin #631, copy of the upper part of Schiavonetti’s engraving], wash drawing.

Lot 24, Bürger, Leonora.

Lot 25, Young, Night Thoughts (1797).

Lot 26, Blair, The Grave (1808).

Lot 27, Job.

1946 10 May

1949 3 March

1950 8 December
The subjects include art books, William Blake, and books about books.

1953 20–21 July
§Sotheby & Co. Printed Books ... Collection of Works by, and after, William Blake ... London, 1953.
Lot 469, No Natural Religion [(L), £205].
Lot 470, No Natural Religion [L2], All Religions are One pl. 1, and For the Sexes [L] pl. 21 [£42].
Lot 484, For the Sexes [L] pls. 2, 4-8, 10-14, 16-18 [£64].

1954
§Charles J. Sawyer, Ltd. Catalogue 220: Oil Paintings, Original Drawings in Water-Colour and Other Media by William Blake, Thomas Rowlandson, Thomas Baines and Arthur Rackham, Also Bronzes, Sculptures, etc. All of Literary or Historical Interest, Offered for Sale ... London, 1954. 25 cm., 40 pp.
Lot 3, the Visionary Head of Corinna (Butlin #708), previously offered in his catalogue 196 (1949), lot 1, both at £175.

1955 12 January
§Swann Auction Galleries. Important Americana; the Revolution; the West; Civil War; Confederacy; Western Pioneer Letters; Maximilian’s Travels with the Atlas; the 1820 “Picturesque Views of America”; Fine William Blake Collection ... New York, 1955. 22 cm., 33 pp., 320 lots.

1956 27–28 February
§Sotheby & Co. Catalogue of a Selected Portion of the Celebrated Library from Brogynftyn, Oswestry, Salop, the Property of the Rt. Honble. Lord Harlech ... Also, William Blake’s Book of Urizen, One of Only Two Complete Copies Known, the Property of Major T. E. Dimsdale Which Will Be Sold by Auction ... London, 1956. 84 pp.
Lot 531, Urizen [(A), sold for £6,800 to Howard Samuel].

1958 3–4 March
Lot 47, Young’s Night Thoughts (1797), colored [(Q), sold for £680 to Traylen].

1961 13–14 March
Lot 503, Poetical Sketches [(E), £1,300].

1961 27 October
§Christie, Manson & Woods. Catalogue of Fine English Pictures and Drawings, the Properties of the Lady Elizabeth Clyde, Mrs. G. R. Delaforce, the Viscountess Lee of Fareham, the Late Dowager Viscountess Harcourt” ... and Others, Which Will Be Sold at Auction ... on Friday, October 27, 1961. London, 1961.
*Lot 43, Blake’s The Horse (Butlin #366), sold by Upholton College.

1968 13 November
*Lot 16, Los Walking on the Mountains of Albion (Butlin #784, $2,100).

1969 December–1970 February
*William Blake Engraver: A Descriptive Catalogue of an Exhibition by Charles Ryskamp .... 1969. <BB #700>
Review
§Fredric J. Mosher, Library Quarterly 40.3 (July 1970): 361.

1970 13 January
The widow of T. E. Hanley sold three visionary heads:
Lot 124, Edward III [?] (Butlin #736).
Lot 125, Boadicea (Butlin #718).
Lot 126, Lais of Corinith (Butlin #712).

1970 10 December
Lots 2-13, 17, 19-22, 24-25, 27-28, 30-33, 53, 60-61 are by or relate to Blake.

39. Lady Hesketh wrote on 16 June 1802 about the first of Hayley’s Designs to a Series of Ballads (1802) illustrated by Blake that she had “sent one to Lord & Lady Harcourt” [William Harcourt (1743-1830), third Earl of Harcourt, field marshal, and his wife, Mary (d. 1833)] (BR[2] 132).
1971 October

1972 May

1972

1972


1975 June

1979 March–13 May

1979 May–20 December

1980 November

Lot 108, Searching among the Dead on a Battlefield (Butlin #197A).

1982 October

1987 November

1988 November

1989
National Gallery of Victoria exhibition. <BBS pp. 306-07> Review


1990 June

1990


1991

See Kitson in Part VI.

1993 November

1997 April–6 July
Review


2000 9 November–2001 11 February
2001 27 March–24 June

Reviews


2002 26 September

2005 16 October–2006 7 May

It includes Christopher Bucklow, “This Is Personal: Blake and Mental Fight” (131-39).

2007 7 April–2008 6 April

Review

See Jason Whittaker, Year's Work in English Studies 88 (2009), in Part VI.

2007 7 October–2 December

"Published on the occasion of an exhibition at the Drawing Room, 7 Oct.-2 Dec. 2007, to mark the 250th anniver-
sary of William Blake's birth," with an essay by Irene Bradbury.

2008

An exhibition apparently without a published catalogue.

2009 2 April–28 June

Review

§Meredith Davis, caa.reviews (2009).

2009 20 April–4 October

Review

See Jason Whittaker, Year's Work in English Studies 90 (2011), in Part VI.

2010


2011 Autumn
§Rosebery's Auctions, London.

Sold For Children pl. 15.

2011 29 November–2012 19 February

2012 15 March–17 June
§Agnes Husslein-Arco and Thomas Zaunschirm. Gold. Vi-

The exhibition included Blake.

2012 26–27 April

Sold from Songs of Innocence (Y):
Lot 42. “"The Blossom” [pl. 11] (estimate: US $40,000-$60,000) [$74,500 to the photographer Adam Fuss]."

40. See §Adam Fuss and Andrew Roth, Ark ([Kolkata [India]: Adam Fuss], 2007). 43 cm., 35 pp. According to the colophon, it was "designed by Adam Fuss and Andrew Roth. 333 signed and numbered copies printed by Anderson Printing House and Laurens & Co. Press, Kolkata, India. Engraving by William Blake, 1776. All daguerreotypes 2004."

Lot 43, **“The Lamb”** [pl. 8] (estimate: US $35,000-$45,000) [$40,625 to John Windle for Victoria University in the University of Toronto].

Lot 44, **“Laughing Song”** [pl. 15] (estimate: US $40,000-$50,000) [$80,500 to an anonymous collector on the telephone].

Lot 45, **“The Ecchoing Green”** [pls. 6-7] (estimate: US $70,000-$100,000) [$116,500 to the dealer James Cummins for Northwestern University].

Lot 46, **“The Little Boy Lost”** [pl. 13] (estimate: US $10,000-$20,000) [$59,375 to John Windle for Robert N. Essick].

Lot 47, **“The Little Boy Found”** [pl. 14] (estimate: US $35,000-$45,000) [$68,500 to John Windle for Robert N. Essick].

**2012 3 July–21 October**


The Blakes are from the Tate.

Reviews


**2012 7 September**

$Skinner Auctions, Boston.

Lot 30 offered *For Children: The Gates of Paradise* pl. 10, “plate size” (i.e., platemark) 8.8 x 12.0 cm. In fact, this is *For the sexes: The Gates of Paradise* pl. 10, W. A. White facsimile (c. 1913) (8.8 x 12.0 cm.) <BB #46, BBS p. 80>. The dimensions of Blake’s plate are 6.3 x 9.3 cm.

**2012 6 December**


Lot 96 is Blake’s “Enoch lithograph” purchased by Edward Croft-Murray from Colnaghi’s in 1957 for £3; estimate: £100,000-£150,000 [sold for £170,000 (hammer price) to, it is rumored, a US institution]. The *Cumberland* writing on the verso shows through on the print; “a made up paper loss in the upper subject, a short repaired tear and pale stain upper right, otherwise in good condition.”

**Part V: Books Owned by William Blake the Poet**

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

Reproduced online at the Cumberland family web site (Cumberland section of <http://www.manfamily.org>), maintained by David Man.

“Mr. George Cumberland will shortly publish an African Tale, under the title of *The Castle of Semnaar*, which will contain various anecdotes of the Sophians, hitherto unknown to the world,” according to “Literary and Philosophical News,” *Monthly Magazine* (Dec. 1798): 456. See Cumberland in Division II.

**Part VI: Criticism, Biography, and Scholarly Studies**

A


Hear also $Peter Ackroyd, *Blake* (Newport Beach: Books on Tape, 1997), 13 sound cassettes (1½ hours each), read by Ian Whitcomb.


From his reviews and articles in the *Spectator*.


41. According to the web CaixaForum entry on 19 Oct. 2012, there were “47,000 results” for the Blake exhibition. I have been somewhat selective in recording them.


43. The Enoch lithograph is also reproduced in Essick, “Blake in the Marketplace, 2012,” *Blake* 46.4 (spring 2013). The leaf is 33.1 x 23.8 cm. on wove paper without watermark.
See Jason Whittaker, *Year's Work in English Studies* 90 (2011), below.


Review

See Kitson, below.


Review

R. Paul Yoder (see *Blake* 46.2, below).


Review


Review


The essay suggests that “The Tyger” implies “Blake's poetics” on romanticism.


Review


Review

See Jason Whittaker, *Year's Work in English Studies* 90 (2011), below.


“A paper delivered at the Open University Arts Faculty Conference: Sickness and Death, Manchester ... October 19th, 1996.”


This is a string of Wikipedia articles.


The work is an amalgamation of *Techniques of the World's Great Painters, Techniques of the Impressionists*, and *Techniques of Modern Art*.


Casual, very fictional references to Blake. The account is adapted by Samuel Smiles (see Smiles, below).


   To be held at St. James’s Church, Piccadilly, sponsored by the William Blake Society.


   See Jason Whittaker, Year's Work in English Studies 82 (2003), below.


B

   A conventional biographical account with little more to say about “occultism” than that Blake was “a prince among mystics.”

   The essay analyzes the “contraries” in Blake’s Songs of Innocence and of Experience in terms of “theme,” “language,” and “writing skills.”

   A biography (juvenile), echoing the title (but no more) from The Stranger from Paradise.


   A biography.

   §G. Thomas, English 17 no. 99 (Sept. 1968): 102-03 (with Raymond Lister, William Blake: An Introduction to the Man and to His Work, and one other).
   §Rodney Baine (see under Letters, ed. Keynes, in Part I, Section A).

   See Jason Whittaker, Year's Work in English Studies 86 (2007), below.

   See Jason Whittaker, Year's Work in English Studies 85 (2006), below.

Review
See Jason Whittaker, Year's Work in English Studies 90 (2011), below.


Review
See Jason Whittaker, Year's Work in English Studies 82 (2003), below.


Review
See Jason Whittaker, Year's Work in English Studies 89 (2010), below.


A combination of biographical sketch and critical analysis of several of Blake's poems in Songs of Innocence and Songs of Experience, e.g., "The Chimney Sweeper" and "The Tyger," to mark Blake's 200th anniversary. It does not distinguish Innocence from Experience, possibly owing to the failure to realize the differences between the two.


Review


"There is no evidence of Dickinson having read Blake."

Blake/An Illustrated Quarterly
Volume 17, number 4 (spring 1984)


The essay is silently reprinted from her "An Analysis of the Watercolour Technique and Materials of William Blake" (see Maheux, below).

Blake/An Illustrated Quarterly
Volume 39, number 2 (fall 2005)

"Angus Whitehead. "I also beg Mr Blakes acceptance of my wearing apparel': The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake." 78-99.

Review
See Jason Whittaker, Year's Work in English Studies 86 (2007), below.

Blake/An Illustrated Quarterly
Volume 42, number 3 (winter 2008-09)

"Angus Whitehead. "this extraordinary performance': William Blake's Use of Gold and Silver in the Creation of His Paintings and Illuminated Books." 84-108. The Blake web site has supplementary illustrations for it.

Blake/An Illustrated Quarterly
Volume 43, number 2 (fall 2009)


Review
See Jason Whittaker, Year's Work in English Studies 90 (2011), below.

Blake/An Illustrated Quarterly
Volume 45, number 4 (spring 2012)


Minute Particular

Angus Whitehead. "Mr CLAY of Hercules Buildings." 143-44. ("Mr CLAY of [13] Hercules Buildings" was robbed by his housekeeper of all his household goods, which "were to have been sold the next day," according to the Evening Mail of 26 January 1791 and the Times of 28 January 1791,
indicating that the Blakes did not move into 13 Hercules Buildings until about February 1791.)

[Poem]
Paul Miner. "denouement." 144.

Newsletter

Blake/An Illustrated Quarterly
Volume 46, number 1 (summer 2012)“
*Eliza Borkowska. “Translating Blake’s Jerusalem into Polish.” 23 paras. (It includes ‘some reflections concerning the history of Polish Blake translations’ [para. 1] with a list of Blake “References,” mostly from anthologies, in Polish and English.)

Reviews
*Grant F. Scott. Sarah Haggarty, Blake’s Gifts: Poetry and the Politics of Exchange. 10 paras. (In the “thickets of dense theoretical matter … perhaps only the veteran Blake scholar will find wisdom along this book’s perilous path” [para. 10].)
*Alexander S. Gourlay. Robert N. Essick, ed., Songs of Innocence and of Experience. 10 paras. (‘an intellectual and critical gem’ [para. 1].)

Blake/An Illustrated Quarterly
Volume 46, number 2 (fall 2012)
*Abraham Samuel Shiff. “Blake’s Hebrew Calligraphy.” 34 paras. (‘a dauntingly learned essay on the forms of Blake’s written Hebrew characters; they are “in classical Hebrew-style,” sometimes “scrambled,” requiring “Ashkenazi pronunciation,” often with the letters erratically formed, creating ambiguity in their interpretation.’)

Minute Particular
G. E. Bentley, Jr. “The Mathews as Patrons.” 5 paras. (New information concerning the Mathew family, especially subscriptions to books [1771, 1782, 1785, 1789, 1810].)

Reviews
Alexander S. Gourlay. Dennis M. Read, R. H. Cromek, Engraver, Editor, and Entrepreneur. 9 paras. (A “valuable book,” but “a bit slapdash”; it “refines and updates the arguments” in his Cromek articles.)
*R. Paul Yoder. Hazard Adams, William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings and Jerusalem. 8 paras. (‘There are “gems scattered throughout the book,” but the writing is “a bit dry.”)

Blake/An Illustrated Quarterly
Volume 46, number 3 (winter 2012-13)
*Sarah Eron. “Bound … by their narrowing perceptions: Sympathetic Bondage and Perverse Pity in Blake’s The Book of Urizen.” 27 paras. (“I read Urizen as an outright argument against the evils of sympathetic identification” [para. 9, note 4].)
*David W. Ullrich. “Deciphering Blake’s The Angel that presided o’er my birth.” 25 paras. (A minute and fruitful examination of the transcription of Blake’s 3-line poem, chiefly in the editions of Keynes [1957], Erdman [1988], and Bentley [1978], focusing on whether l. 3 reads “live” (“Go live without the help …”) or “love.” It “illustrates … difficult issues confronting editors in transcribing Blake’s manuscripts and in making informed, but sometimes conflicting, decisions” [para. 25].)

Minute Particular
*Mark Crosby. “The Blake Memorial Window in St. Mary’s Church, Felpham.” 6 paras. (A description and reproduction of the designs by Meg Lawrence installed in 2010.)

Reviews
Dennis M. Read, Tom Dunne and William L. Pressly, eds., James Barry, 1741-1806: History Painter. 12 paras. (“Its scholarship is impressive, its writing stimulating, and its approaches engaging.”)

Blake Studies
(1968-1980)
Indexes of articles and reviews, by Detlef W. Dörrbecker, are on the Blake web site.

It discusses Blake, inter alia.


44. From 46.1 (summer 2012), Blake appears in two forms: (1) HTML, with sidenotes, and (2) PDF, with footnotes.
45. Shiff’s typescript is in the Morgan Library.


C


An introduction to Blake’s life and work.


A deconstructive reading of “The Garden of Love.”

$Caracciolo-Trejo, E. “Los poetas metafisicos ingleses; The Penguin Book of Latin American Verse; La poesía de Vicente Huidobro; William Blake, Visiones; Baroque Poetry [with J. P. Hill].” Essex PhD, 1976.


A supplement to Geoffrey Keynes, A Biography of William Blake (New York: Grolier Club, 1921).

*Cary, Elisabeth Luther. The Art of William Blake. 1907. <BB #1349> Review


A brief introduction to Blake [a synopsis of the author’s longer article, below].


On the use of different images in the 'London' poems by Wordsworth and Blake, attributing them to the two poets' different points of view and different techniques.


A deconstructive reading of "The Lamb" and "The Tyger" in terms of "the binary oppositions in the two poems."


An attempt to analyze the social differences between the two London poems by Wordsworth and Blake.


See Kitson, below.


Part I: Blakean Circulations
Buy & Sell & Criticise, but not Make: Blake and Copyright Today.” 56-68. (Largely concerned with the William Blake Archive.)


Part II: Blake and Visual Art

6. Colin Trodd. “Celebration and Censure: William Blake and Stories of Masterliness in the British Art World, 1930-59.” 91-101. (He proposes that Blake’s relation to masterliness became the rocket fuel for his take-off in art historical and curatorial discourses” [92].)


Part III: Blake in Film and Graphic Arts


12. Matthew J. A. Green. “‘The end of the world. That’s a bad thing right?: Form and Function from William Blake to Alan Moore.” 175-86. (Concerned with comics and graphic novels.)

Part IV: Blake in Music


14. Steve Clark and James Keery. “‘Only the wings on his heels’: Blake and Dylan.” 209-29.

15. Tristanne Connolly. “‘He Took a Face from the Ancient Gallery’: Blake and Jim Morrison.” 230-47.


See Jason Whittaker, Year’s Work in English Studies 87 (2008), below.

Mark Lussier (see under Ankarsjö, William Blake and Gender, above).


See Jason Whittaker, Year’s Work in English Studies 88 (2009), below.


See Jason Whittaker, Year’s Work in English Studies 87 (2008), below.


A collection of essays, including one on Blake. Neither Sir Edward Manton nor the Sterling and Francine Clark Art Institute is recorded by Butlin.


An intensely theoretical book that “explores three claims through the concept of Incarnation” and “hapticity.”


See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.
Imagination.” Western Australia (Crawley) PhD, 1998. 428 leaves.


About The Marriage of Heaven and Hell as “within the tradition of confessional writing.”


Reviews

See Kitson, below.


*De Selincourt, Basil. William Blake. 1909, 1971. <BB #1480>

Review


A reading of A Vision of the Last Judgment and some poems by Blake, giving the author’s interpretations of Blake’s thoughts.


An analysis of Blake’s poem with the help of “Halliday’s foregrounding theory.”


An attempt to argue that Blake, living through “three revolutions,” has a rebellious spirit and uses his poems to criticize the Industrial Revolution and the British Empire.


The essay agrees with the general critical claim of “the dialectic of contraries and progression” in Blake’s poems.


A comment on Blake’s “London,” focusing on its theme and form.


See Jason Whittaker, Year's Work in English Studies 84 (2005), below.


On work at the William Blake Archive.


Review


“Printed by hand in Golgonooza—as a matter of fact, in Ohio, Millfield, R.R. 1. 45761—300 copies—where the Church of William Blake the stop-gap dislocates.” 15 cm., 16 pp. (4 folded sheets).


Erdman, David V. Blake: Prophet against Empire. 1954. <BB #1561> Review


See Jason Whittaker, Year’s Work in English Studies 91 (2012), below.


See Kitson, below.


F


An appreciation of the sound and visual effects produced by Blake's poems.


A reading of "Blake's dialectics which developed initially from his concept of 'contrary states of the human soul.'"


See Kitson, below.


See Jason Whittaker, Year's Work in English Studies 85 (2006), below.


Blake does not distinguish between the letter “bet,” “having a dot in the middle” and the letter “vet,” which is similarly formed but without the dot.


See Worrall, below.


The essay describes the three periods regarding the reception of Blake's works in China: as a charismatic poet of mystery between 1911 and 1949, as a progressive poet between 1949 and 1979, and as a prophet of modernism in the 1980s.


Review (of 1907)


She discusses the William Blake Archive on 139-44.


Gong, Si-Yue. “Lun Wei Lian Bu Lai Ke Ban Hua Ji Shu He Ta Du Te de Shi Jue Yu Yan [An Analysis of William Blake's

A comment on the relationship between the engravings and the text in Blake's poems.


Especially about William Blake, Edmund Burke, and Mary Tighe.


About Blake's French Revolution.


Review


Review


§Gundy, Jeff. *Notes toward the Heretical Sublime.* *Cross Currents* 60.1 (March 2010): 24-44.

About Blake and heresy.


A running commentary on Blake's poems.


A DVD with a slide show.

H


Reviews

*Grant F. Scott (see Blake 46.1, above).

See Jason Whittaker, *Year's Work in English Studies* 91 (2012), below.


Review

See Jason Whittaker, *Year's Work in English Studies* 89 (2010), below.


Reviews


An attempt to analyze the quality of Blake's power of imagination.


§Andrew Harrison, Philosophical Books 3.3 (July 1962): 6-8.


The essay was originally published in a journal.


The William Blake Archive is discussed on 42-45.


An observation of how skillfully "Blake employs phonetic and rhythmical means" to relate to the text and express his "anger at the exploitation of the chimney sweepers."


A comment on the use of sound and imagery in "The Tyger." The second essay has no reference to the first, which is identical.


Especially about Blake’s “A Poison Tree.”


The Blake section (110-17 of 2012) focuses on “The Little Girl Lost” and “The Little Girl Found”, “The victimising process of animalisation only inverts into the emancipating performance of becoming animal when it affects both parties equally” (110).
The essay argues that Blake's poems should be divided into three stages of creation: before 1783, between 1783 and 1796, and after 1796.


I

*ImageTexT: Interdisciplinary Comics Studies
Volume 3, number 2 (winter 2007)*


Review
See Jason Whittaker, Year's Work in English Studies 88 (2009), below.

J


Review


The Fleur Darkin Ensemble ballet called “Blake Diptych” is inspired by Blake’s Songs of Innocence and of Experience.


Jin, Yan. “Lun Bu Lai Ke Shi zhong de Yi Xiang [On the Imagery in Blake’s Poems]," Nan Jing Guang Bo Dian Shi Da
K


Review

See Kitson, below.


Especially about William Wordsworth, Mary Wollstonecraft Shelley, and William Blake.


The essay analyzes the “intertextuality,” “self-reflection,” and “philosophical reasoning” in the poem.


An attempt to show some “post-modernist elements” in Blake's poetic style.


“Blake’s work shows traces of … Foundling Hospital children” (132).


An attempt to apply “situational context” theory to the reading of Blake's poem.


A reading that suggests that Blake believes that “the wild nature of both animals and man is a positive power.”


A general comment on a couple of poems by Blake.


A comment on the use of rhyme and rhythm in Blake's poem in terms of their contribution to the theme.

Li, Qing, and Zhi-Wen Wu. “Bing Mei Gui’ De Xiang Zheng Shou Fa Ji Qi Ta [On the Symbolism of ‘The Sick Rose’].” Shao Guan Da Xue Xue Bao (She Hui Ke Xue Ban)


A brief introduction to Blake.


A brief explanation of Blake’s methods of composition.

Lindsay, Jack. William Blake: Creative Will and the Poetic Image. 1927 … <BB #2131> Review

$L$. Foster Damon, Modern Language Notes 44.6 (June 1929): 415-17.

*Lister, Raymond. William Blake: An Introduction to the Man and to His Work. 1968. <BB #2137> Reviews


A general comment (in English) on Blake and his poems.


This paper analyzes the sounds, rhyme, and rhythm in “The Tyger” and tries to find “the psychological basis of the structural identicalness between sounds and their meanings.”


The essay comments on “the tiger's energy, power, and symmetry” and on Blake’s dialectical thinking.


A biographical sketch of Blake.


A reading of Blake’s “Tyger” as revolutionary, indicating the poet’s revolutionary ideas and spirit.


The essay uses a “construal approach” to Blake's text.


Feminist theory is used to analyze the images of women in Blake's poems.


Deals with Blake, inter alia.

The essay suggests that Blake’s poems change in patterns and themes over time, that his early works eulogize revolution and his later works indulge in fantasy with a strong religious character.


The essay discusses the imagination exhibited in Blake’s poems and his rejection of rationalism.


§Keri Davies (see under Ahearn, above).


§David M. Baulch, Romanticism on the Net no. 23 (2001).


M


The essay was silently reprinted in Blake 17.4 (spring 1984): 124-29.


See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.


In Songs of Innocence and of Experience Blake describes two kinds of world that he calls “two contrary states of the human soul.”


See Jason Whittaker, Year’s Work in English Studies 82 (2003), below.


A review of the compact disc by Kevin Hutchings of Songs of William Blake.


Only the title is related to Blake.


Includes a detailed account of his Blake gifts.

Review
S. Cheda, “Cunnilingus, or How I Learned to Love Figure Skating—Letters to William Blake—A Woman's Fingerprint,” Canadian Woman Studies 18.2-3 (1998): 162.


“There is no demonstrable link between Blake and Chartist.


Fiction: “The mad designer for Bar Code couldn't have of really peppered up the place anymore by 'repurposing' more of Satan's sympathetic Mo' Better Blues.”


About the William Blake Archive.


Mellor, Anne Kostelanetz. Blake's Human Form Divine. 1974. <BB #A2211>

Reviews
John E. Grant (see under Frosch, above).

William Bonney, College Literature 2.2 (spring 1975): 150-51.


Miall discusses the William Blake Archive on 713-15.


Some "crucial elements" of “The Mental Traveller” “are conflated from the Book of Job.”


Densely allusive.


Blake "was influenced by Thomas Paine's The Age of Reason” “affirmatively as well as negatively” (357).


Blake's phrase "marriage love" clearly has Swedenborgian origins.”


Tristanne Connolly, English Studies in Canada 36.4 (Dec. 2010): 119-23 (the book is “beautifully presented”; these two [Frye and Bentley] are the world-scale giants of Blake studies, and “Elizabeth Bentley appears … as a formidable force”).

Gillian Fenwick, University of Toronto Quarterly 81.3 (summer 2012): 743-45 (“Bentley’s scholarship lies at the very roots of Blake’s reputation today”).

Clint Stevens, Eighteenth Century 53.4 (winter 2012): 513-17 (it is “to honor the late Bentley”; Essick’s is the “most engaging essay”; the rest are summarized by author).

See Jason Whittaker, Year’s Work in English Studies 91 (2012), below.

Joseph Wittreich (see Blake 46.3, above).


James. “Called to ‘the sports of night’: Blake's Europe and the Court Masque.” Romanticism 18.2 (July 2012): 129-42.


Jason Whittaker, Year’s Work in English Studies 88 (2009), below.


A note on the social environment of Blake’s poems.

Martin K. William Blake 1975. <BB #A2299> Review

Wordsworth Circle 8.3 (summer 1977) (with another).


Modern Language Review 88.3 (July 1993): 731-32. See Kitson, above.

Under De Luca, above.)
An analysis of the perceived postmodernist elements in Blake’s poems.

P

Review
See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.

About Hayley’s Ballads (1805), Blake’s letters to the Monthly Magazine, and the review of Fuseli in Bell’s Weekly Messenger.

Review
§G. Thomas, English 23.115 (March 1974): 36-37 (with 5 others).

A comparison of the two poems, discussing the similarities in background and intention and pointing out the differences in style and diction.


§Parfrey, A. “Four Artists of the Apocalypse: Who does it think it’s kidding? There’s more apocalyptic vision in William Blake’s little finger than there is in all the artists in the RA’s new show put together.” Art Review (Sept. 2000): 26-29.


Review
See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.

*Percival, Milton O. William Blake's Circle of Destiny. 1938 …. <BB #2379>
Reviews

Review


Review


This was a Münster dissertation, 1996, 428 leaves.

Review
See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.


§Raine, Kathleen. Blake and Tradition. 1968. <BB #2478> Review

Q


Blake’s “London” and Wordsworth’s “London, 1802,” though different in overall arrangement, style, subject, and tenses, both reveal the terrible reality of the capitalist society of the time [author’s abstract].


An interpretation of the meanings of some lyrical poems in Blake’s Songs of Innocence and Songs of Experience.

See Jason Whittaker, Year’s Work in English Studies 90 (2011), below.


R


§Rodney Baine (see under Letters, ed. Keynes, in Part I, Section A).


See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.

Blake uses anti-traditional images to transcend his time.

An attempt to suggest that “Blake seeks a path of fanaticism and rebellion” in his works.

A comment on what T. S. Eliot inherited from Blake.


See Jason Whittaker, Year’s Work in English Studies 91 (2012), below.


See Jason Whittaker, Year’s Work in English Studies 88 (2009), below.


Review

George M. Harper, Comparative Literature 5.2 (spring 1953): 188-89.


Rosenfeld, Alvin H., ed. William Blake: Essays for S. Foster Damon. 1969. <BB #2565>

Review

Rodney Baine (see under Letters, ed. Keynes, in Part I, Section A).


Review

Harold Blodgett, American Literature 6.3 (Nov. 1934): 357-58.


Vol. 47, no. 1 (summer 2013) Blake/An Illustrated Quarterly

**Review**

§John E. Grant (see under Frosch, above).


Deals extensively with Blake.


See Jason Whittaker, *Year’s Work in English Studies* 87 (2008), below.


About short epics from Tiriel to The Book of Los, dealing with Bible epics, alchemical symbolism, and the reception of Blake in the twentieth century, with an annotated translation of The Song of Los.


William Blake is an important representative in English romanticism. His poems have the characteristics of simplicity on the surface and complexity at the deep level. There is a perfect integration of simplicity and complexity in his poetry [author’s abstract].


A brief analysis of “The Tyger” by “abductive inference.”


Chapter 6 deals with Gide's translation of The Marriage of Heaven and Hell.


Selected essays and discussions from a 1986 conference sponsored by Hofstra University and the C. G. Jung Foundation.


The account originated in Smiles’s Self-Help (1859).


At fifteen Flaxman entered a student at the Royal Academy. He might then be seen principally in the company of Blake and Stothard, young men of kindred tastes and genius, gentle and amiable, yet ardent in their love of art. (110 [1859])

The account is adapted from Anon., “The Sculptor’s Career” (see Eliza Cook's Journal, above).


Review

See Jason Whittaker, Year’s Work in English Studies 86 (2007), below.


Mark Lussier (see under Ankarsjö, William Blake and Gender, above).

See Jason Whittaker, Year’s Work in English Studies 82 (2003), below.

See Jason Whittaker, Year’s Work in English Studies 82 (2003), below.


Reviews

§Keri Davies (see under Ahearn, above).


See Jason Whittaker, Year’s Work in English Studies 90 (2011), below.


Presumably it is the same as his William Blake, Seer, Poet, and Artist [1908] <BB #2790>.


T


A commentary on Blake’s “eastern aesthetic view,” saying that he adopts the eastern cognitive aesthetic perspective of “heart-object monism” and “the aesthetic principle of integration between poetry and painting.”

Tang, Mei-Xiu. “Bu Lai Ke de Er Yuan Dui Li Yun Si Fang Shi Ji Qi Fan Chuan Tong Yi Shi—’Lao Hu’ Yi Shi Shi Xi [Blake's Concept of Dichotomy and Anti-traditional Consciousness—An Analysis of ‘The Tyger’].” Chang Sha Dian Li Xue Yuan Xue Bao (She Hui Ke Xue Ban) [Journal of Changsha University of Electric Power (Social Sciences Edition)] 18.2 (May 2003): 105-08. In Chinese.

A comment on the poet’s concept of dichotomy and anti-traditional consciousness vis-à-vis “his artistic interpretation of the theological ideas of the Holy Bible.”


Blake “has completely subverted the native traditional Christian orthodox doctrines” by “adopting an anti-sublime strategy of demonization” and by “misreading” Milton.


$¥$Roy Porter, English Historical Review 111.442 (June 1996): 743-44.


See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.


Skrivnosti heaven was William Amber.


The leaping horse on Marriage pl. 14 resembles that on Blake's design for 1 Henry IV.


A long, important essay concluding that "illuminated poetry was the child and not the mother of invention."


The essay comments on some of the metrical techniques used in Blake's poem.


A sketchy description of Blake's poetry.


An interpretation of the text and plates in Blake’s work, suggesting that “the world of Innocence” is “an enclosed world under the protection of a kind guardian God.”


A comment on the similar subject matter, i.e., the seamy side of London, in the London poems by Blake and Wordsworth.


In their London poems, Blake and Wordsworth paint two pictures: Blake’s London “is a prison” that “kills life,” whereas Wordsworth’s London is “a pool of stagnant water, deprived of its ancient inward happiness.”


An analysis of “The Tyger” using “foregrounding” theory in stylistic studies.


A brief introduction to Blake’s “London.”


The essay suggests that Blake juxtaposes “innocence” and “experience” to indicate a harmonious state for humanity.


A comment on a few lines from Milton, Pope, and Blake.


Review
See Jason Whittaker, Year’s Work in English Studies 85 (2006), below.


A sketch of the changes in Blake’s mind.


Review
See Jason Whittaker, Year’s Work in English Studies 84 (2005), below.

*Weisman, Judith. “William Blake: Harsh Instruments of Sound and Witches with Knives.” Of Two Minds: Poets Who...


Reviews, especially of G. E. Bentley, Jr., The Stranger from Paradise (“immensely important scholarship”; “Bentley is also significant, of course, for his monumental contributions … in … Blake Books and Blake Records”), Sheila Spector, “Glorious incomprehensible”: The Development of Blake’s Kabbalistic Language (“Spector’s book is thorough and engaged”) and “Wonders Divine”: The Development of Blake’s Kabbalistic Myth (“less satisfactory”), A. A. Ansari, William Blake’s Minor Prophecies (“a difficult book to read”), and Nicholas Marsh, William Blake: The Poems (“rather inadequate”).


Includes substantial reviews of Marsha Keith Schuchard, Why Mrs. Blake Cried (724-25) (it “excels … in terms of the historical context … essential reading for anyone interested in Blake”, but “some claims made by Schuchard … appear difficult to substantiate”), Edward Larrissy, Blake and Modern Literature (725-26), Masashi Suzuki and Steve Clark, eds., The Reception of Blake in the Orient (726) (“a marvellous introduction to Blake’s effect on Japanese culture”), Steve Clark and David Worrall, eds., Blake, Nation and Empire (726-28), and Nicholas M. Williams, ed., William Blake Studies (728).


§Margaret Storch (see under Clark and Worrall, above).


Especially on Sarah Haggarty and Jon Mee, eds., Blake and Conflict (635-37), G. E. Bentley, Jr., William Blake’s Conversations (637) (“typically scholarly and careful,” with “some extremely useful insights” and “a truly fascinating concordance”), D. Whitmarsh-Knight, William Blake’s


§Keri Davies (see under Ahearn, above).

See Jason Whittaker, Year’s Work in English Studies 87 (2008), above.


Reviews (of 1932)
§Anon., Journal of Nervous and Mental Disease 78.6 (Dec. 1933): 690.


Reviews of, inter alia, Helen Bruder, William Blake and the Daughters of Albion (492-93), and Kathryn S. Freeman, Blake’s Nostos: Fragmentation and Nonualism in The Four Zoas (494-95) (“lucid and coherent”).


On the York conference.


See Jason Whittaker, Year’s Work in English Studies 85 (2006), above.


A comment on social criticism in Blake’s poems.
X


Blake as a prophet predicts with his poetry and engravings that the "human spirit will be enslaved by material gains" and that "modernism will bear evil fruits."


A reading of Blake's images of women with the help of Freud's theory of personality, suggesting that in Blake's poems the images of women fit the three personality types prescribed by Freud.


The similarities in theme and method of the poems by Blake and Gong Zi-Zhen, a contemporary Chinese poet.

Y


An attempt to show the changes in Blake's mind by comparing the versions of "The Chimney Sweeper" in the Songs of Innocence and the Songs of Experience.


An analysis of Blake's Songs of Experience with the help of the systemic theory of meaning.


An analysis of the linguistic, religious, and sexual elements in Blake's "London."


About translating Blake's Proverbs of Hell?


A brief comment on Blake's "sense of tragedy," "the basis of his imagination."


See Jason Whittaker, Year's Work in English Studies 91 (2012), above.


Yuan argues that Blake’s sense of tragedy is the basis of his aesthetic mind; Blake thinks that “only human beings can save themselves from their own misery.”


An interpretation of Blake’s vision of the world along the lines of Plato’s spiritual world and the biblical world that suggests that Blake tries to liberate himself from the fetters of the material world.


About the 50’ mural representing the tree with angels at Peckham Rye of Blake’s vision, painted by Stan Peskett on Goose Green.

Z


Blake pursues an ideal ethical world in his poems, which consists of “freedom” and “happiness.”


A comment on Blake as an announcer of the arrival of modernism on the basis of the modernist elements in his poems.


A running commentary on several poems in *Songs of Innocence* and *Songs of Experience* but not distinguishing the different versions of the same-title poems.


A general comment on Blake as a poet.


The essay argues that “Blake’s poems are against religious traditions” and that he “eulogizes the liveliness and vigor of the original human spirit.”


A sketchy comment on Blake’s work.


A biographical sketch of Blake.

A running commentary on elements of painting and mysticism in Blake's poems, but little discussion of the "Oriental Elements."


A reading of the political, religious, and social meanings in Blake's metaphor in the poem.


A comment on how Blake's poems "reflect the social reality" in two respects: "poor people's miserable lives, the church's cruelty.


The essay suggests that Blake reveals through the songs that innocence is exactly the way to the essence of the universe, that innocence is wisdom, and that it commands a profound power.


An analysis of Blake's use of rhyme, imagery, allusion, and rhetorical questions in "The Tyger.


A comment on Blake's changes from idealism to realism as reflected in his poems.


A brief discussion of imagination, imagery, and religion in Blake's poems.


An attempt to show how Blake's thoughts change "from religious fantasy to religious criticism.


A brief analysis of "The Tyger.


A translation and running commentary on Blake's poem.


An interpretation of the meanings transmitted by the images in "The Tyger.


Many of the symbols in Blake's Songs of Innocence and of Experience are implicit and elusive, but most are drawn from the Bible and the Greek myths. They can also be observed as a whole or a system, in which Blake employs a major or a central group of related symbols to form a dominant symbolic pattern [author's abstract].


The essay uses Blake's "London" to explain the use of imagery, figurative language, rhythm, and sound in poetry.
Division II: Blake’s Circle

Barry, James (1741–1806)
Irish painter


Dennis M. Read (see Blake 46.3, above).

Cumberland, George (1754–1848)
Dilettante, polymath, friend of Blake

A remarkably excellent web site for the Cumberland family (Cumberland section of <http://www.manfamily.org>), maintained by David Man, reproduces the volume of 19 watercolors entitled on the handsome gilt front cover views | in | spain and portugal | taken during the campaigns of his grace | the duke of wellington | — | by g. cumberland, jun. with a printed “description of the views. … no. 6, king’s road, sloane square, | london: printed by william nicol, | cleveland-row, st. james’s,” signed in old brown ink “geo cumberland j.”. These were printed as views | in | spain and portugal | taken during the campaigns of his grace the duke | of wellington | by george cumberland j. | only 30 copies printed | = [watermark 1818] with 12 prints (copies in the british library and the british museum department of prints and drawings). This is a parallel to g. cumberland, jr., scenes chiefly italian (1821).

The site also reproduces numerous publications by George Cumberland, including two with engravings by Blake (thoughts on outline [1796] and an attempt to describe hafod [1796]), one that Blake owned (the captive of the castle of sennaar [1798]), and Cumberland’s contributions to the monthly magazine.

A volume of “drawings | by the | late | g. cumberland” (as it is described on the binding) was acquired in 2012 by the e. j. pratt library of victoria university in the university of toronto. There are scores of drawings pasted into it and loose. Many of the drawings represent scenes from his travels in italy (florence, venice, pompeii, gandolfo lake, frascati, naples) and later in england.

5. “The captive designed by g cumberland sen’ 1771” (Cumberland sketchbook, Victoria University in the University of toronto, watercolor at f. 21v). The captive, in a brown robe, sits on a pile of straw and looks toward a small, low, barred window. A black shape on the window embrasure may represent the shadow of a person with a pointing finger. Beside the captive is a low stone bench (his bed?) with a brown wicker basket on it. A massive chain fixed to the bench seems to lead to the captive’s right ankle, and another heavy chain is affixed to the wall behind him.

This may be the picture of The captive, from Sterne, which Cumberland exhibited at the Royal Academy in 1782, as lot 551.
("Bishopsgate near Windsor," where Cumberland lived for a time, Bristol [he lived for many years in Clifton], Bath, Westminster Abbey, and Driffield, where his brother Richard was vicar). There are portraits of his artistic friends such as Charles Townley (engraver), Granville Sharp, Charles Stothard and his father Thomas Stothard (Blake's friend), Samuel Shelley (miniaturist), and Richard Collins (miniaturist). There are also illustrations for Paradise Lost and Don Quixote. See illus. 5-7, 9-11.

Cumberland's Paradise Lost watercolors are particularly exciting because Blake was profoundly interested in Milton (he was “of the Devils party without knowing it” [The Marriage of Heaven and Hell, pl. 6]). Blake made scores of illustrations for Milton's works, particularly L'Allegro (6 in 1816-20), Comus (8 in 1801, 8 in 1815), On the Morning of Christ's Nativity (6 in 1809, 6 in 1815), Paradise Lost (12 in 1807, 12 in 1808, 3 in 1822), Paradise Regained (12 in 1816-20), and Il Penseroso (6 in 1816-20).

Cumberland's watercolors for Paradise Lost are for Adam and Eve in the Garden of Eden (illus. 6), Adam and Eve listening to the angel (illus. 7), the expulsion from the garden, called “Forsake me not Adam” (illus. 9), and “Satan Sin & Death” (illus. 10).

An inventory of the contents of the sketchbook will be published as “George Cumberland Sketchbook Discovered” in Notes and Queries in March 2014.

6. Adam and Eve in the Garden of Eden (Cumberland sketchbook, Victoria University in the University of Toronto, watercolor at f. 48r). Adam and Eve, frankly naked, are watching a squirrel in a tree, with brilliant tropical flowers and birds round them. A reaping hook(!) and a bound sheaf of grain are in the foreground, a lamb lying on the back of a lion is behind Adam, and a long but harmless serpent is wrapped round the tree between Adam and Eve.

In all these Milton illustrations, Adam has tightly curled black hair and Eve has long wavy orange locks.
7. Adam and Eve with the angel (Cumberland sketchbook, Victoria University in the University of Toronto, watercolor at f. 49r).

Adam and Eve, both naked, are listening to a seated angel with orange hair and a long white robe. Adam lies on the ground leaning on his right elbow and looking with a rapt expression at the angel, while Eve stands holding a pineapple. Exotic fruits and flowers are spread before them, over their heads is a vine heavy with grapes and bright birds, behind the angel is a date palm in fruit, and at the bottom right is a large brown raptor.

Blake made watercolors of *Raphael Warns Adam and Eve* (1807) (Butlin #529.6, pl. 637) and (1808) (Butlin #536.6, pl. 650).

8. John Flaxman, Adam and Eve with guardian angels (14.6 x 11.4 cm.) (n.d.) (Yale Center for British Art, Paul Mellon Collection, B1975.4.321). The subject, except for the guardian angels, is the same as in Cumberland’s watercolor of Adam and Eve in the garden, but there is a powerfully dramatic contrast between the peacefully self-absorbed Adam and Eve and the bursting energy of the guardians.
9. (previous page, top) Adam and Eve expelled from the Garden of Eden (Cumberland sketchbook, Victoria University in the University of Toronto, watercolor at f. 50r), inscribed “Forsake me not Adam.” Adam and Eve are naked but for leaves; Adam kneels on his left knee with a gesture of submission while holding the right wrist of Eve, who hides her eyes. Above them are date palms in fruit, beside them is a long snake, and in the trees are bright birds. Beneath the tree canopy amid clouds a black-haired figure with a headband gestures for them to leave.

Blake made watercolours of The Expulsion of Adam and Eve from the Garden of Eden (1807) (Butlin #529.12, pl. 643), (1808) (Butlin #536.12, pl. 656), and (1820-25) (Butlin #781A, pl. 1026).

10. (previous page, bottom) “Satan Sin & Death” (Cumberland sketchbook, Victoria University in the University of Toronto, watercolor at f. 51r). Satan at left, winged and naked but for a gray cloth over his shoulders and a shield, poises his spear at Death at right, gray and emaciated, naked but for a golden crown. Death flourishes his spear at Satan. Between them Sin, naked, raises her right hand to restrain Satan, while she holds in her left hand the wrist of Death. Behind Death billow clouds of smoke, and behind Satan are four howling dogs. In the background is a wall of massive stones with what may be a portcullis, and behind the dogs hangs a massive key. The legs of Sin are scaled and serpentine.

Blake’s designs of Satan, Sin and Death are surprisingly similar to Cumberland’s but not close: (c. 1780) (Butlin #101, pl. 108), (1807) (Butlin #530, pl. 725), (1807) (Butlin #529.2, pl. 633), and (1808) (Butlin #536.2, pl. 646).

11. (below) Two small, loose sketches with the Cumberland sketchbook (Victoria University in the University of Toronto) lettered “Geo. Cumberland Sen.” and “Tho. Stothard, R.A.” (Stothard was elected to the Royal Academy in 1794). Cumberland’s self-portrait represents him sketching al fresco.
12. [George Cumberland], *A Sermon, for a General Fast* [1807], collection of David Man, a previously untraced work discovered in 2012 by the collector.

Cumberland, *Some Anecdotes of the Life of Julio Bonasoni* (1793)

Reviews


Cumberland, *A Sermon* ([1807])

= | A | SERMON, | FOR A | GENERAL FAST, | SUITABLE TO CHRISTIANS OF ALL DENOMINATIONS | AND CALCULATED TO REVIVE THE GENUINE SPIRIT | OF OUR HOLY RELIGION. | = | BY A LAYMAN. | = | Confess your faults one to another and pray one for another, | that ye may be healed. | JAMES v. 16. | = | LONDON; PRINTED FOR LONGMAN, HURST, REES, AND | ORME, PATERNOSTER-ROW; AND B. BARRY, BRISTOL. | Price One Shilling. | Lane and Co. Printers, Bristol [1807].

Location: David Man, the only copy known to me.

Size: 14 x 21.6 cm., untrimmed.

Watermark: Vertical chain lines.

Binding: Stitched but not bound.

This previously untraced work was described in the posthumous “List of [Cumberland’s] Works” as “A Sermon for a General Fast. London: Printed for Longman, Hurst, Rees, & Orme, and B. Barry, Bristol.” In his letter to the *Monthly Magazine* 33 (1 April 1812): 212, Cumberland called it “a Sermon without any signature.” The authoritative list of Cumberland’s works in Anon., *The Bristol Memorialist* (Bristol: Printed for and published by William Tyson, 1823) 63, describes it as “A Sermon for a General Fast, suitable to Christians of all denominations, calculated to revive the Genuine Spirit of our Holy Religion, by a Layman, 1804.” However, the date should probably be February 1807, for it is listed at 1s. among “Books Published February 1807” in *Universal Magazine of Knowledge and Pleasure* ns 739 (Feb. 1807): 174.

A “presentation copy to Mr. Douce” of *A Sermon* is inscribed “I wrote and published this when we were making a farce of parting.—G.C.”

Cumberland, *Original Tales* (1810)

*Original Tales* was listed at 10s. in *Belfast Monthly Magazine* 26 (Sept. 1810): 222.


Quotations from the translation of Baptista Porta’s *Natural Magic* (1658) in folio about extracting salt from salt water.


48. Cumberland’s contributions to the *Monthly Magazine* here largely derive from the reproductions of them at the Cumberland family web site (Cumberland section of <http://www.manfamily.org>), maintained by David Man. None is recorded in Bentley, *A Bibliography of George Cumberland* (New York: Garland, 1975). Most are untiitled letters “To the Editor of the Monthly Magazine.” The titles here derive from the running heads.


Correspondence about literacy among prisoners in Newgate between Cumberland and Sir Richard Phillips, one of the sheriffs of London [and publisher of the *Monthly Magazine*].


An addendum and corrigenda to his account of Charles Grignion (Jan. 1809); about "Rules for executing Caricaturas."


G. Cumberland, Bristol, 4 April 1812. “Mr. Cumberland on Lancaster’s School.” *Monthly Magazine* (1 May 1812): 322.

George Cumberland, Bristol, 1 May 1812. “Mr. Cumberland, on Female Prostitution” or “Mr. Cumberland, on the Reformation of Females.” *Monthly Magazine* (1 June 1812): 417-19.

Cumberland deals with the same subject in *The Captive of the Castle of Sennaar* (1798) and in his letters to the *Monthly Magazine*, (1 April 1814): 199-203 and (1 Oct. 1814): 210.


The poem, extracted from Cumberland's manuscript poem “Happiness,” ll. 573-614, was “printed [in] only 25 copies” (according to his inscription in the copy in Victoria University in the University of Toronto).


“P.S. I have nearly terminated my collection of all the parts of the *Bradford Encrinate*, and made very correct drawings of them. When I see an opportunity, I mean to publish them, as it will give a key to the system of nearly all of the species.” Probably this is his *Reliquiae Conservatae* (1826).

“Mr. George Cumberland has prepared for the press a work on the Commencement and Progress of the Art of Engraving, as far as relates to the advantages derived from

50. See Bentley, *A Bibliography of George Cumberland* 29.
51. See Bentley, *A Bibliography of George Cumberland* 64.
the productions of the Italian School,” according to “Intelligence in Literature and the Arts and Sciences,” New Monthly Magazine (1 Dec. 1816): 431. This may be his Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School (1827).


It begins: “Immortal Lancaster!”

FLAXMAN, John (1755–1826)
Sculptor, friend of Blake


FUSELI, John Henry (1741–1825)
Painter, friend of Blake

Elmes, James. The Arts and Artists, or Anecdotes and Relics, of the Schools of Painting, Sculpture and Architecture. 3 vols. London: John Knight & Henry Lacey, 1825. 12º.


LINNELL, John (1792–1882)
Painter, Blake’s friend and patron

2008 APRIL 1-18

Huon Mallalieu, “Introduction: The Landscapes of John Linnell.”

PALMER, Samuel (1805–81)
Painter and disciple

2012 MAY 30-JUNE 22