

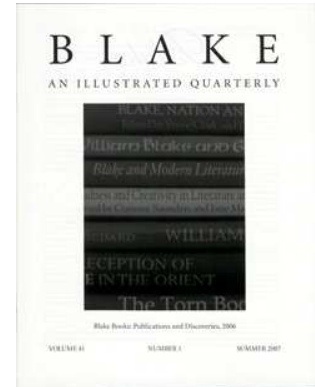
# AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

## William Blake and His Circle: A Checklist of Publications and Discoveries in 2006

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Blake/An Illustrated Quarterly, Volume 41, Issue 1, Summer 2007, pp. 4-43



## William Blake and His Circle: A Checklist of Publications and Discoveries in 2006

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WITH THE ASSISTANCE OF HIKARI SATO  
FOR JAPANESE PUBLICATIONS

### Blake Publications and Discoveries in 2006

What is now proved was once only imagin'd  
*Marriage of Heaven and Hell*, pl. 8

While looking for something else, I bumped into the electronic links to National Library Catalogues Worldwide <<http://www.library.uq.edu.au/natlibs/>>. Of course, such a titanic resource must be another of those tiresome electronic vauntings—but it is real. Well, most of it is pretty real.

The libraries included in March 2006 were Algeria, Andorra, Argentina, Australia, Austria, Bahamas, Belarus, Belgium, Bosnia and Herzegovina, Brazil, Britain, Bulgaria, Canada, Chile, China, Colombia, Costa Rica, Croatia, Czech Republic, Denmark, Dominican Republic, Ecuador, Egypt, Eire, Estonia, Faroe Islands (with some interesting Blakes), France, Georgia, Germany (78 Blake titles), Greece, Greenland, Holland, Honduras, Hungary, Iceland, India, Indonesia, Iran, Ireland, Israel, Italy, Jamaica, Japan, Kazakhstan, Korea, Kyrgyzstan, Latvia, Lebanon, Liechtenstein, Lithuania, Luxembourg, Macedonia, Malaysia, Malta, Mexico, Namibia, Nepal, Netherlands, New Zealand, Nicaragua, Norway, Oman, Pakistan (1), Panama, Peru, Philippines, Poland, Portugal (37), Romania, Russia, Saudia Arabia, Scotland, Serbia, Singapore, Slovak Republic, Slovenia, South Africa, Spain (99), Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Trinidad and Tobago, Tunisia, Turkey, Ukraine, United Kingdom, United States of America (1950), Vatican City, Venezuela, Vietnam, Wales, and Yugoslavia.

There are 94 national libraries in this list, but there is some double-dipping, doubtless noted by those who survived this astonishing list: Holland and Netherlands; Eire and Ireland; Britain and Scotland and Wales and United Kingdom; Bosnia, Croatia, Serbia, and Yugoslavia.

Some libraries only came online in 2004. Some begin their records with 1831 or even 1875, and a few are not yet up and running (e.g., China and Hungary) or have catalogues in scripts other than the Latin alphabet (e.g., Israel and Japan). Some record more than one national library (e.g., Italy with

Florence and Rome, Spain with Spanish and Catalan, and the United States with the Library of Congress and the National Agricultural Library and the National Library of Medicine).

And of course many of the works recorded under "William Blake," especially in the libraries of the English-speaking world, are by impostors such as the Boston bookseller William Blake (the poet's contemporary) and the Bordeaux publisher William Blake (our contemporary) and the London economist William Blake (the poet's contemporary), not to mention nominally distinct individuals such as William D. Blake, William O. Blake, and William J. Blake, whom the catalogues cannot distinguish from the true William Blake (1757-1827), the London poet.

And the mammoth record of Blakes in the Library of Congress catalogue (1950 entries) includes hundreds of musical settings of his poetry and motion pictures (almost all the movies irrelevant to the poet).

The harvest here is plentiful but not comprehensive, and there may be rewards left for the gleaner. I only looked in libraries with significant European focus, whether in Europe or in sophisticated former European colonies (Australia, Faroe Islands, Iceland, India, Malaysia, New Zealand, Pakistan, Singapore, United States of America); I have not looked, for example, at the catalogues of Kazakhstan and Kyrgyzstan. I looked only for writings by and about William Blake the poet. I did not search for books bearing his commercial engravings except for works by Fuseli (43) and Lavater (994) in the National Library of Switzerland and for José Joaquín de Mora, *Meditaciones Poéticas* (1826), in Spanish-speaking countries. The holdings for the national libraries of England (the British Library), Ireland, Scotland, and Wales are already recorded from COPAC in *Blake* (2006), and the holdings for the National Library of Australia were extensively recorded in *Blake Books Supplement* (1995).

A curiosity of this search concerns José Joaquín de Mora, *Meditaciones Poéticas* (1826), with prints from Blake's designs for Blair's *Grave* (1808), which was published by "R. Ackermann, y en su Establecimiento en Megico, Colombia, Buenos Ayres [Argentina], Chile, Peru, y Guatemala." It is not a common book, and publicly owned copies have been traced only in Biblioteca Nacional de Chile (Santiago), Biblioteca Nacional de España (Madrid), Boston Public, California (Berkeley), Harvard, Liverpool, McGill, State University of New York (Stony Brook), Texas, Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley copy), and Yale. None is recorded in the national libraries of Argentina, Colombia, Costa Rica, Guatemala, Honduras, Mexico, and Peru. Did Ackermann really have offices in South America? And, if so, did he send copies of *Meditaciones Poéticas* there?

An even larger bibliographical resource is WorldCat, a new name for OCLC,<sup>1</sup> which one of the most sophisticated

1. WorldCat seems to exist in two forms, though I saw only one. The first form <<http://www.worldcat.org>> is available free but is less sophisticated than the subscribers' version. The description here is based largely on the free version.



bookmen I know used to describe as "the world's largest bibliographic rubbish tip." The WorldCat web site claimed on 1 February 2007 to be a "worldwide library cooperative" with records of the holdings of 41,555 "libraries participating worldwide" in 112 "countries and territories" with 76,012,210 "records" and 1,110,394,813 "holdings."

I have not yet explored all these billion holdings. Even if time would permit it, the system would not. The system permits access to only 500 entries in a category. These can be the first 500, the last 500 (but apparently none of the intervening 500s). One can search by chronology back from the present or forward from the beginning—the beginning is undated works—by author [i.e., critic or editor], by "book," by "visual," by music, by title, and by year. There appears to be no way in which to see the entire list except going through year by year. An oddity of the system is that locations are listed not in alphabetical order but by distance from the inquirer.

On 10 February 2007 there were 8,411 entries for William Blake, some with hundreds of locations; two days later there were 8,457 Blake entries, and the next day there were 8,502. There appears to be no way to ascertain which are the entries made since you last looked.

The holdings reported are remarkably erratic. There was no record at all of Bellamy's *Picturesque Magazine* (1793), *Protestant's Family Bible* (1780-81), Blair, *The Grave* (1847; 1858), Bonnycastle, *Mensuration* (1782; 1791; 1794), Bryant, *Mythology* (1774-76), Chaucer, *Prologue* (1812), Thomas Commins, *An Elegy Set to Music* (1786), George Cumberland, *The Captive of the Castle of Sennaar* (1798), Darwin, *Botanic Garden* (1799), Blake's *Illustrations of Dante* (1838, etc.), Enfield, *The Speaker* (1797), Fenning and Collyer, *Geography* (1785-86; 1787), Hartley, *Observations on Man* (1791), Hayley, *Little Tom the Sailor* (1800), Hayley, *Triumphs of Temper* (1803; 1807), Kimpton, *History of the Holy Bible* (?1782), *Ladies New and Polite Pocket Memorandum-Book* (1782), *Remember Me!* (1824; 1825), and Virgil, *Pastorals*, ed. Thornton (1821), all of which have plates by Blake or were in Blake's library.

On the other hand, some editions are recorded in incredible profusion—in one version of WorldCat there are records of Ariosto, *Orlando Furioso*, tr. Hoole (1799) in 1,497 locations, *The Royal Universal Family Bible* (1780-81 [i.e., 1781-82]; 1784-85; quite an uncommon book) in 6,109 locations, and Catullus, *Poems* (1795) in 2,041 locations.

The simplicity of the records does not allow of much bibliographical fine-tuning. The descriptions are often so vague as to be virtually useless. No distinction seems to be made between "theses," "dissertations," and "archives," and a number of manuscripts (e.g., by Hayley, Cunningham, and Varley) are listed with no location, which is very strange in a union catalogue. Occasionally authors' names are omitted (as in the thesis by Mei-Ying Sung) or garbled ("Koos" for "Roos").

And some of the books recorded in WorldCat do not exist—or do not exist yet. In early February 2007 WorldCat listed Christopher Rowland, "Wheels within Wheels": *William Blake and the Ezekiel's Merkabah in Text and Image* (Milwaukee: Marquette University Press, 2007), but the book was not printed and published until at least two months later.

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The American Blake Foundation has apparently been moribund for a quarter century. It issued its last facsimile in 1976, its last scholarly book in 1979, and the last issue of its *Blake Studies* in 1981. The rich library of books and prints of William Blake formed for the American Blake Foundation by Kay and Roger Easson is now being dispersed. *There is No Natural Religion* (G<sup>1</sup>) pls. a4, a6, b3 were sold in 2006 through John Windle to Robert N. Essick, and *Songs* pl. 23 (the second plate of "Spring") is on consignment for sale with Windle. Thirty-nine works with Blake's commercial engravings went to the University of Tulsa as a "Roger Easson Gift."<sup>2</sup> However, according to the Eassons' catalogue of the American Blake Foundation research library (1977), some of the most interesting and valuable works have still not been accounted for. These include *The Royal Universal Family Bible* (1780, 1781), Blair, *The Grave* (1808 folio and trade; 1813; 1813 [i.e., 1870]), Bürger, *Leonora* (1796), Flaxman, *Iliad* (1805), Flaxman, *Classical Compositions* (1877), Fuseli, *Lectures* (1801), Hayley, *Ballads* (1805), Hogarth's plate for Gay's *Beggar's Opera* second state and third state colored, Lavater, *Essays on Physiognomy* (1810; "1792" [i.e., 1817], lacking vol. V), Rees, *Cyclopaedia* (1802-20, one set with 73 of 79 fascicles, another with 77), Virgil, *Pastorals* (1821), and Young, *Night Thoughts* (1797) in "Original Boards uncut."

The discovery that Blake wrote four letters (still untraced) to Ozias Humphry of which we had not previously known opens the possibility that Blake's connection with Humphry was more important and extensive than we had hitherto imagined. The two previously known letters from Blake to Humphry were written in 1808 (with two copies made by Blake) and 1809, at a time when Humphry was practically blind. The four new letters are likely to be from an earlier period, perhaps in 1793-96 when Blake printed the copies of *America* (H), *Europe* (D), the Large Book of Designs (A), the Small Book of Designs (A), and *Songs of Experience* (H) which Humphry acquired. Joseph Farington wrote on 19 February 1796 that "West, Cosway & Humphry spoke warmly in favour of the designs of Blake the Engraver, as works of extraordinary genius and imagination," and on 15 August 1797 Dr. James Curry wrote to Humphry: "As poor Blake will not be out of need of money, I shall beg you to pay him for me." The letters newly recorded but untraced may well deal with matters such as these.

In terms of reprints of Blake's works, the most remarkable feature here is the proliferation of editions of Blake in foreign languages: Czech editions of *Ahania*, *Marriage* (2), *Songs*, and selections (3); Danish selections; German editions of *Marriage* (2), *Songs*, and selections; Icelandic edition of the *Songs*; Italian editions of *Marriage* (2), *Songs*, and selections (3);

2. Most are listed in Roger R. Easson and Kay Parkhurst Easson, "William Blake: Notes toward a Catalogue of the American Blake Foundation Research Library" (12 Feb. 1977), unpublished.



Norwegian edition of *Marriage*; Polish edition of *Vala*; Russian selections; Scottish selections; Spanish editions of *Songs of Experience*, *Songs of Innocence*, *Songs of Innocence and of Experience*; and Turkish selections.

### Blake's Art

The most important event of the year concerning Blake's art was the sale of his 19 watercolors for Blair's *Grave* at Sotheby's (New York) on 2 May 2006. Before the sale great distress was expressed in the press and elsewhere at the prospect of the breakup of a collection which had survived virtually intact for almost exactly two hundred years. The dismemberment of the collection occurred merely to satisfy the cupidity of the vendors who had prevented Tate Britain from acquiring the collection intact. It was feared that not only would the collection be scattered to several countries but that some of the drawings would disappear entirely into unidentified or inaccessible collections. One generous buyer, Noel Rothman, said: "I don't understand the fuss about the breakup of the collection; any real collector will surely show his treasures to any seriously interested scholar." But some of the buyers are not "real collectors" in this sense.

The sale was a disaster, and all these fears were realized. Not only was the collection broken up, but the buyers are in at least four different countries (Britain, United States, France, and Germany), five of the buyers are anonymous, and eight of the watercolors were not sold at the Sotheby's sale and reverted to the unknown speculators, who did not previously permit scholars to have access to the drawings. Probably no one will ever again have the privilege of seeing all the Blair watercolors together as they were before they were dismembered at the Sotheby's sale.

Blake seems to be even more popular, or at least modish, with publishers' design departments, as an artist than as a poet. At any rate, a surprising proportion of new books on romanticism seem to have a cover or dust jacket design by Blake, whether or not the contents refer to him. Perhaps the most wanton use of his art on covers is the *Larousse Dictionary of Scientists*, ed. Hazel Muir (1994), with Blake's color print of "Newton" on the cover.

### Blake's Commercial Book Engravings

Thanks in large part to WorldCat (see above), there is an enormous harvest of new locations of books with Blake's commercial engravings, 898 of them, or even thousands if one believes some of WorldCat's wilder claims, such as 6,109 locations for the quite uncommon *Royal Universal Family Bible* (1780-81 [i.e., 1781-82]; 1784-85). And I have not interrogated the simple-minded giant WorldCat about books of any complexity.

WorldCat is supplemented in a minor but more reliable way by the records here of the transfer of the collection formed for the American Blake Foundation by Kay and Roger Easson to

the University of Tulsa and of that formed by Beth and Jerry Bentley to Victoria University in the University of Toronto.

### Blake Catalogues

There were minor exhibitions of Blake in Prague (2000), in Syracuse (2003), in Bogota (Colombia, 2005), at the University of South Carolina (2006) and the Bodleian Library (2006) and Victoria University in the University of Toronto (2006). These were complemented by major exhibitions of Samuel Palmer at the British Museum and Metropolitan Museum (2005-06) and of Fuseli at the Tate (2006), both of which had significant portions on Blake.

The most important catalogue of Blake in 2006 was that for the sale of his watercolors for Blair's *Grave* at Sotheby's (2006), which was a cultural and financial disaster—see above. John Windle's biennial Blake catalogue (2006) was as original, surprising, rewarding—and expensive—as we have come to expect. It was a cultural and financial triumph.

### Scholarship and Criticism

	Books, <sup>3</sup> including	Editions and Catalogues	Essays	Reviews	
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	6	139	79
2006	54	15	7	164	73
2007	110	48	11	237	41

The essays include 10 doctoral dissertations on Blake from Bochum, Brown, Chicago, London, Madrid, Nürnberg, Rostock, Tübingen, Virginia, and York; they are almost certainly underrepresented here.

Many of the essays appeared in collections, particularly *Blake/An Illustrated Quarterly* (23), the volumes edited by Clark and Worrall (12) and Clark and Suzuki (24), the collections of Niimi (14) and Larriasy (11), and that by Williams (12), almost 100 in all.

The languages recorded here for 2006 are remarkably diverse and sometimes novel. This is partly because of the range of national libraries recorded. They include (with number of entries and cities of publication): Czech (10, Brno, Liberec, Praha); Danish (1, København); Dutch (2, 's Graveland, Leuven); French (6, Luxembourg, Paris, Pau); German (9, Bliedorf, Bochum, Elsterberg, Erftstadt, Hartkirchen, Nürnberg, Rostock, Tübingen, Wiesbaden); Hungarian (2, Budapest); Icelandic (2, Reykjavik); Italian (8, Firenze, Milano, Napoli, Padova, Roma); Japanese (28, Tokyo); Mazahua (1, México [City]); Norwegian (2, Oslo); Polish (3, Kraków, Wrocław); Portuguese (1, Belo Horizonte [Brazil]); Russian (1, Moskva); Scottish (1); Span-

3. The books include reprints.



ish (10, Barcelona, Bogotá [Colombia], Córdoba [Argentina], Lima [Peru], Madrid, Medellín [Colombia], México [City]); Swedish (2, Stockholm); Turkish (1, Istanbul).

Among the more novel of the languages are Mazahua and Turkish. Of these 18 non-English languages, I can cope under difficulty with only three (French, German, and Scottish), and for some, such as Japanese and Mazahua, I could not even use a dictionary.

Of course numbers of works about Blake are published in English outside the anglophone world, particularly in Japan. These include Anthony F. Loke, *Job Made Simple* (Petaling Jaya [Malaysia], 2006) and Brigita Šiliņa, *William Blake and English Pre-Romanticism* (Riga [Latvia], 1982).

#### Books

The most significant of the newly recorded book-length studies of Blake in English are those by Ankarsjö, Bedard, Snart, and Schuchard.

Magnus Ankarsjö's *William Blake and Gender* (2006) is a worthy endeavor to show the importance of "the female sex" in Blake's life and work. Unfortunately it is often marred by factual unreliability. "Naturally, Blake was a frequent visitor to Johnson's shop ... [where] he bought, or maybe borrowed, ... [books] such as Tom Paine's *The Rights of Man* and the works of Wollstonecraft" and where "he met Mary Wollstonecraft, ... Mary Hays, ... and Joseph Priestley" (52-53, 5). All these "facts" derived from Gilchrist are mere hypotheses, however attractive they may be.

Michael Bedard's biography called *The Gates of Paradise* is intended for adolescents, but its account of Blake's background in the mean streets of the industrial revolution is worth the attention of their elders.

Jason Snart's *The Torn Book* about Blake's marginalia is a highly theoretical book about "reading strategies" and layout. "Perhaps meaning is not translated to materiality, but is a result of materiality" (9).

The willfulness of Marsha Keith Schuchard's *Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision* is displayed in the review in *Blake* 40.4 (spring 2007).

In the section on Blake's circle, there are major books on James Barry, John Boydell, and Henry Fuseli.

#### Essays

There are a remarkable number of worthy essays recorded here. Among the most important of them are those by Keri Davies, Jon Mee, and Joseph Viscomi.

Davies on "The Lost Moravian History of William Blake's Family: Snapshots from the Archive" in *Literature Compass* is unfortunately available only online, which is a pity, for it deserves a more permanent milieu. It is thorough, reliable, and enterprising, incorporating almost all the known information about Blake's mother and the Moravians. Similarly, his essay on "Rebekah Bliss: Collector of William Blake and Oriental Books" in *The Reception of Blake in the Orient*, ed. Clark and Suzuki, breaks new ground in an exceedingly rewarding way, densely factual and original. And his essay on "Jonathan Spilsbury and the Lost Moravian History of William Blake's

Family" in *Blake* 40.3 (winter 2006-07) establishes Blake in an artistic and Moravian context which is very promising.<sup>4</sup>

Joseph Viscomi's "Blake after Blake: A Nation Discovers Genius," in *Blake, Nation and Empire*, ed. Clark and Worrall, is a fascinating demonstration of the way in which the emphasis on "Blake the printmaker and poet rather than painter" (215) in Gilchrist's epochal *Life of William Blake*, "*Pictor Ignotus*" (1863) was heavily influenced by the fact that the reproductions for Gilchrist's book were in kerographs (W. J. Linton had invented the technique in 1861) which did not reproduce tone well. Most extraordinary of all is his demonstration in "Blake's Virtual Designs and Reconstruction of *The Song of Los*," *Romanticism on the Net*, that pls. 3-4 and 6-7 of *The Song of Los* were printed from just two pieces of copper, not four. Blake must have masked pl. 3 when he printed pl. 4, etc. This is yet another technique which Blake is not known to have used elsewhere and which no one else is recorded as having used ever.

Jon Mee argues in "Bloody Blake: Nation and Circulation," *Blake, Nation and Empire*, ed. Clark and Worrall, that the emphasis upon the circulation of the blood in *Urizen* may derive directly or indirectly from John Brown's *Elements of Medicine*, which Blake illustrated. And Jon Mee and Mark Crosby, "'This Soldierlike Danger': The Trial of William Blake for Sedition," in *Resisting Napoleon*, ed. Mark Philp, present the facts of Blake's trial reliably and usefully.

David Fuller, "'Mad as a refuge from unbelief': Blake and the Sanity of Dissidence," in *Madness and Creativity in Literature and Culture*, ed. Saunders and Macnaughton, suggests that "[t]he constant invocation of madness ... in Blake's work" suggests "a deep resistance to normalisation" (140). And Mark Barr, "Prophecy, the Law of Insanity, and *The [First] Book of Urizen*," *Studies in English Literature 1500-1900*, discusses very profitably the concepts of madness, treason, and prophecy in the context of Richard Brothers, George III, and *The Book of Urizen*.

Harry White, "Cruel Holiness and Honest Virtue in the Works of William Blake," *Blake* 40.2 (fall 2006), argues persuasively that Blake "understood vice and virtue to be completely different from good and evil"; he is concerned not with right and wrong but with true and false. Andrew Lincoln, "Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution," in *Blake, Nation and Empire*, ed. Clark and Worrall, argues that in his later works "Blake's prophetic mission began to run parallel to that of the more orthodox British Christians" (156).

And finally G. D. Schott, "William Blake's *Milton*, John Birch's 'Electrical Magic,' and the 'falling star,'" *Lancet* (2003) presents intriguing medical analogies to "the electric flame" in *Milton* which fell "as a falling star ... on my left foot."

#### The Tools of Scholarship

Two regular workhorses of Blake scholarship are Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring

4. Marsha Keith Schuchard, "Young William Blake and the Moravian Tradition of Visionary Art," *Blake* 40.3 (winter 2006-07), is useful on Moravian art but unconvincing on Blake's connection with it.



2006) 148-82, and G. E. Bentley, Jr., with the assistance of Hikari Sato for Japanese publications, "William Blake and His Circle: A Checklist of Publications and Discoveries in 2005," *Blake* 40.1 (summer 2006) 4-41. Together these two works record most of the significant Blake works which have changed hands and writings about Blake, with evaluations of the more important of them. It is in the nature of such works that they are far more often consulted than cited. An exception is the present checklist, which is littered with references to "Blake in the Marketplace," an absolutely essential work of scholarship.

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The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2006) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-2006). Installments of "William Blake and His Circle" (1994 ff.) are continuations of *Blake Books* and *Blake Books Supplement*, with similar principles and conventions.

I take *Blake Books* and *Blake Books Supplement*, faute de mieux, to be the standard bibliographical books on Blake,<sup>5</sup> and have noted significant differences from them.

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

#### Division I: William Blake

- Part I: Editions, Translations, and Facsimiles of Blake's Writings
  - Section A: Original Editions, Facsimiles, Reprints, and Translations
  - Section B: Collections and Selections
- Part II: Reproductions of His Drawings and Paintings
  - Section A: Illustrations of Individual Authors
  - Section B: Collections and Selections
- Part III: Commercial Book Engravings
- Part IV: Catalogues and Bibliographies
- Part V: Books Owned by William Blake the Poet
  - Appendix: Books Owned by the Wrong
  - William Blake in the Years 1770-1827
- Part VI: Criticism, Biography, and Scholarly Studies
  - Note: Issues of periodicals devoted entirely to Blake are listed under the titles, and collections of essays

5. Except for the states of the plates for Blake's commercial book engravings, where the standard authority is Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991). Significant further details, especially about collations, are given in Roger R. Easson and Robert N. Essick, *William Blake Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*, Volume 1: Plates Designed and Engraved by Blake (Normal, Illinois: American Blake Foundation, 1972); Volume 2: Plates Designed or Engraved by Blake 1774-1796 (Memphis, Tennessee: American Blake Foundation, 1979); volume 3 never appeared.

on Blake appear under the names of their editors; their authors may be recovered from the index.

#### Division II: Blake's Circle<sup>6</sup>

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It includes Thomas Butts and his family, Robert Hartley Crome, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, Henry Crabb Robinson, Thomas Stothard, Frederick Tatham, John Varley, and Thomas Griffiths Wainwright. It does *not* include important contemporaries with whom Blake's contact was negligible or non-existent, such as John Constable and William Wordsworth and Edmund Burke. Such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

Reviews, listed here under the book reviewed, are only for works which are substantially about Blake, not for those with only, say, a chapter on Blake. The authors of the reviews may be recovered from the index.

I have made no systematic attempt to record manuscripts and typescripts, "audio books" and magazines, CD-ROMs, chinaware, comic books, computer printouts, radio<sup>7</sup> and television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, films,<sup>8</sup> furniture with inscriptions, lectures on audio cassettes, lipstick, microforms, mosaic pavements, music, pillows, poems,<sup>9</sup> postage stamps, postcards, posters, published scores, recorded readings and singings, rubber stamps, stained-glass windows, stickers, T-shirts, tattoos, tiles, video recordings,<sup>10</sup> or e-mail related to Blake.

The reliability of electronic "publications" is remarkably various. Some such as *Romanticism on the Net*, with juries of peers, are as reliable as conventional scholarly journals. Others suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book sale firm of Amazon.com, which are divided into those by (1) the author,

6. There is nothing in *Blake Books* (1977) and *Blake Books Supplement* (1995) corresponding to Division II: Blake's Circle.

7. BBC online for 20 Jan. 2006 lists Peter Ackroyd, "The Romantics," section on Blake; BBC online press release of 21 Aug. 2002: "The complete list of the top 100" Britons includes Alfred the Great, Julie Andrews, David Beckham, Tony Blair, and William Blake; G. E. Bentley, Jr., was interviewed on Ottawa station CFRA on 17 Feb. 2006.

8. In 2006 an educational film of *William Blake: Inspiration and Vision*, 30 minutes, is available from Timely Television/American Montage, and Joseph Viscomi's *Island in the Moon*, first produced in 1983, at <<http://www.ibiblio.org/jsviscom/island/>>, 45 minutes.

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

10. E.g., *Pioneers of the Spirit: William Blake* (Worcester [Pennsylvania]: Vision Video, 1999 [VHS], 2005 [DVD]), 24 minutes.



(2) the publisher, and (3) other, perhaps disinterested, remarkers. *Wikipedia* has 3,800,000 articles in perhaps 130 languages with a motto "the free encyclopedia that anyone can edit."<sup>11</sup> I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority. Of course many periodicals are now issued online as well as in hard copies. Electronic sites change their names or even cease to exist, leaving not an electronic wrack behind.

In transliterations from Chinese and Japanese, foreign proper names are given as they are represented in our script (e.g., "William" and "Blake") rather than as they would be pronounced in Chinese and Japanese ("Iriamu" and "Bureiku").

The chief indices used in compiling this 2006 checklist were *Art Index* for 2004-06; *Books in Print 2005-2006* ([21 Sept.] 2006) Titles p. 1334 (32 relevant entries), Subjects p. 1928 (98 entries); *Books in Print Supplement 2005-2006* ([26 March] 2006) 454 (8 Blake entries); *Citation Information by National [Japanese] Institute for Informatics; National [Japanese] Diet Library Online Catalogue; National Library Catalogues Worldwide; Jason Whittaker, "William Blake" in *The Year's Work in English Studies* 84, covering work published in 2003 (2005), and WorldCat. It is not always easy to ascertain from these fairly rough indices the relevance of a work to the poet-painter William Blake.*

I am indebted for help of many kinds to Dr. E. B. Bentley, Bucknell University Press, I. Marc Carlson (University of Tulsa Library), the Clarendon Press, Dr. Keri Davies, Professor Robert N. Essick (for generously shared books and knowledge, and especially for sending me the typescript of his essay on "Blake in the Marketplace, 2006" for *Blake*), Stephen Ferguson (Princeton University Library), Joseph Flicek (of Blake Press, New York), Professor Alexander Gourlay, Patti L. Houghton (Dartmouth College Library), Dr. Mary Lynn Johnson, Sarah Jones at *Blake* (for extraordinarily meticulous editing), Jeff Mertz, Professor Karen Mulhallen, Professor Morton D. Paley, Palgrave Macmillan, Maria Rossi and Marissa Grunes (Yale Center for British Art), Patrick Scott (University of South Carolina Library), Dr. Angus Whitehead, and John Windle.

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

Research for "William Blake and His Circle, 2006" was carried out in the Bodleian Library, the Huntington Library, the Bibliotheca La Solana, the University of Toronto Library, Toronto Public Library, and Victoria University Library in the University of Toronto.

## Symbols

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

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

illustrations, the number is specified. If the illustrations include all those for a work by Blake, say *Thel* or his illustrations to *L'Allegro*, the work is identified.

§ Works preceded by a section mark are reported on second-hand authority. Note that some electronic journals provide titles and abstracts but require a fee to see the whole essay. For electronic journals, sometimes the works are half or indeed mostly "unseen" here because I have seen only the abstracts.

## Abbreviations

BB	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (1995)
Blake	<i>Blake/An Illustrated Quarterly</i>
BR(2)	G. E. Bentley, Jr., <i>Blake Records</i> , 2nd ed. (2004)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)

## Division I: William Blake

### Part I: Blake's Writings

#### Section A: Original Editions, Facsimiles,<sup>12</sup> Reprints, and Translations

##### Table of Collections

ART INSTITUTE (Chicago)	ILLUMINATED WORKS: <i>Urizen</i> pl. 9
Kay and Roger Easson	ILLUMINATED WORKS: <i>Songs</i> pl. 23
Robert N. Essick	ILLUMINATED WORKS: <i>No Natural Religion</i> pls. a4, a6, b3
Roger Lipman	ILLUMINATED WORKS: <i>Songs</i> pl. 30
MORAVIAN CHURCH ARCHIVES (London)	MANUSCRIPT: Letter of Catherine Armitage (later the poet's mother) to the "Brethren & Sisters" of the Fetter Lane Congregation, ?Nov. 1750
NATIONAL LIBRARY OF SCOTLAND	MANUSCRIPT: Letter of 25? Nov. 1825
VICTORIA UNIVERSITY in the University of Toronto	ILLUMINATED WORKS: <i>Songs</i> (o) pls. 24, 38, 53
WESTMINSTER (City of) ARCHIVES CENTRE	MANUSCRIPT: Letter of James Blake (the poet's brother), 1 April 1785
UNTRACED	ILLUMINATED WORKS: 4 <i>Europe</i> prints MANUSCRIPTS: 4 letters to Ozias Humphry

12. In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects, or centering the image on the page, or printing pages back-to-back which were printed on one side only in the original.



*The Book of Ahania* (1795)

Edition

§*Kniha Ahanie*. (N.p.: n.p., 1963). In Czech.

Perhaps related to the Czech translations by O. F. Babler of *The Book of Thel* (1935), *The Marriage of Heaven and Hell* (1931), and *Tiriel* (1927) <BB #29, 114, 205>.

*Europe* (1794)

Table

Location	Plates	Leaves	Watermark	Blake number	Binding order	Leaf size	Printing color
Untraced	[4]	4?	?	?	?	?	?

*Europe* pl. 1 ("The Ancient of Days") was described in *BB* as if it were etched on two copperplates, one 16.8 x 23.2 cm. for "The Ancient of Days" and the other 16.9 x 23.4 cm. for *Europe* pl. 1. The prints differed particularly in "the shorter beard of the god" not extending out of the sun and "the greater extension of the sun's rays at the bottom" for "The Ancient of Days." These details were particularly remarked in the Goyder and Keynes copies of "The Ancient of Days."

In *The Separate Plates of William Blake* (1983) 258-60, Robert N. Essick demonstrated that most separate prints of the *Europe* frontispiece are Muir lithographic facsimiles, not Blake's originals.

In "Marketplace, 2006," *Blake* 40.4 (spring 2007): 146, he demonstrates that the copies formerly in the Goyder and Keynes collections are, like a newly discovered copy acquired by Essick, Muir watercolors with no printed base at all: "I suspect that all the Muir facsimiles of 'The Ancient of Days' with framing lines have a lithographic base, while those lacking the framing lines were executed completely by hand."

Newly Recorded Prints

Robert Nikirk wrote to me on 20 February 1968:

Early in 1965, Mr. Weber, Jr. [of the New York brokerage firm of Tice and Lynch] asked me to look at a closet full of items which had been forfeited for non-payment of invoices or had remained unclaimed. It included ... 4 monochrome pages from Blake's *Europe*, and other oddities [including the Riddle Manuscript].

I bought the Riddle Manuscript but neglected either to follow up on or to record the "4 monochrome pages from Blake's *Europe*." Robert Nikirk died on 5 September 1990, so the trail is now cold.

The Riddle Manuscript came with the large group of miscellaneous Blake prints sold with the "Order" of the *Songs* <BB p. 339>. This collection also included 27 prints from *Europe* (mostly from copy c) on 19 leaves. However, the histories of all these *Europe* prints save pls. 1 and 15<sup>b</sup> (which are untraced) indicate that they could not be the four *Europe* prints with which Robert Nikirk was entrusted.

*The First Book of Urizen* (1794)

Copy D

History: In 2006 it was reproduced in the William Blake Archive.

Pl. 9

History: After its sale in 1967 it was acquired by Dorothy Braude Edinburg (of Brookline, Massachusetts), who lent it in 1998 as a promised gift to the Harry B. and Bessie K. Braude Collection of the Art Institute of Chicago (accession no. 94.1998).

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

Copy B

History: Perhaps this is the copy acquired by T. J. Denman, nephew of Flaxman's wife Ann and sister-in-law Maria Denman (1779-23 Dec. 1859) and probably son of Thomas Denman (1786-28 Sept. 1851), Flaxman's studio assistant; "Mr Denman's" copy was used or acquired by Gilchrist's widow Anne,<sup>13</sup> for whom W. J. Linton made kerographs from pls. 2, 4, 7, 9-10, 14, 16 for Gilchrist (1863); sold by Colnaghi & Co. on 12 July 1862 to the British Museum Department of Prints and Drawings.

Copy D

History: Reproduced in Michael Bedard, *The Gates of Paradise* (2006).

*Jerusalem* (1804[-?1820])

*Jerusalem* dates

See entry in Part VI under *Blake* 39.4 for Aileen Ward, "Building *Jerusalem*: Composition and Chronology."

Letters of William Blake<sup>14</sup>

Letter of Catherine Wright Armitage (later Blake)

(1723-92)

Blake's mother

[1750 November?]

Description: A single leaf written on one side only, without date or address (beyond "My Dear Bretheren & Sisters" of the

13. Anne Gilchrist: *Her Life and Writings*, ed. Herbert Harlakenden Gilchrist (1887) 123, a reference missed by GEB but quoted in Joseph Viscomi, "Blake after Blake: A Nation Discovers Genius," 225 in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (2006). T. J. Denman was "owner of the richest collection of his [Flaxman's] drawings and other memorials" (*The Drawings of Flaxman in the Gallery of University College London*, ed. Sidney Colvin [1876] 3; see 44-45). His aunt Maria Denman owned Blake's *Descriptive Catalogue* (N) (given to Crabb Robinson in 1842), letters of autumn 1800, 19 Oct. 1801, and 18 March 1827 (sold 1883), and *Songs* (O) (sold 1876).

14. The letters of 14 Sept. 1800, 26 Oct. 1803 (signed "W. and C. Blake"), 9 Aug. 1804 ("W. and C. Blake"), 11 Dec. 1805 ("Will. Blake & his Wife Catherine Blake"), [4 Aug. 1824] ("C. Blake"), and [1] and 4 Aug. 1829 are signed by Catherine Blake; all save the last two seem to have been composed and written out by William Blake. Those of 1829 may be in the hand of Frederick Tatham except for the signatures.



Fetter Lane Moravian Congregation), reproduced online in Keri Davies, "The Lost Moravian History of William Blake's Family: Snapshots from the Archive," *Literature Compass* 3.6 (2006): 1309 <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2006.00370.x>>. The hypothetical date derives from that of her husband's very similar letter dated 14 November 1750 in the same archive.

History: In the Moravian Archive, London, since its receipt.

#### Letter of James Blake (1753-1827)

Blake's brother

1785 April 1

Description: A letter to the Directors and Governors of the Poor of St. James Parish; quoted in *BR*(2) 37-38.

History: By descent to the City of Westminster Archives Centre.

#### Newly Recorded

Four letters to Ozias Humphry

History: At Humphry's death in 1810, they passed to his natural son William Upcott (1779-1845), who added them to an extra-illustrated set of J. T. Smith's *Nollekens and His Times*, 2nd ed. (1829), apparently Smith's own copy which Smith told Linnell "has been taken to pieces for illustration" (see *BR*[2] 490); this was sold with Upcott's manuscripts in the Evans sale of 15-19 June 1846, lot 910 ("2 vol. *unbound*," "most profusely illustrated with Views, Portraits, and Autograph Letters of the Nobility, Eminent Literary Characters, Artists, &c. so as to increase it to 4 vol.") for £6.16.6 to "Lilly." This may be the set acquired by Joseph Mayer of Liverpool, after whose death the extra-illustrated set of *Nollekens*, expanded to 9 volumes with 450 portraits and 200 letters including 4 from Blake to Humphry, was sold with Mayer's collections at Sotheby's, 19 July 1887;<sup>15</sup> these letters from Blake to Humphry are otherwise unknown and untraced.<sup>16</sup>

15. There is some difficulty in associating the set of Smith's *Nollekens* sold in 1846 with that sold in 1887 and in turn with that sold to the Yale Center for British Art. For one thing, the set described in 1846 is in 4 volumes, though "*unbound*," while that of 1887 is "enlarged into 9 vol.," "*loose in boards*," and the set in Yale is loose in bundles. For another, the 1846 description says merely that it is "most profusely illustrated with Views, Portraits, and Autograph Letters," with no names given; the 1887 list names Thomas Banks, James Barry, Sir W. Beecham, William Blake, Bonomi, Sir Francis Chantrey, Maria Cosway, Anne Damer, Chevalier D'Eon, John Flaxman, Thomas Gainsborough, Humphry, W. H. Ireland, Kauffman, Thomas Lawrence, John Linnell, Nollekens, Thomas Rowlandson, Henry Tresham, and Benjamin West; and the Yale set includes from this list only Humphry and Nollekens. If the three descriptions represent essentially the same work, a great many letters, etc., must have been removed between the sale in 1887 and that in 2006.

16. Blake's known letters to Humphry are (1) letter of 18 Jan. 1808 (copied by Smith in *Nollekens*), (2) Blake's copy of it sent to the Earl of Egremont (still with the Egremont collections), (3) a second copy of it by Blake for the Earl of Buchan (offered for sale in 1836, 1837, 1862), and (4) a letter of May 1809 (exhibited in 1876). None of these can be among those offered in 1887.

1825 November 25

History: It went in 2006 with the rest of the Murray Archive <Blake (2006)> to the National Library of Scotland.

#### *The Marriage of Heaven and Hell* (1793)

Editions

§\**Snoubení Nebe a Pekla*. [Tr. Otto F. Babler]. (Olomouc [Czech Republic]: Č. Beran, 1931) 8°, 23 pp. <BB #114> B. §Tr. Jaroslav Skalický and Otto F. Babler. (Liberec [Czech Republic]: Dauphin, 1994) 20 cm., 207 pp.; ISBN: 8090184251. In Czech.

§\**Cielo e Inferno*. Introduzione, traduzione e nota di Pasquale Maffeo; con cinque disegni e due acqueforti originali di Sandro Stenico. (Napoli: Fiorentino, 1977) 22 cm., 69 pp. In Italian.

§*Il Matrimonio del Cielo e dell'Inferno*. A Cura di Paolo Manetti. (Firenze: Nuovedizioni E. Vallecchi, 1979) Biblioteca della doppia lettera, 18 cm., 82 pp. In Italian. <BBS p. 100>

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

A "faks." Blake (2000) erroneously lists this as "a book about Blake" by June Giftarmålet.

§\**Snoubení Nebe a Pekla = The Marriage of Heaven and Hell*. Tr. Sylva Ficová. (Praha [Czech Republic]: Paseka, 1999) 23 cm., 77 pp.; ISBN 8071852341. In Czech.

It is a "faksim."

§*Die Hochzeit von Himmel und Hölle*. [Tr. Lillian Schacherl.] (Erfstadt [Germany]: Area, 2005) 18 cm., 191 pp.; ISBN: 3899964292. In German.

§*Die Hochzeit von Himmel und Hölle*. Tr. Kai Grehn mit Musik von Sandow. (Vevais: Edition Minotaurus in der Galerie Vevais, [2003]) 19 cm.; ISBN: 3936165262. B. Limited Edition mit Collectors Print: Hörspiel—CD mit Musik von Sandow unter der Regie von Kai Grehn. (Bliedorf, Oder [Germany]: Edition Minotaurus, 2006); ISBN: 3936165777. In German.

#### *Notebook* (?1793-?1818)

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

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

History: It was reproduced in the William Blake Archive in 2006.

#### *Song of Los* (1795)

Copies B and E

History: Reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*," *Romanticism*



on the Net nos. 41-42 (2006) <<http://www.erudit.org/revue/ron/2006/v/n41-42/013151ar.html>>.

# *Songs of Experience* (1794)

Edition

§*Cantares de Experiencia*. (México [City]: Vico, 2005). In Spanish.

An electronic book.

# *Songs of Innocence* (1789)

Edition

§*Cantares de Inocencia*. (México [City]: Vico, 2005). In Spanish.

An electronic book.

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

Table

Copy	Location	Plates	Leaves	Watermark	Blake nos.	Leaf size in cm.	Printing color
o	VICTORIA UNIVERSITY in the University of Toronto	24, 38, 53	3	—	—	9.7 x 14.0 (24) 18.3 x 28.5 (38) 18.4 x 27.8 (53) <sup>17</sup>	dark gray (24) reddish brown (38, 53)
	Roger and Kay Easson	23	1	—	—	7.5 x 2.8 <sup>18</sup>	Color printed <sup>19</sup>

## Copy Q

History: When Gertrude Weyhe Dennis died suddenly in May 2003, *Songs* (Q) passed to a private collection.

## Copies V and Y

History: They were reproduced for the first time in the William Blake Archive in 2006.

## Copy o

Pl. 18 ("The Divine Image" from *Innocence*), pl. 24 ("Nurses Song" from *Innocence*), pl. 38 ("Nurses Song" from *Experience*), and pl. 53 ("The School Boy").

History: Pls. 24, 18, 38 were offered in §*Antique and Book Collector* (July 1995) #25-27 at £2,250 each; pls. 24, 38, 53 were sold by N. W. Lott of Larkhall Fine Art in 2006 to John Windle, who offered them in his *Catalogue Forty-Two: Blake*

*Plates* (2006) #77-79 (each price on request), from which they were bought by Victoria University in the University of Toronto.

The locations of the scattered plates of copy o are pl. 13: Brown; pl. 18: untraced; pl. 20: Brown; pl. 21: Brown; pl. 24: Victoria University in the University of Toronto (acquired from Windle 2006 catalogue); pl. 31: untraced; pl. 36: Dartmouth; pl. 38: Victoria University in the University of Toronto (acquired from Windle 2006 catalogue); pl. 39: Victoria University in the University of Toronto (Bentley Collection); pl. 46: Wesleyan University; pl. 49: Wesleyan University; pl. 53: Victoria University in the University of Toronto (acquired from Windle 2006 catalogue); 3 unidentified pls.: untraced.

Pls. 5, 20-23<sup>20</sup>

History: Pl. 23, sold at Sotheby's (Belgravia) on 5 April 1977, lot 207, for £280 to a dealer for the American Blake Foundation library; Roger Easson, one of the foundation's founders, placed it on consignment with John Windle in September 2006, who offered it in his *Catalogue Forty-Two: Blake Plates* (2006) #76 (reproduced twice, once in color; price on inquiry).

## Pl. 30 ("Introduction" to *Experience*)

Binding: Bound by 1857 as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839); the preface is signed in pencil by the editor "J. J. G. Wilkinson." History: Acquired "From a print shop in West Street, | given me by my Bro' in Law | M'. W. M. H. | 1857, | A. H." (according to the pencil inscription on the verso); acquired by "Adelaide A. L. Hewetson."<sup>21</sup> | From her husband, with affection. | 15<sup>th</sup> Nov. 1861" (according to the ink inscription on the recto of the front flyleaf); sold at Bloomsbury Auctions (London) 25 November 2005, lot 746 (estimate £200-£300) for £2,618 to John Windle in partnership with Maggs Brothers;<sup>22</sup> sold by John Windle in February 2006 to Roger Lipman.<sup>23</sup>

## Editions

§*Söngvar sakleysisins og Ljóð lífsreynslunnar: tveir ljóðaflokkar eftir William Blake*. Tr. Þóroddur Guðmundsson. (Reykjavik:

17. The sizes in centimeters are discrepantly reported as:

Plate	BBS	Essick, "Marketplace, 2006"
24	7.8 x 11.6	9.9 x 13.8
38	18.7 x 28.1	18.7 x 27.9
53	7.0 x 11.2	18.4 x 28.0

The measurements in the *Songs* table above were made by GEB.

18. The paper was trimmed to exhibit the design only, giving it a very irregular shape with vines hanging loose at the top corners. No other Blake print is known to have been so trimmed.

19. Pls. 5, 22-23 (designs only) are the only plates from *Innocence* known to have been color printed.

20. Robert N. Essick tells me in 2006 that Andrew Edmunds sent him a sketch of lot 207 in the Sotheby's (Belgravia) sale of 5 April 1977, which made it clear that the fragmentary design was for the second plate of "Spring" (pl. 23), not the first (pl. 22) as in the catalogue and thence in BBS p. 130.

21. Her address may be "Finchley Road & | 76 Wimpole St." inscribed in pencil, perhaps in her hand, at the end of the "Preface." Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson, who published *The Influence of Joy upon the Workman and His Work: Illustrated by Autotype Facsimiles of Drawings by William Blake [and others]* (1880).

22. All this information derives from Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 150.

23. According to Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 119.



Ísafoldarprentsmiðja, 1959) 8°, 119 pp., 17 pls. <BB #194>. In Icelandic.

*Songs* (7-74), "William Blake" (75-97), "Athugasem dir" (notes) (98-116). It also includes "Drottinsborg" ("Jerusalem," presumably the lyric from Milton) (85-86).

§*Die Illuminationen zu den Songs of Innocence and of Experience = Lieder der Unschuld und der Erfahrung*. (Wiesbaden [Germany]: Limes-Verlag, 1972) 21 cm., 54 leaves. In German.

§*Cantos de inocencia; Cantos de experiencia*. Cronología, introducción, notas y traducción inédita de Elena Valentí. (1977, 1987) <BBS p. 137> C. [Omits "inédita"] ([Barcelona:] Orbis, [1998]) Grandes poetas. In Spanish.

\**Canti dell'innocenza e dell'esperienza: che mostrano i due contrari stati della natura umana* (1794). A cura di Roberto Rossi Testa con uno scritto di T. S. Eliot. (Milano: SE, 1997) Tascabili Poesia, 8°, 150 pp.; ISBN: 8877103760. B. §(2001); ISBN: 8877104937.

Text of the *Songs* on facing pages in English and Italian. "Note ai Testi" (139-44); T. S. Eliot, "Blake," tr. into Italian (145-49).

§*Pisničky nevinnosti a zkušenosti*. Tr. Zdeněk Hron. (Praha [Czech Republic]: BB Art, 2001) 16 cm., 104 pp.; ISBN: 8072574442. In Czech.

*Songs of Innocence and of Experience*. (Stillwell, Kansas: Digireads.com Publishing, 2005) 8°, 55 pp.; ISBN: 1420925806.

*There is No Natural Religion* ([?1788])

Copy G<sup>1</sup>, pls. a4, a6, b3

History: John Windle offered them (on consignment from the American Blake Foundation) in his *Catalogue Forty-Two: Blake Plates* (2006) #85-87 (each price on inquiry), from which they were bought by Robert N. Essick.

*Tiriel* (?1789)

Design

No. 10: "Tiriel Walking with Hela" was offered as "the Property of a Family" (perhaps that of the previous known owner, Mrs. Kain <BB #203>) among *Important British Drawings, Watercolours and Portrait Miniatures* at Sotheby's (London), 23 November 2006, lot 192 (reproduced considerably larger than true size, estimate £150,000-£200,000) for £170,400.<sup>24</sup>

24. According to Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 118, "a few hours after the auction, I was informed by Emmeline Hallmark of Sotheby's that 'there is some confusion surrounding the sale of the Blake.' I was not able to unravel this mysterious 'confusion' by January 2007."

*Vala or The Four Zoas* (?1796-1807)

Edition

§*Cztery Zoa: męki miłowania i Zazdrości, gdy umarł i był osądzony Albion i pradawny człowiek*. Tr. Maciej Słomczyński. (Kraków: Zielona Sowa, 2006) 163 pp.; ISBN: 8373892877. In Polish.

*Visions of the Daughters of Albion* (1793)

Copies B and O

History: Reproduced in the William Blake Archive in 2006.

## Section B: Collections and Selections

§*Básně: Vidění dcer Albionových—Orkovonarození—Konec tajemství—Stvoření—Pláč Eniony—Losův vinný lis—Hrbová jeskyně* [Visions of the Daughters of Albion, and portions from several other prophetic books]. Tr. Arnošt Vaněček. (1939) <BBS p. 148> B. (1945). In Czech.

\**Blake Shishu: Taiyaku* [Blake's Poetry: A Translation Printed Side by Side with the Original Text]. Ed. Shoichi Matsushima. (2004) <Blake (2005)>

Review

Masashi Suzuki, *Igirisu Romanha Kenkyu* [Essays in English Romanticism] 29/30 (2006): 114-18. In Japanese.

§*From the Preface to MILTON, 1804-1808*. ([San Francisco:] Arion Press, 2004); no ISBN.

A holiday greeting card.

"Holy Thursday." [Jane and Ann Taylor.] *City Scenes* <BB #260>

1828 New Location: South Carolina.

§*Izbrannoe* [Selections] perevodakh [tr.] S. Marshaka. (1965) <BBS p. 167> B. \*(Moskva: Olma Press, 2000) 12°, 176 pp., 17 pls.; ISBN: 5224013828. In Russian.

S. Marshak. "Vilyam Bleik (1757-1827)." 7-26.

*Jerusalem*. ([?London:] Spoon Print Press, 20[06]) 11 pls. folding out in different directions.

Not related to the earlier edition of the song from *Milton* <Blake (1996)>. Sixty copies signed by Linda Anne Landers.

§\**Libri Profetici*. Introduzione, traduzione e note di Roberto Sanesi. (Milano: Guanda, 1980) 22 cm., xxxi, 213 pp. B-D. (1986, 1987, 1995) <BBS p. 157, Blake (1999)> E. (Milano: Fabbri, 1997) I grandi classici della poesia, 20 cm., xxix, 225 pp. F. (1997) <Blake (1999)>. In Italian.

§*Napišu básně kytkám na listy*. Tr. Zdeněk Hron. (1981) <BBS p. 158> B. §*Napišu verše*. 2nd ed. (1996) 196 pp.; ISBN-10: 8071850616 and ISBN-13: 9788071850618. In Czech.



\**The Poems of William Blake*. Ed. Aileen Ward. (1973) <BBS p. 161> B. (Norwalk, Connecticut: Heritage Press, 1995) 4°, xxiv, 290 pp.; no ISBN.

§*Poesie*. Introduzione di Sergio Perosa; tr. Giacomo Conserva. (Roma: Newton Compton, 1976) Paperbacks poeti 45, 19 cm., 197 pp. <BBS p. 162> B. (Roma: Newton, 1991) Grandi tascabili economici 93, 22 cm., 197 pp. <Blake (1999)>. In Italian.

§*Prorocké knihy*. Tr. Zdeněk Hron. (Praha [Czech Republic]: BB Art, 2002) 15 cm., 103 pp.; ISBN: 8072577468. In Czech.

§\**Proverbs o Hell*. Fae the Merriage o heevin and hell, 1793 bi William Blake; translated ti Scots bi William Hershaw. ([Fife:] Scievin Press, 1988) small 4°, 8 pp. and covers; no ISBN.

§\**Een Rhapsodie*. Samengesteld uit de geschriften van William Blake en uit de geschriften over hem met een vertaling van Het huwelijk van Hemel en Hel en Het Eeuwige Evangelie. Tr. E. J. Welz and B. W. Visser. ('s Graveland [Holland]: De Driehoek, 1949) 144 pp. In Dutch.

Translation of *The Marriage of Heaven and Hell* and "The Everlasting Gospel."

§*Seçme Şiirler [Poems]*. Tr. Tozan Alkan. (Istanbul: Bordo Siyah Klasik Yayınlar, 2005). In Turkish.

\**Selected Poems*. (London: CRW Publishing, 2004) Collector's Poetry Library, 12°, 159 pp.; ISBN: 1904919278. Peter Harness. "Introduction." 9-12.

\**Selected Poems*. Ed. and with an introduction and notes by G. E. Bentley, Jr. (London: Penguin Books, 2005 [i.e., 2006]) 8°, xxxv, 362 pp.; ISBN-10: 0140424466 and ISBN-13: 9780140424461.

The work consists of "Introduction" (xi-xxxi), "A Note on the Texts" (xxxii-xxxv), "Selected Poems" (1-304), "Bibliography" (305-08), "Institutions with Major Collections of Blake's Original Books and Manuscripts [and Paintings and Drawings]" (309), and "Notes" (310-54). "Of course the illustrations that accompanied most of these poems are missing, though some of the most important ones are described in the Notes" (xxviii).

Previous Penguin editions include *William Blake*, ed. Jacob Bronowski (1958-85) <BBS p. 149>, *The Portable Blake*, ed. Alfred Kazin (1976) <BBS p. 163>, *Complete Poems*, ed. Alicia Ostriker (1977, 1981) <BBS p. 151> still in print, *Songs of Innocence and of Experience* (1995) <Blake (1996)>, and *Selected Poems* (1996) <Blake (1997)>.

*Songs of Innocence and [of] Experience; The Book of Thel*. ([N.p.]: Dodo Press, [2005])<sup>25</sup> narrow 4°, 45 pp.; ISBN: 1406502200.

25. It was "Printed in the United States," but the address is <<http://www.dodopress.co.uk>>.

According to the back cover, "Blake was himself a follower of Unitarian philosophy."

§\**Syner og fakta: lyrik, "profetiske bøger" og prosa*. (1987) <Blake (1996)> B. (1998) Klassikerbiblioteket. In Danish.

§*Überfliegen*. [Geschnitten: Michael Hofmann.] (Elsterberg [Germany]: [P. Zaumnseil], 1994) 55 cm. (very large), 19 leaves. B. (Hartkirchen [Germany]: K. Schmid, 1994). In German.

§\**Visioni di William Blake*. Tr. Giuseppe Ungaretti. [Ed. Mario Diacono.] (Milano: A. Mondadori, 1965) Lo specchio. I poeti del nostro tempo, 20 cm., 544 pp. <BB #348> B. Introduzione di Aldo Tagliaferri. (1973) Oscar, 19 cm., xxv, 395 pp. C. (1980) Oscar. D. (1993) Oscar Poesia, 79; ISBN: 8804374039. In Italian.

William Blake Archive <<http://www.blakearchive.org>> The Archive added in 2006 *The First Book of Urizen* (D), "The Order in which the Songs of Innocence & of Experience ought to be paged," *Songs of Innocence and of Experience* (V and Y), reproduced for the first time, *Visions of the Daughters of Albion* (B, O), Blake's drawings for Job—the Linnell set and the reduced designs, and 20 watercolors for *Blair's Grave* (the 19 auctioned in May 2006 plus "The Widow Embracing the Turf Which Covers Her Husband's Grave").

§\**William Blake para niños = William Blake yo tsja ts'itrr'i*. Ilustraciones [by] Roberto Rébora. (México [City]: Del Rey Momo, 2001) Literatura infantil, 18 cm., 24 pp.; ISBN: 970186185X. "Texto en español [tr. Carlos López Beltrán] y mazahua [tr. Fausto Gudarrama]."

Note Thomas Wright, *Blake for Babes: A Popular Illustrated Introduction to the Works of William Blake* (1923) <BB #3013>.

## Part II: Reproductions of Drawings and Paintings

### Section A: Illustrations of Individual Authors

BLAIR, Robert, *The Grave* (1805)

The 19 watercolors and their portfolio were broken up (over widespread protests) and offered separately at Sotheby's (New York) 2 May 2006, in a sale which must have been disappointing to the vendors. Full details are provided by E. B. Bentley, "Grave Indignities: Greed, Hucksterism, and Oblivion: Blake's Watercolors for Blair's Grave," *Blake* 40.2 (fall 2006): 66-71, and Robert N. Essick, "Blake in the Marketplace, 2006," *Blake* 40.4 (spring 2007): 116-17, 120-26.

The 20 watercolors for *Blair's Grave* (the 19 auctioned in May 2006 plus "The Widow Embracing the Turf Which Covers Her Husband's Grave") were reproduced in the William Blake Archive in 2006.



# DANTE

§Dante. *La Divina Comedia*. Tr. Francisco José Alcántara. (Barcelona: Mateu, [1967]) Colección "Todo para Muchos" 155 B. Prólogo de Marcial Olivar. La divina comedia en la literatura española, por Joaquín Arce. Ilustraciones de William Blake. (Barcelona: Nauta, 1968) C. (1969) <BBS p. 208> D. (Barcelona: Nauta, [1974]) 21 cm. E-F. (1987, 1989) <Blake (1994)>.

\*Dante Alighieri. *Inferno*. Tr. Henry Francis Cary. Introduced by Robin Hamlyn. (London: Folio Society, 1998) <Blake (2002)> B. §2nd printing. With illustrations by William Blake. (London: Folio Society, 2004) 4°, 153 pp., 32 color pls.

## Part III: Commercial Book Engravings

ALLEN, Charles, *History of England* (1798)

New Locations: Edinburgh, Michigan, Mount Holyoke, Pittsburgh, Victoria University in the University of Toronto (Bentley Collection).

ALLEN, Charles, *Roman History* (1798)

New Locations: Boston, Mount Holyoke, Victoria University in the University of Toronto (Bentley Collection).

Pl. 1: A "prepublication proof" of pl. 1, with Blake's signature but lacking the title and "P. 2.", was acquired from John Windle by Robert N. Essick.

*Archaeologia* Vol. II (1773) <BBS p. 191>

New Location: South Carolina.

ARIOSTO, Lodovico, *Orlando Furioso*  
(1783; 1785; 1791; 1799)

1783 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1785 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 2 copies).

1791 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 2 copies).

1799 New Locations: Aberdeen, Arkansas (Fayetteville), Augusta State, Bard College, Boston Athenaeum, British Columbia, Bryn Mawr College, California (Los Angeles), Cape Town, Cincinnati, City College (New York), Clark, Colonial Williamsburg Foundation Research Library, Drake, Duke, Florida State, George Mason, Hobart and William Smith Colleges, Illinois, Ireland (Maynooth), Johns Hopkins, Kent State, London, London Library, Louisiana State, Michigan State, Middlebury College, Monroe Community College, National Library of Wales, Nazareth College (Rochester, New York), New Mexico, New York State Library, North Carolina, Northern Illinois, Pratt Institute, Queen's University (Belfast), Rochester, Rochester Public Library, St. John Fisher College, St. Louis, Seton Hall, Stanford, Texas Tech, Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Easson), US Air

Force Academy, Victoria (British Columbia), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Wabash College, Wales (Lampeter).

*Bellamy's Picturesque Magazine* I (1793)

See *The Cabinet of the Arts* (1799) in which Blake's plate of "F: Revolution" is reprinted.

## BIBLE

*The Protestants Family Bible* (1780-81)

New Location: Victoria University in the University of Toronto (Bentley Collection).

*The Royal Universal Family Bible*

(1781-82; 1781, 1784, 1785)

Vol. I (1780 [i.e., 1781]), vol. II (1781 [i.e., 1782]) New Locations: Cambridge, Victoria University in the University of Toronto (Bentley Collection).

Vol. I (1781), vol. II Old Testament (1784), New Testament (1785) New Location: Wittenberg.

*Illustrations of the Book of Job* (1826; 1874)

1826 New Location: Victoria University in the University of Toronto (Bentley Collection).

## Edition

§\**El Libro de Job*. Tr. Fray Luis de León [1527-91]. Ilustraciones de William Blake. Introducción de Jorge Luis Borges. (Lima: Pontificia Universidad Católica del Perú, 2000) El manantial oculto, 24 cm., 186 pp. In Spanish.

BLAIR, Robert, *The Grave*

(1808; 1813; 1847; 1858; [1870])

1808 Quarto New Locations: Adelphi, Baylor, Boston, Boston Athenaeum, Brown, Bryn Mawr College, California (Los Angeles, Santa Barbara, Santa Cruz), Cape Town, Carnegie Mellon, Chicago, City College (New York), Claremont, Cleveland Museum of Art, Dayton, Duke, Georgetown, Harvard (Villa I Tatti), Hofstra, Hong Kong, Johns Hopkins, Kansas, Kennesaw State, Lafayette College, Manitoba, Nebraska (Lincoln), North Texas, Northern Illinois, Northwestern, Ohio State, Providence Public Library, Rochester, Rutgers, St. Joseph's, Temple, Texas Christian, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, 4 copies), Wake Forest, Washington (Seattle), Washington State, Wesleyan (Connecticut), Western Ontario, Williams College, Wisconsin (Milwaukee), York (Toronto).

1813 Folio New Location: Victoria University in the University of Toronto (Bentley Collection).

1847 New Location: Victoria University in the University of Toronto (Bentley Collection).

1858 New Location: Victoria University in the University of Toronto (Bentley Collection).

1813 [i.e., 1870] New Locations: Brown, California (San Diego), Queen Mary (University of London), Skidmore, Victoria University in the University of Toronto (Bentley Collection).



The "Proof" of the title page "from the very rare folio proof edition" (1808) "colored, clearly by a contemporary hand ... [with] a very strong connection to Blake's and Mrs. Blake's palette," was offered in John Windle, *Catalogue Forty-Two* (2006) #5 (reproduced vastly reduced in size and in black and white; price on request). According to Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 131, "The hand coloring shows some skill on the descending figure, but amateurish carelessness in the coloring of the flames. This colorist would not seem to be the same as the artist who colored all the Blake pls. in a copy of the 1808 quarto issue now in the Huntington Library."

[BLOWER, Elizabeth,] *Maria: A Novel* (1785)

Elizabeth Blower's novel was not only subscribed to by Flaxman and Romney (6 copies) <*Blake* (2001)>, but Flaxman wrote to his wife that he intended "to introduce Miss Blower" to Romney and Mr. Long.<sup>26</sup>

BONNYCASTLE, John, *Mensuration* (1782; 1798)

1782 New Location: Victoria University in the University of Toronto (Bentley Collection).

1798 New Location: Victoria University in the University of Toronto (Bentley Collection).

BOYDELL, John, *Boydell's Graphic Illustrations of ... Shakspeare* ([?1803])

New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

BRYANT, Jacob, *A New System, or an Analysis of Ancient Mythology* (1774, 1776; 1775, 1776)

1774, 1776 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1775, 1776 2nd ed. New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection).

BURGER, Gottfried Augustus, *Leonora* (1796)

New Locations: Adelaide, Alabama, Arizona State, Birkbeck College (London), Boston Athenaeum, Boston College, British Library, Brooklyn Public, Buffalo & Erie County Public Library, California (Los Angeles, San Diego), Cambridge, Chicago, Cleveland Public, Colorado (Boulder), Colorado State, Connecticut College, Cornell, Dalhousie, Emory, Essex, Georgetown, Holy Cross, Illinois, Indiana, Iowa, Johns Hopkins, Kenyon College, Library of Congress (2), London (Institute of German Studies), McMaster, Minnesota, Newberry, New Hampshire, New York, New York Public Library, North

Carolina, Pennsylvania, Pennsylvania State, Puget Sound, Rice, San Diego State, Seattle Public, Simon Fraser, Southern California, Stanford, State University of New York (Stony Brook), Temple, Texas, Tulsa (gift of Roger Easson), Victoria & Albert, Virginia, Wake Forest, Waseda (Tokyo), Western Ontario, William & Mary.

*The Cabinet of the Arts* (1799)

New Locations: Dartmouth, Princeton.

Location	Number of prints	"F: Revolution" plate present
Bibliothèque Nationale (Paris)	95	No
British Library	94	No
Dartmouth	99	Yes
Essick	64	Yes
Princeton <sup>27</sup>	112	Yes
Yale Center for British Art #1	117 <sup>28</sup>	No
Yale Center for British Art #2	161 <sup>29</sup>	No

It seems plain that *The Cabinet of the Arts* is a nonce publication in which prints of 1777-97 issued by different booksellers were printed more or less *ad libitum*. Even in the two Yale copies compared in detail, only 33 prints appear in both copies; 83 images appear only in copy 1 and 127 images appear only in copy 2.

The "F: Revolution" plate engraved by Blake for *Bellamy's Picturesque Magazine* (1793) appears in only three copies of *The Cabinet of the Arts* (Dartmouth, Essick, Princeton). As only three copies of *Bellamy's Picturesque Magazine* I (1793) have been traced (Harvard, Huntington, Pennsylvania), there are as many copies of "F: Revolution" traced in *The Cabinet of the Arts* as in *Bellamy's Picturesque Magazine* in which it originated. Note that no bookseller's name appears on the title pages of *The Cabinet of the Arts*.

CATULLUS, Caius Valerius, *The Poems* (1795)

New Locations: Brigham Young, California (Berkeley), Cape Cod Community College, Connecticut College, Delaware, Emory, Harvard (Harvard College), Lehigh, Massachusetts Historical Society, New York Academy of Medicine, Northern Illinois, Northwestern, St. John's College (Maryland), Texas Tech, Victoria University in the University of Toronto (Bentley Collection), Yale.

27. The Princeton copy lacks the engraved title page.

28. Twenty-eight engravings in Yale copy 1 reappear in copy 2, and of these 23 are also duplicated in copy 1. This information is based on wonderfully detailed notes on these two copies generously sent to me by Maria Rossi and Marissa Grunes of the Yale Center. One additional image appears twice in copy 2.

29. Yale copy 2 (ff. 48-84) has 45 plates printed (not pasted) side-by-side with different dates and different publishers.

26. Quoted from a reproduction of a letter from John Flaxman to his wife dated merely "Sunday" from Wardour Street, where they lived 1782-94; it is in an album formed by or for Sir Arthur Denman (b. 1857) (no known relation to the family of Flaxman's wife Ann Denman), kindly reproduced for me in 1985 by its owner William Baker of Sutton Coldfield.



CHAUCER, Geoffrey, *Poetical Works* (1782)

New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection, 2 sets).

CUMBERLAND, George, *Outlines from the Antients* (1829)

New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

CUMBERLAND, George, *Thoughts on Outline* (1796)

New Location: Victoria University in the University of Toronto (Bentley Collection).

DANTE, *Blake's Illustrations of Dante* (1838-1968)

1968 New Location: Victoria University in the University of Toronto (Bentley Collection).

DARWIN, Erasmus, *The Botanic Garden, Part I*

(1791; 1791; 1795; 1799)

1791 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection). Part I, 1st ed. (1791), Part II, 2nd ed. (1790) New Locations: Academy of Natural Sciences (Pennsylvania), Alberta, American Museum of Natural History, Arizona, Atlanta Historical Center, Benedictine College (Atchison, Kansas), Bodleian, Bowling Green State, Brooklyn Botanic Garden, Bryn Mawr College, California (Irvine, San Diego, Santa Barbara), Chicago Botanic Garden, Cincinnati, Claremont, Colorado State, Columbia, Connecticut, Dartmouth College, DePauw, Detroit Public Library, Duke, Georgetown, Georgia, Hunt Institute for Botanical Documentation, Illinois, Illinois State, Johns Hopkins, Kansas State, Lamar, Linda Hall Library (Kansas City), Lloyd Library and Museum (Ohio), Los Angeles Public Library, Michigan, Missouri, Museum Boerhaave (Leiden), New Hampshire, New York Botanic Garden, New York Public Library, Oak Spring Garden Library, Oklahoma State, Purdue, Richmond, Royal Botanic Gardens (Kew), Royal College of Art (London), San Francisco, Smithsonian Institution, South Carolina, Southern California, Southern Methodist, State University of New York (Buffalo, Stony Brook), Toronto Public Library, University Club (New York), Utrecht, Valentine Richmond History Center, Vanderbilt, Vermont, Virginia, Virginia Military Institute, Virginia Tech, Washington (Seattle), Wayne State, Weber State, Wellcome Library, Wellesley, Wesleyan (Connecticut), Western Ontario.

Part I, 1st ed. (1791), Part II, 3rd ed. (1791) New Locations: Brown, Buffalo & Erie County Public Library, California (Davis, Santa Cruz), Harvard (Medical School), Iowa, Kenyon College, Montreal, National Agricultural Library (US), New York Public Library, Ohio State, Rutgers, Smithsonian Institution, Tulsa, Windsor, Wisconsin (Madison), Yale (Medical Library). Part I, 2nd ed. (1791), Part II, 3rd ed. (1791) New Locations: Cambridge, Essex, Queen's University (Belfast—Science Library), Wellcome Library.

Part I, 2nd ed. (1791), Part II, 4th ed. (1794) New Locations: Atlanta Historical Center, National Library of Wales, New

York Academy of Medicine, Victoria (British Columbia), Wales (Lampeter), Wellcome Library.

1795 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1799 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

DARWIN, Erasmus, *The Poetical Works of Erasmus Darwin* (1806)

New Locations: Agnes Scott College, Alberta, Bibliomation Inc., Bodleian, Boston College, Botanical Research Institute of Texas, Bridgeport Public Library (Connecticut), Brown, California (Berkeley, Los Angeles, San Diego, Santa Barbara), Cleveland Health Sciences Library, Columbia, Dallas, Dayton Metropolitan Library, Denver, Desert Botanical Garden of Arizona, Hamilton College, Hiram College, Johns Hopkins, Lakeland (Michigan) Library Cooperative, London, Massachusetts Institute of Technology, McGill, McMaster, Mississippi, Missouri Botanical Gardens, National Library of Ireland, Nebraska (Lincoln), New York Academy of Medicine, Niedersächsische Staats- und Universitäts-Bibliothek, North Carolina, Notre Dame, Nottingham, Oakland, Ohio Historical Society, Ohio State, Princeton, Queen's University (Belfast—Science Library), Rochester, San Francisco Public Library, Victoria & Albert, Washington (St. Louis), Wisconsin (Madison), Yale.

Edition

§*The Poetical Works of Erasmus Darwin*. 3 vols. (Tokyo: Hon-no-Tomosha, 1997).

EMLYN, Henry, *Proposition* (1784; 1797)

1784 New Location: Victoria & Albert.

1797 New Locations: Pennsylvania, State University of New York (Stony Brook).

ENFIELD, William, *The Speaker*

(1774 [i.e., 1780]; 1781; 1785; 1795; 1799; 1800)

1774 [i.e., 1780] New Location: Tulsa (gift of Roger Easson).

1781 New Location: Victoria University in the University of Toronto (Bentley Collection).

1785 New Location: Victoria University in the University of Toronto (Bentley Collection, 2 copies).

1799 New Location: Victoria University in the University of Toronto (Bentley Collection).

1800 New Location: Victoria University in the University of Toronto (Bentley Collection).

EULER, Leonard, *Elements of Algebra* (1797)

New Locations: Aberdeen, Birmingham, Cambridge, Edinburgh, Glasgow, Leicester, McGill, Michigan (Dearborn), Newcastle, New York, Oklahoma, Santa Fe Institute, Strathclyde, Wisconsin (Madison).



FLAXMAN, John, *Hesiod* (1817)

New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection, 3 copies).

FLAXMAN, John, *The Iliad* (1805)

New Location: Victoria University in the University of Toronto (Bentley Collection, 4 copies).

FUSELI, John Henry, *Lectures on Painting* (1801)

New Locations: National Library of Switzerland, South Carolina, Victoria University in the University of Toronto (Bentley Collection).

GAY, John, *Fables* (1793; [1811])

1793 New Locations: Carnegie Mellon, Indiana, Rhode Island, Rochester, Tulsa (gift of Roger Easson), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Westminster City Library.

1793 [1811] New Locations: Indiana, South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Washington (St. Louis).<sup>30</sup>

GOUGH, Richard, *Sepulchral Monuments in Great Britain*, Part I (1786)

New Locations: Buffalo & Erie County Public Library, Inner Temple (Honourable Society of the), Leicester Academy, London Library, Newberry, Newcastle, New York Public Library, St. Mary of the Lake, Tulsa (gift of Roger Easson).

HAMILTON, G., *The English School* (1831-32; 1837; 1839)

1831-32 New Locations: Arizona, Boston Athenaeum, Brigham Young, Brooklyn Public, Buffalo & Erie County Public Library, California (San Diego, Santa Barbara), Cambridge, Delaware, Fordham, Georgia Institute of Technology, Harvard (Fine Arts Library), Kentucky, Mississippi, New Hampshire, New York Historical Association, Pennsylvania State, Smithsonian Institution, Victoria University in the University of Toronto (Bentley Collection), Villanova, Virginia, Washington (St. Louis), Wellesley.

HARTLEY, David, *Observations on Man* (1791)

New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

HAYLEY, William, *Ballads* (1805)

New Locations: Bryn Mawr College, California (Berkeley), Chicago, Cincinnati, Colorado, Michigan State, Missouri, National Library of Wales, New York Public Library, North Texas, Northwestern, Ohio State, Phoenix Public, Skidmore, Stanford, Temple, Tulsa, Victoria University in the University of Toronto (Bentley Collection), Washington (St. Louis), Wayne State.

30. BBS p. 216 reports two "copies of unrecorded date" in Washington (St. Louis), but there is only one copy, of [1811].

HAYLEY, William, *Designs to a Series of Ballads* (1802)

New Locations: Harvard, Union-PSCE, Victoria University in the University of Toronto (Bentley Collection, Ballads 1-2).

HAYLEY, William, *Essay on Sculpture* (1800)

New Locations: Boston Athenaeum, Bryn Mawr College, California (San Diego), Johns Hopkins, McMaster, Niedersächsische Staats- und Universitäts-Bibliothek, Principia College, Victoria University in the University of Toronto (Bentley Collection).

HAYLEY, William, *Life ... of William Cowper* (1803-04)

1803-04 New Locations: Adelphi, Alberta, Allen County Public Library (Indiana), Arizona State, Boston, Boston College, Brandeis, British Columbia, Bryn Athyn College, Bryn Mawr College, California (Berkeley, Irvine, Los Angeles, Santa Cruz), Central Connecticut State, Chicago, Clark, Connecticut, Delaware, Essex, Harvard, Houston, Howard, Illinois, Johns Hopkins, Lehigh, Leicester, Louisiana, Loyola (Chicago), Marquette, McMaster, Michigan State, Middle Temple (London), Mills College, Minnesota, Missouri, National Library of Ireland, Nebraska (Lincoln), Newberry Library, New York, Ohio, Principia College, Queen's University (Belfast), San Francisco Public Library, Southern California, Southern Illinois, State University of New York (Albany, Stony Brook), Texas (Austin), Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Easson), Vanderbilt, Vassar, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, 2 sets), Virginia, Wake Forest, Wales (Lampeter), Washington State, Wellesley, Wesleyan (Connecticut), Williams College, Wisconsin (Milwaukee).

1803 2nd ed. of vols. I-II New Location: Victoria University in the University of Toronto (Bentley Collection).

1803 New York New Location: Victoria University in the University of Toronto (Bentley Collection).

HAYLEY, William, *Life of George Romney* (1809)

New Locations: Alberta, Albright Knox Art Gallery (Buffalo), Arizona, Arizona State, Bibliothèque d'Art et d'Archéologie (France), Boston Athenaeum, Bowdoin College, British Columbia, Brown, Bryn Mawr College, California (Berkeley, Los Angeles, Riverside, Santa Barbara, Santa Cruz), Chicago, Chrysler Museum, Columbia, Connecticut College, Cornell, Dartmouth College, Delaware, Edinburgh, Emory, Florida, Glasgow, Harvard (Fine Arts; Houghton), Illinois, Indiana, Iowa, Johns Hopkins, Kansas, Kentucky, Lehigh, Library of Virginia, London Library, Los Angeles County Museum of Art, Manchester, McGill, McMaster, Michigan, Minnesota, New Brunswick, Northwestern, Ohio State, Pennsylvania State, Queens College (New York), Rice, Ringling Museum of Art, San Francisco, San Francisco Public Library, Stanford, Strathclyde, Texas (Austin), Tulsa (gift of Roger Easson), Utah, Utrecht, Victoria (British Columbia), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, 2 copies, 1 lacking plates), Virginia, Virginia Histori-



cal Society, Wake Forest, Wales (Lampeter), Washington (St. Louis), Waterloo, Wisconsin (Green Bay, Madison, Milwaukee, Parkside).

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

1803 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 2 copies).

1807 New Location: Victoria University in the University of Toronto (Bentley Collection).

HENRY, Thomas, *Memoirs of Albert de Haller* (1783)

New Location: Victoria University in the University of Toronto (Bentley Collection).

HOARE, Prince, *Arts of Design* (1806)

New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

HOGARTH, William, *Works* (1795-1838)

1822 New Location: Victoria University in the University of Toronto (Bentley Collection).

HUNTER, John, *Historical Journal* (1793)

A and B New Locations: Arizona State, Bodleian, Boston Athenaeum, British Museum (Ethnography), California (Santa Cruz), California State, Detroit Public Library, Essex Museum, Harvard (Botany), Johns Hopkins, London (Corporation of), London Library, Mariners' Museum, Nagoya (Information Center, Aichi-Ken, Japan), Peabody, San Francisco Public Library, Texas Tech, Trinity College (Hartford, Connecticut), Victoria University in the University of Toronto (Bentley Collection), Virginia.

JOSEPHUS, Flavius, *Works*

([1785-87?]; [?1795]; [?1799]; [?1800])

[1785-87?] New Location: Victoria University in the University of Toronto (Bentley Collection).

[?1795] New Location: Victoria University in the University of Toronto (Bentley Collection).

[?1799] New Location: Victoria University in the University of Toronto (Bentley Collection).

[?1800] New Location: Victoria University in the University of Toronto (Bentley Collection, 2 copies).

LAVATER, John Caspar, *Aphorisms on Man*

(1788; 1789; 1794)

1788 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1789 New Location: Victoria University in the University of Toronto (Bentley Collection).

1794 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

LAVATER, John Caspar, *Essays on Physiognomy*

(1789-98; 1810; "1792" [i.e., ?1817])

1789-98 New Locations: National Library of Switzerland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1810 New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection).

LINTON, W. J., *Thirty Pictures by Deceased British Artists*

(1860)

New Location: Victoria University in the University of Toronto (Bentley Collection).

MALKIN, Benjamin Heath, *A Father's Memoirs of His Child*

(1806)

New Locations: Baylor, Birkbeck College (London), Boston College, Brown, California (Irvine, Los Angeles, Santa Cruz), California State (Bernardino), Cambridge, City University of New York, Claremont, Cornell, Davidson College (North Carolina), Delaware, Emory, Essex, Florida State, Georgetown, Georgia, Georgia State, Hong Kong, Johns Hopkins, Kansas City Public, Kentucky, Library of Congress (2), Loyola (Chicago), Macalester, McGill, Michigan State, Minnesota, Mount Holyoke, Newberry, New Hampshire, New York Public Library, Nihon (Mishima-Shi, Shizuoka, Japan), North Texas, Northwestern, Notre Dame, Ohio, Oklahoma, Oregon, Pennsylvania, Providence College (Rhode Island), Puget Sound, Rice, Rutgers, St. Louis, St. Olaf, Simon Fraser, South Carolina, Southern California, State University of New York (Buffalo), Tulsa (gift of Roger Easson), Vanderbilt, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Wake Forest, Washington (Seattle), Western Ontario, William & Mary, Wisconsin, Yale (Medical Library), York.

David Bindman bought in July 2006 from a print stall on Portobello Road, London, a proof before all letters of the frontispiece in a state between the two previously known states; "The central portrait medallion corresponds to the image in the 1<sup>st</sup> proof st., but the surrounding design corresponds to the 2<sup>nd</sup> proof st. (design finished, but lacking all letters)."<sup>31</sup>

*Monthly Magazine* (1797)

New Location: Victoria University in the University of Toronto (Bentley Collection).

Blake apparently copied the portrait of "The late M.<sup>r</sup> WRIGHT of Derby" (Anon.: Blake: s) from a print on which is written "Wright, of Derby; etched by himself" which later belonged to George Cumberland.<sup>32</sup>

31. Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 133. For reproductions of the 1st and published versions, see *BBS* pls. 5-6.

32. William Bemrose, *The Life and Works of Joseph Wright, A.R.A., Commonly Called "Wright of Derby"* (London: Bemrose & Sons, 1885) 106, a reference pointed out by Martin Butlin and recorded in Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 146.



MORA, José Joaquín de, *Meditaciones Poeticas* (1826)  
New Locations: Biblioteca Nacional de Chile, State University of New York (Stony Brook), Victoria University in the University of Toronto (Bentley Collection).

NICHOLSON, William, *Natural Philosophy* (1782; 1787)  
1782 New Location: Victoria University in the University of Toronto (Bentley Collection).  
1787 New Location: Victoria University in the University of Toronto (Bentley Collection).

*Novelist's Magazine*, Vol. VIII (1782; 1784; 1792)  
1782 New Locations: South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 3 copies).  
1792 New Location: Victoria University in the University of Toronto (Bentley Collection).

*Novelist's Magazine*, Vol. IX (1782; 1785; 1793)  
1782 New Locations: South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

*Novelist's Magazine*, Vols. X-XI  
(1783; 1785; 1793; 1811)  
1783 New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection).  
1785 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).  
1811 New Location: Victoria University in the University of Toronto (Bentley Collection).

OLIVIER, [J.,] *Fencing Familiarized* (1780)  
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

[RITSON, Joseph, ed.,] *A Select Collection of English Songs*  
(1783)  
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

SALZMANN, C. G., *Elements of Morality*  
(1791; 1792; 1805; 1815)  
1791 New Location: Victoria University in the University of Toronto (Bentley Collection, vol. III only).  
1792 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).  
1805 New Location: Victoria University in the University of Toronto (Bentley Collection, vol. I only).  
1815 New Location: Victoria University in the University of Toronto (Bentley Collection).

SCOTT, John, *Poetical Works* (1782; 1786; 1795)  
1782 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1786 New Location: Victoria University in the University of Toronto (Bentley Collection).  
1795 New Location: Victoria University in the University of Toronto (Bentley Collection).

SEALLY, John, and Israel LYONS,  
*A Complete Geographical Dictionary* (1787)  
New Location: Victoria University in the University of Toronto (Bentley Collection).

SHAKESPEARE, William, *Dramatic Works* (1802)  
New Location: Victoria University in the University of Toronto (Bentley Collection).

SHAKESPEARE, William, *Plays*  
(10 vols., 1805; 9 vols., 1805; 9 vols., 1811; 1839)  
1805 9 vols. New Location: Victoria University in the University of Toronto (Bentley Collection).  
1805 10 vols. New Location: Tulsa (gift of Roger Easson).  
1811 New Location: National Library of Switzerland (3 sets).  
1839 New Location: Tulsa (gift of Roger Easson).

STEDMAN, J. G., *Narrative* (1796; 1806; 1813)  
1796 New Locations: South Carolina (a second set), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).  
1806 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

STUART, James, and Nicholas REVETT,  
*Antiquities of Athens*, Vol. III (1794)  
New Location: Tulsa (gift of Roger Easson).

VIRGIL, *Pastorals* (1821)  
New Location: Victoria University in the University of Toronto (Bentley Collection, 2 sets: one with vols. I-II lacking the Blake plates, one with vol. I only, but with Blake plates).  
After publication, Linnell bought the 17 woodblocks and allowed prints to be made from them. A set of 16 of them (lacking the first print) was sold at Christie's (London), 29 March 2006, lot 57 [for £3,600], according to Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 134.

WHITAKER, John, *The Seraph* ([1818-28]; [1825-28])  
[1818-28] New Location: Victoria University in the University of Toronto (Bentley Collection).  
[1825-28] New Location: Victoria University in the University of Toronto (Bentley Collection).

*Wit's Magazine* (1784)  
New Location: Victoria University in the University of Toronto (Bentley Collection).



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

1791 New Locations: Tulsa (gift of Roger Easson, 2 copies), Washington (St. Louis—a second copy, lacking pl. 4).

1796 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

YOUNG, Edward, *Night Thoughts* (1797)

New Locations: Colgate, Colorado, Colorado College, Dallas Public, Delaware, Georgia, Grinnell, Miami, Mount Holyoke, North Texas, Pennsylvania State Library, Principia College, Quincy (Quincy, Illinois), Salem, Skidmore, South Carolina, Stanford, Tulsa (gift of Roger Easson, disbound), Victoria University in the University of Toronto (Bentley Collection, 2 copies, one printed without the engravings), Virginia.

Edition

Young, Edward. *The Complaint, and the Consolation; or, Night Thoughts*. (2004) <Blake (2006)>

Review

Jean Evans, *Library Journal* 15 Sept. 2004: 83-84 ("[T]he disc contains almost as many extras as there are on a movie DVD").

#### Part IV: Catalogues and Bibliographies

1972

Roger R. Easson and Robert N. Essick. *William Blake: Book Illustrator*. Vol. 1. (1972) <BB #709>

See Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 181-82, for "Appendix: New Information on Blake's Engravings."

1983

Robert N. Essick. *The Separate Plates of William Blake*. (1983) <BBS p. 301>

See Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 181-82, for "Appendix: New Information on Blake's Engravings."

1991

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

See Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 181-82, for "Appendix: New Information on Blake's Engravings."

2000 15 SEPTEMBER-19 NOVEMBER

§[David Bindman and Simon Baker.] *William Blake 1757-1827*: [Exhibition at the] Imperial Stables, Prague Castle 15.9.-19.11.2000. (Prague [Czech Republic]: Gallery, 2000) 31 cm., 127 pp.; ISBN: 8086010325. B. §*William Blake 1757-1827*: Císařská konírna Pražský hrad, 15.9.-19.11.2000: výstava pod záštitou prezidenta České republiky Václava Havla (Praha: Správa Pražského hradu, 2000). In Czech.

2003 31 MARCH-2 MAY

§*William Blake at Syracuse University*: An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E. S. Bird Library: Louise and Bernard Palitz Gallery, Syracuse University Lubin House, 11 East 61st Street, New York, New York, March 31-May 2, 2003. (Syracuse: Syracuse University Art Collection, 2003).

2005 16 MARCH-9 MAY

§*Grabadores del inframundo*: Jacques Callot, William Blake, Francisco de Goya, Honoré-Victorin Daumier, marzo 16-mayo 9, 2005. [Ed. Beatriz González and Carolina Vanegas.] (Bogotá [Colombia]: Biblioteca Luis Ángel Arango, Banco de la República, 2005) 28 cm., 76 pp.; ISBN: 9586641562. In Spanish.

2006 15 FEBRUARY-1 MAY

\*Martin Myrone. *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*. With essays by Christopher Frayling and Marina Warner and additional catalogue contributions by Christopher Frayling and Mervyn Heard. [Catalogue of an exhibition 15 February-1 May 2006 at Tate Britain.] (London: Tate Publishing, 2006) 4", 224 pp.; ISBN-10: 1854375827 and ISBN-13: 9781854375822.

The catalogue consists of:

1. Christopher Frayling. "Fuseli's *The Nightmare*: Somewhere between the Sublime and the Ridiculous." 8-20.
2. Marina Warner. "Invented Plots: The Enchanted Puppets and Fairy Doubles of Henry Fuseli." 22-29.
3. Martin Myrone. "Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic." 30-40.

The catalogue is organized into "The Nightmare: Fuseli and the Art of Horror" (43-51, nos. 1-8), "Perverse Classicism" (53-71, nos. 9-30), "Superheroes" (73-99, nos. 31-52), "Gothic Gloomth" (101-21, nos. 53-73), "Witches and Apparitions" (123-45, nos. 74-98), Martin Myrone and Mervyn Heard, "The Phantasmagoria" (146-49, no. 99), "Fairies and Fatal Women" (151-75, nos. 100-23), "Revolution, Revelation and Apocalypse" (177-205, nos. 124-51), Christopher Frayling and Martin Myrone, "The Nightmare in Modern Culture" (207-12, nos. 152-57).

The catalogue is rewardingly learned and very generously and handsomely illustrated; it focuses upon Fuseli and the Gothic, but there are 33 Blake reproductions, particularly in the section on Revelation.

Reviews

§Brian Sewell, *Evening Standard* 17 Feb. 2006.

§Tara Pepper, "The Lure of the Gothic: A new Tate Britain exhibit demonstrates why grotesque images are still so effective in portraying our hidden demons," *Newsweek* 20 Feb. 2006.

§Stéphane Guégan, "Gothic Nightmares: Sombres rêveries à la Tate Britain," *Beaux Arts Magazine* no. 260 (Feb. 2006): 124 (in French).

§Brian Dillon, "Tomb Raiders," *Modern Painters* (Feb. 2006): 60-65.



§\*Martin Butlin, "Gothic Nightmares," *London Magazine* Feb.-March 2006: 28-35.

Alan Riding, "To Sleep, Perchance to Have a Gothic Nightmare," *International Herald Tribune* 3 March 2006: 24.

Kelly Grovier, "'She is mine and I am hers!' Henry Fuseli, Voyeurism, and the Dark Side of the Canvas," *Times Literary Supplement* 10 March 2006: 16-17.

Martin Myrone, "A Taste for Horror: How did the Age of Reason give birth to the Gothic, with its emphasis on the irrational and supernatural? Martin Myrone, curator of a major new exhibition at Tate Britain, argues that the British taste for Gothic art was the product of uncertainty, change and revolution," *ForteanTimes: The World of Strange Phenomena* March 2006: 32-40.

§M. Farine, "Supernaturel," *L'Oeil* no. 578 (March 2006): 81 (in French).

§F. Whiteford, "Gothic Nightmares: Tate Britain," *World of Interiors* 26.3 (March 2006): 195.

§David Bindman, "Fuseli," *Burlington Magazine* 148 (May 2006): 364-65.

#### 2006 2 MAY

\**William Blake: Designs for Blair's Grave* [Sotheby's auction] Tuesday, May 2, 2006. (New York: Sotheby's, 2006) 4°, 84 pp. (including 14 pp. about Sotheby's), 50 reproductions including the 20 lots, 10 "actual size"; no ISBN.

A very handsome, responsible catalogue, printed in red and black, with color reproductions.

Nancy Bialler, with the assistance of Robert N. Essick. "William Blake: Designs for Blair's Grave." 7-16. Essick also assisted with the catalogue of the watercolors.

The 20 lots and their estimates are detailed in E. B. Bentley, "Grave Indignities: Greed, Hucksterism, and Oblivion: Blake's Watercolors for Blair's Grave," *Blake* 40.2 (fall 2006): 66-71.

A "Sotheby's Press Release" (2006) is called "Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby's in New York: Most Important Offering of Works by the Artist Ever to Appear at Auction [sic] Estimated to Bring \$12/17.5 Million on May 2, 2006: Watercolors Will Be Exhibited in London [9-15 March], Paris [20-24 March], Chicago [27-28 March], Los Angeles [11-12 April] and New York [31 March-5 April, 28 April-1 May]"; the vendor is described as "a European based private collector."

\*Nancy Bialler. *William Blake: Designs for Blair's Grave: Nineteen Watercolors*. ([New York: Sotheby's, 2006].)

A fold-out sheet (3 leaves) announcing the sale.

For accounts of and protests against the sale, see entries in Part VI under Anon., Bailey, Bailey and Adam, *Blake* 40.2 (E. B. Bentley), Dickson, Eyres, George, Gleadell, Healey, Hirsch, Melikian, Moore, and Vogel.

#### 2006 20 JULY-15 SEPTEMBER

*William Blake: Visionary and Illustrator*. [Catalogue of an exhibition at] Rare Books and Special Collections, Thomas Cooper Library, University of South Carolina, July 20-September 15, 2006. 4°, 22 leaves; no ISBN.

Patrick Scott. "Preface." 1.

The modest teaching exhibition includes chiefly Blake Trust facsimiles and 26 works with Blake's commercial book illustrations, some of them acquired not long after the founding in 1805 of South Carolina College, the precursor of the university.

#### Review

\*Pat Berman, "Romancing the Plate: Blake engravings bring artist's heavenly visions down to Earth," *State* [Columbia, South Carolina] 25 Aug. 2006.

#### 2006 15 SEPTEMBER-28 OCTOBER

"*All Genius Varies*": A display celebrating William Blake (1757-1827) at the Bodleian Library 15 September-28 October 2006.

A 4-leaf flier describing 9 important Blake works in the Bodleian, in conjunction with the Blake and Conflict conference at University College, Oxford, 22-23 September 2006.

#### 2006 30 OCTOBER-15 DECEMBER

[Robert C. Brandeis.] *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University* [in the University of Toronto held in] Victoria University Library, Toronto October 30-December 15, 2006. (Toronto: Victoria University Library, 2006) large square 8°, 36 pp., 39 reproductions; ISBN: 0969525761.

Robert C. Brandeis. "Introduction." 5.

Maureen Scott Harris. "Portrait of a Collector." 36. Reprinted from *VicReport* 35.1 (autumn 2006).

The reproductions include the unique *Marriage* (M) (entire),<sup>33</sup> the Riddle Ms. (recto and verso), Visionary Head of ?Henry VIII, Linnell oil sketch of Mrs. George Stephen, Stothard watercolor of "Infancy" (for "The Seven Ages of Man"), and Henry Tresham's oil of *Anthony and Cleopatra* (for the Boydell Shakespeare). There are separate sections on William Blake, George Cumberland, John Flaxman, Henry Fuseli, John Linnell, Thomas Stothard, and Henry Tresham, mostly in the context of Blake.

#### 2006 [NOVEMBER]

\*John Windle. *Catalogue Forty-Two: Blake Plates*. (San Francisco: John Windle, [Nov.] 2006) 4°, 24 unnumbered pp., 93 lots, 97 reproductions; no ISBN.

John Windle. "Introduction." [3.]

There are 93 lots for sale, mostly Blake prints removed from books, each very briefly described and reproduced on a greatly reduced scale. The most remarkable lots are:

5. Engraved title page from "the very rare folio proof edition of [Blair's] *The Grave*, issued in 1808 ... colored, clearly by a

33. *Marriage* (M) (the first 2 pp. reproduced), *Songs* pl. 39, and an electrotype of the *Songs* were exhibited in *Extra muros / intra muros: A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto: The Thomas Fisher Rare Book Library, University of Toronto, September 25-December 22, 2006* (Toronto: University of Toronto Library, 2006).



contemporary hand, and the coloring has a very strong connection to Blake's and Mrs. Blake's palette."

7. "Chaucers Canterbury Pilgrims," 5<sup>th</sup> state, on india paper mounted on heavy wove paper, \$22,500.

76. *Songs* pl. 23 ("Spring"), color printed, trimmed to the design only with irregular outlines, price on inquiry (from the American Blake Foundation library).

77. *Songs* (o) pl. 24 ("Nurses Song" from *Innocence*), in gray ink on paper with "partial Whatman watermark," trimmed close to the plate, price on inquiry (sold to Victoria University in the University of Toronto).

78. *Songs* (o) pl. 38 ("Nurses Song" from *Experience*), printed in red on wove paper without watermark, price on inquiry (sold to Victoria University in the University of Toronto).

79. *Songs* (o) pl. 53 ("The School Boy"), printed in orange on unwatermarked wove paper, price on inquiry (sold to Victoria University in the University of Toronto).

85-87. *There is No Natural Religion* (G<sup>1</sup>) pls. a4, a6, b3, "rudimentary color printing" in olive-brown on unwatermarked wove paper, price on inquiry (from the American Blake Foundation library, sold to Robert N. Essick).

90. "Morning Amusement" and "Evening Amusement" (Watteau-Blake), "printed in sepia, with touches of hand-coloring in blue and rose, cleaned and repaired," \$7,500 (sold to Victoria University in the University of Toronto).

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

REYNOLDS, Sir Joshua, *Works* (1798)

History: The history of Blake's annotated copy before it was acquired by the British Museum library in 1865 is not known, but Gilchrist (1863) 1: 370 quotes from the third contents leaf: "To learn the language of art, copy for ever, is my rule."

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

Ankarsjö, Magnus. *William Blake and Gender*. (Jefferson [North Carolina]: McFarland & Company, 2006) 8", ix, 210 pp.; ISBN: 0786423412.

"I will dismantle the claims that define Blake as condescending towards the female sex" and "demonstrate the hitherto unacknowledged significance of Blake's female characters" (2), especially in *The Four Zoas* (60-121), *Milton* (122-57), and *Jerusalem* (158-90).

Review

§Helen Bruder, *BARS Bulletin & Review* 30 (2006): 40-41.

§\*Anon. "Auction to Split Up Rare Set of Blake Watercolors." *ArtImage* 16 Feb. 2006, online.

\*Anon. "Blake and Felpham: The 250th Anniversary of William Blake's Birth 28 November 2007: A Village Celebrates." ([Felpham: The Rectory, 2006].)

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

\*Anon. *The First and Last Days of William Blake*. (London: Whiterabbit, [2003]) 16", 20 pp.; no ISBN.

A pamphlet, with excerpts from Peter Ackroyd, the Blake Archive biography, and John Tolva, "The 'bounding line': Verbal and Visual Linearity in Blake's 'Laocoön' and *Book of Urizen*," "produced to mark England's Second Blake Supper" (28 Nov. 2003) of the Knights of Albion ("Crusaders for and Explorers of The Art and Vision of William Blake") and the Mental Fight Club.

Anon. "Opinion: No Justification for Splitting Up Blake's Watercolors." *ArtInfo* 6 March 2006, online, citing the *New York Times*.

§Anon. "Selling Out William Blake: Paintings Up for Sale." *New York Times* 16 Feb. 2006.

Anon. "William Blake and 'The Grave.'" *New York Times* 20 Feb. 2006: A18.

B. §Anon. "William Blake and 'The Grave.'" *International Herald Tribune* 21 Feb. 2006.

The argument that, because one of the Blair watercolors is now at Yale, the set is already broken up and can appropriately be sold piecemeal "is nonsense"; "This is an auction [Sotheby's New York, 2 May 2006] that should not take place."

§Aspley, Kenneth. "William Blake." In his *The Life and Works of Surrealist Philippe Soupault (1897-1990): Parallel Lives* (Lewiston [New York]: Edwin Mellen Press, 2001) Studies in French Literature, vol. 51.

See Philippe Soupault, *William Blake* (1928) <BB #2726>.

\*Bailey, Martin. "Dealer's Decision to Break Up William Blake Album Branded 'philistine': The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby's?" *Art Newspaper* 16 March 2006, online.

"The decision to break up the album [was] made by London dealer Libby Howie on behalf of a small group of investors"; the "application for a UK export licence ... was made by a family trust registered in the British Virgin Islands."

\*Bailey, Martin. "Spinning Blair's Grave: How the British government feared an announcement on the deferral of an export licence for Blake watercolours could tarnish the prime minister." *Art Newspaper* no. 168 (April 2006): 3.

The office of Prime Minister Tony Blair feared that a reference to "Blair's Grave" on the eve of the announcement of an election might be misconstrued, and the headline "Arts Minister defers export of 'Blair's Grave'" was altered to "... export of 19 rediscovered watercolours."

§Bailey, M. "Will Tate Save a Set of William Blake Watercolours?" *Art Newspaper* no. 158 (May 2005): 30.

\*Bailey, Martin, and Georgina Adam. "The break-up could and should have been avoided: A unique William Blake al-



bum has been dispersed forever, probably on behalf of an investor from the Gulf." *Art Newspaper* 1 June 2006, online.

The company that offered the collection of Blair watercolors, which is "registered in the British Virgin Islands," probably made no profit.

§Barna, Mark Richard. "Blake's World of Imagination." *The World and I* (Nov. 1996). B. §"The Imagination of William Blake." *English Romanticism*, ed. Laura K. Egendorf (San Diego: Greenhaven Press, 2001).

\*Barr, Mark L. "Prophecy, the Law of Insanity, and *The [First] Book of Urizen*." *Studies in English Literature 1500-1900* 46 (2006): 739-62; abstract on 977.

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

\*Bedard, Michael. *William Blake: The Gates of Paradise*. (Toronto: Tundra Books, [12 Sept.] 2006) 4°, vii, 192 pp., 91 reproductions, including all of *For Children* (D); ISBN: 088776763X.

A handsomely illustrated popular biography stressing the importance of the industrial revolution.

#### Reviews

§Book List ("A fine biography").

Susan Perren, *Globe and Mail* [Toronto] 2 Dec. 2006: D22 ("a rich, engrossing, and sympathetic biography" for "ages 14 and up").

Bentley, G. E., Jr. *Blake Records*. 2nd ed. (2004) <Blake (2005)>

#### Addenda

See G. E. Bentley, Jr., *Blake* 37.4 (spring 2004): 151; 39.1 (summer 2005): 32-33; 40.1 (summer 2006): 34-39.

#### Review

Morton D. Paley, *Studies in Romanticism* 44 (2005): 639-46 (a summary of "what *BR2* contains that its predecessors do not," concluding that it is "excellent ... meticulously researched ... fascinating" and "indispensable to Blake scholarship" [639, 646]).

Bidney, Martin. "Neo-Blakean Vision in the Verse of Historian E. P. Thompson: The 'Abstraction' of Labor and Cultural Capital." *Science and Society* 68 (winter 2004-05): 396-420. <§Blake (2006)>

"E. P. Thompson ... looked to poet William Blake ... as a mentor ..." (396).

Bindman, David. "Blake, William." 4: 116-23 of *The Dictionary of Art*, ed. Jane Turner (London: Macmillan, 1996).

Binyon, Laurence. "William Blake: Painter, Poet, Seer." Unpublished manuscript (c. 1932-35), 19 sheets (c. 5,000 words), "written out by Binyon's wife, Cicily, and signed by Binyon," offered in James Cummins' Catalogue 97 (Nov. 2006) #10, according to Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 136.

#### Blake/An Illustrated Quarterly

Volume 39, number 3 (winter 2005-06)

Robert N. Essick. "A (Self?) Portrait of William Blake." 126-39.

For a minor "Corrigendum," see *Blake* 39.4 (spring 2006): 182.

#### Blake/An Illustrated Quarterly

Volume 39, number 4 (spring [April] 2006)

\*Robert N. Essick. "Blake in the Marketplace, 2005." 148-82. (Comprehensive, shrewd, and invaluable. An "Appendix: New Information on Blake's Engravings" [181-82] gives information for Easson and Essick, *William Blake: Book Illustrator*, vol. 1 [1972], Essick, *The Separate Plates of William Blake* [1983], and Essick, *William Blake's Commercial Book Illustrations* [1991].)

Robert N. Essick. "Corrigendum." 182. (In "A (Self?) Portrait of William Blake," *Blake* 39.3 [winter 2005-06]: 137, Blake's teacher in miniature painting in 1801 should have been William Meyer rather than his father Jeremiah [d. 1789].)

Aileen Ward. "Building *Jerusalem*: Composition and Chronology." 183-85. (Cumberland's statement in 1807 that "Blake has eng.<sup>d</sup> 60 Plates of a new Prophecy" [*Blake Records* (1969) 187] must refer to *Milton* [with 50 plates—*Milton* "at one time may have contained something like sixty plates"] rather than to *Jerusalem* [with 100 plates], for 71 *Jerusalem* plates are said to have references to events after 1807; the "1804" on each title page is merely "to link the two poems ... or perhaps to tie them both to a significant date in Blake's life.")

\*Morton D. Paley. "William Blake in 'The Vanguard of the Age.'" 185-86. (Edward Armitage made a painting [1870-71, now papered over] on the wall of University Hall [now Dr. Williams's Library] representing Crabb Robinson surrounded by Blake [copied from the Phillips portrait in Blair's *Grave* (1808)], Coleridge, Flaxman, Charles and Mary Lamb, Southey, and Wordsworth; the painting was copied by Herbert Johnson for Hugh Stannus, "The Vanguard of the Age," *Architect* 37 [1887]: 22.)

#### Review

Michael Fischer. Review of Robert D. Denham, *Northrop Frye: Religious Visionary and Architect of the Spiritual World* (2004). 187-89. ("Denham shows how religion infuses everything that defines Frye as a critic" [187].)

#### Discussion

Magnus Ankarsjö. "Blake's Four 'Zoa's!'" 189-90. (In "Blake's Four ... 'Zoa's?'," *Blake* 39.1 [summer 2005]: 38-43, Justin Van Kleeck cites Blake's use of apostrophes in the illuminated



books, but the formation of "none [of them] ... resembles the debated one in the *Zoas* title," and therefore "it is not likely that the mark was deliberately inserted by Blake.")

Justin Van Kleeck. "'mark ye the points' (*Jerusalem* pl. 83)." 190-91. ("[P]unctuation ... in Blake's *etched*, and then *printed*, works [as cited by Ankarsjö] offers little valuable or reliable evidence" about the formation of manuscript punctuation as in *The Four Zoas*. [Neither Van Kleeck nor Ankarsjö cites Blake's manuscript apostrophes.]

#### *Blake/An Illustrated Quarterly*

Volume 40, number 1 (summer [July] 2006)

G. E. Bentley, Jr., with the assistance of Hikari Sato for Japanese publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2005." 4-41 (with an index by Sarah Jones). (2005 was "a slow year for Blake's writings," but "a strikingly good harvest" for his commercial book engravings, major catalogues by John Windle and COPAC; "the spate of writing about Blake continues unabated," including works in Afrikaans, Catalan, and Galician [4-6].)

#### Review

C. S. Matheson. Review of William Vaughan, Elizabeth E. Barker, Colin Harrison, et al., *Samuel Palmer 1805-1881: Vision and Landscape*, Catalogue of the exhibition[s] at the British Museum ... and at the Metropolitan Museum of Art (2005). 42-43. ("[T]his exhibition and the catalogue are great achievements.")

#### Minute Particulars

Robert N. Essick. "Blake and Kate Greenaway." 44. (Essick owns a rough sketch for a cover or dust jacket for a proposed edition [1901] of *Songs of Innocence* with her own illustrations.)

David Groves. "'This Class of Impostors': Robert Cromek's View of London Booksellers and Engravers." 45. (Cromek's warranted vilification of illustrated book publishers such as C. Cooke is expressed in his edition of *Reliques of Burns* [1808]; Blake is present only by analogy.)

W. H. Stevenson. "Blake's Advent Birthday." 45. (In *The Marriage of Heaven and Hell*, the "thirty-three years" since the "advent" of the Last Judgment [1757] proclaimed by Swedenborg may refer to 28 November 1790, Blake's birthday.)

David Betteridge. "Eternity in Love." 46. (A poem.)

Karen Mulhallen. "Remembrance: Janet Adele Warner, 14 February 1931-6 May 2006." 46-47. (Janet was "a productive scholar" with "an enormous passion for life, and a sense of fun," "always exquisitely dressed," with a "radiant smile" till the end.)

#### *Blake/An Illustrated Quarterly*

Volume 40, number 2 (fall [October] 2006)

Harry White. "Cruel Holiness and Honest Virtue in the Works of William Blake." 52-65. (A dense and impressive essay arguing that Blake "understood vice and virtue to be completely different from good and evil. ... [H]is approach ... was not to

inform his readers of what he thought to be right and wrong, but true and false" [52, 53].)

Morris Eaves and Morton D. Paley. "Newsletter." 65. (After 26 years, Nelson Hilton is retiring as review editor, to be replaced by Alexander Gourlay.)

\*E. B. Bentley. "Grave Indignities: Greed, Hucksterism, and Oblivion: Blake's Watercolors for Blair's *Grave*." 66-71. (An account of the breakup of the set of illustrations for *The Grave* at Sotheby's [New York] 2 May 2006, with prices and buyers; 11 watercolors were sold for \$7,102,640 [including premiums] "which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which \$4,810,000 was offered and rejected at the 2006 sale" [71].)

Mark Crosby, Troy Patenaude, and Angus Whitehead. "William Blake and the Age of Revolution: The Interdisciplinary Blake MA Course, Centre for Eighteenth Century Studies, University of York, 1998-2004: An Appreciation, Checklist of Dissertations and Publications." 72-74. (An impressive course organized by Michael Phillips which produced 11 graduates in six years and 17 publications, all but one by the authors of the essay.)

#### Review

Eugenie R. Freed. Review of Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake: A Novel* (2003). 75-79. (The novel will "charm and beguile any reader ... a bravura performance" [75].)

#### *Blake/An Illustrated Quarterly*

Volume 40, number 3 (winter [January] 2007) 2006-07)

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

Keri Davies. "Jonathan Spilsbury and the Lost Moravian History of William Blake's Family." 100-09. (The career of Blake's acquaintance Jonathan Spilsbury [1737-1812], a portrait painter and engraver who became a devout Moravian, has intriguing parallels to that of Blake. "I suspect that the Blake family's involvement with the Moravian church extended long after Catherine had supposedly [*sic*] left the congregation, and ... certainly [*sic*] seems to have been renewed after 1800" [109].)

#### Minute Particular

Thomas R. Frosch. "An Analogue to the 'Greatest Men' Passage in *The Marriage of Heaven and Hell*." 110-11. (The analogue is "the reconceptualization of the Church of Sainte-Geneviève [in Paris as the Panthéon in 1791], with its implication of the replacement of God by humanity.")

Anon. "Newsletter." 111. ("The village of Felpham is celebrating the 250th anniversary of Blake's birth by planning a festival of arts week in November 2007" and "The Centre for Eighteenth-Century Studies at the University of York ... is hosting a three-day Blake at 250 conference.")



§Blunden, Edmund. "[William Blake: London's Wise Eye.]" *Wen Huei Pao* [Hong Kong] 21 Dec. 1957: 9. In Chinese.

§Blunden, Edmund. "William Blake: *Songs of Innocence* (1789)." *Favourite Studies in English Literature: Lectures Given in 1948 and 1950*. (Tokyo: Keio University, 1950) 2000 copies. B. 2nd printing. (1970) 2000 copies.

§Bock, Michel. *Les Voies Lumineuses de la Religion: Sur les Quêtes du Salut chez Gérard de Nerval et William Blake*. (Luxembourg, 2005) 30 cm., 69 pp. In French.

A thesis.

§Bottrall, Margaret, ed. *William Blake: Songs of Innocence and Experience: A Casebook*. (1970) <BB #1261, BBS p. 423> ... E. 5th reprint. (Basingstoke: Macmillan, 1980) 22 cm., 245 pp.; ISBN: 0333093925.

Brière de Boismont, A[lexandre Jacques François]. *Des Hallucinations ou Histoire Raisonnée des apparitions, des visions, des songes, de l'extase, du magnétisme et du somnambulisme*. (1852, 1853, 1855, 1859) <BB #1279 A-D> E. (Columbus [Ohio]: Joseph H. Riley, 1860) Pp. 86-88 F. (1862) <BB #1279E> G. *Hallucinations or, The Rational History of Apparitions, Visions, Dreams, Ecstasy, Magnetism, and Somnambulism*. (New York: Classics of Psychiatry and Behavioral Sciences Library, 1995).

Bury, Edward. "Mysticism Surrounds Blake Display." *Daily Vidette* (c. Sept. 1976).

An account in the student newspaper of the Center for the Study of William Blake founded by Roger and Kay Easson at Illinois State University.

C., P. M. "British Artists. Thomas Stothard." *Scrap Book of Literary Varieties* 2 (25 Feb. 1832): 79-80.

It says, inter alia, that "Satan summoning his legions is an awful production; it reminds us very much of Blake" (80). The reference may be to Blake's "Satan Calling Up His Legions" (four versions, Butlin #529.1, 636.1, 661-62), one of which was exhibited at his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

The *Dictionary of National Biography* records no chronologically appropriate person with the initials P. M. C., but Peter Cox (d. 1844), auctioneer and poet, is a possibility.

Carey, Brychan. "Slavery and Romanticism." *Literature Compass* 3.3 (2006): 397-408. <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2006.00327.x>>.

Gives examples from Wordsworth, Blake, and minor poets.

§Carson, Jamin. "The Sublime and Education." *Journal of Aesthetic Education* 40 (spring 2006): 79-93.

On "Jerusalem" from Milton and Coleridge's "The Rime of the Ancient Mariner."

Castellano, Katey. "The Road of Excess Leads to the Palace of Wisdom: Alternative Economies of Excess in Blake's Continental Prophecies." *Papers on Language and Literature* 42.1 (2006): 3-24.

§Chaucer, Geoffrey. *Cuentos de Canterbury*. Traducción de Cándido Pérez Gállego, prólogo de Pedro Guardia Massó, último de William Blake. (Barcelona: Circulo de Lectores, [1997]) Biblioteca Universal, Clásicos Ingleses. In Spanish.

§Chauvin, Danièle. "A propos de deux aquarelles apocalyptiques de Blake: le temps et l'éternité." In *L'Apocalypsimisme* (Pau: Université de Pau et des Pays de l'Adour, [1986]). In French.

\*Clark, Steve, and David Worrall, eds. *Blake, Nation and Empire*. (Basingstoke: Palgrave Macmillan, 2006) 8°, xii, 263 pp.; ISBN-10: 0333993144 and ISBN-13: 9780333993149.

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

Steve Clark and David Worrall. "Introduction." 1-19. ("Above all, the book wishes to challenge the still powerful orthodoxy of a retreat from radical engagement into visionary otherworldliness" [5].)

1. Saree Makdisi. "Immortal Joy: William Blake and the Cultural Politics of Empire." 20-39. ("Blake was basically the only major poet of the late eighteenth and early nineteenth centuries who categorically refused to dabble in recognizably Orientalist themes or motifs" [24].)

"A longer and much more elaborate version of this essay appears as one of the chapters in my book *William Blake and the Impossible History of the 1790s*" (2003) <Blake (2004)>.

2. David Worrall. "Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject." 40-62. (In *Thel*, "Blake ... creates a satiric critique of the Wadström project," described in Wadström's *Plan for a Free Community upon the Coast of Africa* [June 1789], which was "to be run entirely on the principles of conjugal love as outlined by Swedenborg" [50, 42].)

The essay also appears in Steve Clark and Masashi Suzuki, eds., *The Reception of Blake in the Orient* (2006).

3. Jon Mee. "Bloody Blake: Nation and Circulation." 63-82. ("[T]he sudden infusion of blood into his poetry [especially *Urizen* (1794) pls. 1-5] suggests that he either read it [John Brown, *The Elements of Medicine* (May 1795)] or knew something of it" [74].)

4. Susan Matthews. "Blake, Hayley and the History of Sexuality." 83-101. (Deals with "the ways in which Blake writes about sex and texts by Fuseli and William Hayley," particularly Hayley's *Essay on Old Maids* [1785] [88].)

5. James Chandler. "Blake and the Syntax of Sentiment: An Essay on 'Blaking' Understanding." 102-18.

6. Morris Eaves. "National Arts and Disruptive Technologies in Blake's Prospectus of 1793." 119-35. ("In proposing to cut



out the middle man, Blake produces a business plan distinct from both Reynolds's [lectures] and Boydell's [Shakespeare Gallery]" [125].)

7. Christopher Z. Hobson. "What is Liberty without Universal Toleration?: Blake, Homosexuality, and the Cooperative Commonwealth." 136-52. ("[A]s he grew older, ... he increased his attention to male and female homosexuality in texts and art" [139].)

8. Andrew Lincoln. "Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution." 153-66. (In his later works, "Blake's prophetic mission began to run parallel to that of the more orthodox British Christians" "to restore Britain to Christianity" [156, 153].)

9. Steve Clark. "Jerusalem as Imperial Prophecy." 167-85. (In *Jerusalem* [1804(?)-1820]), the "central attitude ... is of an abrasive brand of Protestant nationalism formed in opposition to France and Catholicism," and "precise links with the preaching of Edward Irving," and "[t]hus *Jerusalem* should be read ... as a text specifically of the 1820s" [171, 172, 181].)

10. Jason Whittaker. "The Matter of Britain: Blake, Milton and the Ancient Britons." 186-200. (Milton's *History of Britain* is "one source for Blake's strange history of Britain ... [especially] in *Jerusalem*" [186].)

11. Robert N. Essick. "Erin, Ireland, and the Emanation in Blake's *Jerusalem*." 201-13. ("Irish history is the contemporary matrix that shaped not just Erin, but also Blake's treatment of British/biblical analogies and the construction of ... the emanation" [209].)

12. Joseph Viscomi. "Blake after Blake: A Nation Discovers Genius." 214-50. (He focuses on "the pictorial record" of "pre-Gilchrist" Blake, particularly the "recently discovered [at Yale in summer 1989] album titled *Blake: Proofs, Photos, Tracings*, compiled by W. J. Linton" and the technique of kerography "that Linton had invented in 1861. ... the nature and aesthetic of his new reproductive process affected the kinds of work selected and excluded for reproduction, the result of which was to emphasize Blake the printmaker and poet rather than painter" chiefly because kerographs could not reproduce tone well [215].)

The essay first appeared online on 8 March 2003 at <<http://sites.unc.edu/viscomi/blakeafterblake.html>> <Blake (2005)>.

\*Clark, Steve, and Masashi Suzuki, eds. *The Reception of Blake in the Orient*. (London: Continuum, 2006) 4°, xii, 348 pp., 61 reproductions (many of lamentable quality); ISBN: 0826490077.

1. Steve Clark and Masashi Suzuki. "Introduction." 1-13. ("*Blake in the Orient* ... adopts the central postulate that the text means what it will become" [2].)

#### Part I: The Orient in Blake:

##### The Global Eighteenth Century

2. David Worrall. "Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject." 17-28. ("Thel's refusal ... to join the mode of life offered to her by Clay,

Lilly and Cloud is a specific refusal of Swedenborg's doctrine of conjugal love" [18].)

The essay also appears silently in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (2006).

3. Kazuya Okada. "'Typhon, the lower nature': Blake and Egypt as the Orient." 29-37. ("Blake's knowledge of Egyptian iconography among other Egyptian backgrounds can be inferred to fundamentally motivate him in the formulation of his own mythology" [30].)

4. Keri Davies. "Rebekah Bliss: Collector of William Blake and Oriental Books." 38-62. (A densely factual essay which suggests that Blake and Rebekah Bliss may have had "some personal acquaintanceship" which gave Blake access to her remarkable library [58].)

5. Mei-Ying Sung. "Blake and the Chinamen." 63-76. (The flourishing trade in English pottery by firms like Spode and Wedgwood illustrated with transfer engravings meant that the demand for engravings by "chinamen" was increasing during Blake's lifetime.)

6. Minne Tanaka. "Colour Printing in the West and the East: William Blake and Ukiyo-e." 77-86.

7. Sibylle Erle. "Representing Race: The Meaning of Colour and Line in William Blake's 1790s Bodies." 87-103. (An exploration of "the belief systems—both religious and scientific—which contributed to the identities of some of Blake's 'raced' and 'animalized' figures" [88].)

8. Susan Matthews. "Africa and Utopia: Refusing a 'local habitation.'" 104-20. (In part about Blake's "fear of territorializing the imagination" [104].)

9. Ashton Nichols. "An Empire of Exotic Nature: Blake's Botanic and Zoomorphic Imagery." 121-33. ("Blake's [visual] imagery was directly affected by [scientific] natural history illustration" [124].)

10. Hikari Sato. "Blake, Hayley and India: On *Designs to a Series of Ballads* (1802)." 134-44. ("Blake acquired his knowledge of Indian scenery and culture under the guidance of Hayley who had a good collection of Oriental literature" [143].)

11. Tristanne J. Connolly. "The Authority of the Ancients: Blake and Wilkins' Translation of the *Bhagvat-Geeta*." 145-58. (The essay is chiefly about Charles Wilkins and his patron Warren Hastings.)

#### Part II: Blake in the Orient:

##### The Early-Twentieth-Century Japanese Reception

12. Ayako Wada. "Blake's Oriental Heterodoxy: Yanagi's Perception of Blake." 161-71. ("Yanagi particularly marked Blake's heterodoxy as ... 'Oriental pantheism,'" especially "the kinship ... between Blake and the ancient scriptures of Brahmanism" [167].)

13. Hatsuko Nimii [i.e., Niimi]. "Self-Annihilation in *Milton*." 172-80. (An analysis of "the last five plates of *Milton*, with reference to Yanagi's approach to Blake" [173-74].)

14. Kazuyoshi Oishi. "An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in Early-Twentieth-Century Japan." 181-94. ("Yanagi's misreading of Blake" is "self-reflexive," "essentially self-serving" [190, 183].)



15. Yoko Ima-Izumi. "The Female Voice in Blake Studies in Japan, 1910s-1930s." 195-211. (Concerned chiefly with Yanagi and Jugaku.)

16. Shunsuke Tsurumi. "Blake as Inspiration to Yanagi and Jugaku." 212-15.

17. Yumiko Goto. "Individuality and Expression: The Shirakaba Group's Reception of Blake's Visual Art in Japan." 216-33.

Part III: Blake in the Orient: Later Responses

18. Jeremy Tambling. "Blake's Night: Tanizaki's Shadows." 237-45. (A comparison of Blake with Jun'ichiro Tanizaki, *In Praise of Shadows* [1933; 1984].)

19. Barnard Turner. "Ōe Kenzaburo's Reading of Blake: An Anglophonic Perspective." 246-59.

20. Peter Otto. "Nebuchadnezzar's Sublime Torments: William Blake, Arthur Boyd and the East." 260-71. ("Blake's multifaceted treatment of Nebuchadnezzar is the iconographic starting-point for more than 70 Nebuchadnezzar designs produced between 1966 and 1972 by Arthur Boyd (1920-99), one of the greatest Australian painters ..." [261].)

21. Ching-erh Chang. "William Blake in Taiwan." 272-78.

22. Jason Whittaker. "Walking thro' Eternity: Blake's Psycho-geography and Other Pedestrian Practices." 279-87. (Presents a "theoretical perspective on Blake's map-making through some of the viewpoints offered by [Iain] Sinclair," *Lights Out for the Territory* [1997]; "Los is engaged in ... visionary reterritorialization," particularly in *Jerusalem* pl. 45 [279, 285].)

23. John Phillips. "Blake's Question (from the Orient)." 288-300.

24. Elinor Shaffer. "Afterword." 301-02.

All the essays save Sato's and perhaps Shaffer's were presented at the Blake in the Orient conference <Blake (2004)>.

Connolly, Tristanne J. *William Blake and the Body*. (2002) <Blake (2003)>

Reviews

Jeffrey Longacre, *College Literature* 31 (2004): 197-99 (The book is "not for the uninitiated" but "a must for Blake scholars" [199]) <§Blake (2006)>.

Jeremy Tambling, *Modern Language Review* 99 (2004): 752-54 (with *Romanticism and Millenarianism*, ed. Tim Fulford [2002]) ("Connolly's work most certainly convinced this reader" [754]) <§Blake (2006)>.

Corti, C. "'Fuga per canonem': lo slittamento dei valori nella disseminazione romantica: L'esempio di William Blake." In *Il Giudizio di Valore e il Canone Letterario*, ed. Loretta Innocenti (Roma: Bulzoni, 2000). In Italian.

Papers presented at a conference in 1997 at Sant'Arcangelo di Romagna, Forlì, Italy.

\*Corty, A. "William Blake, l'événement." *Connaissance des Arts* no. 638 (May 2006): 125. In French.

Davies, Keri. "The Lost Moravian History of William Blake's Family: Snapshots from the Archive." *Literature Compass* 3.6

(2006): 1297-1319. <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2006.00370.x>>.

A thorough essay incorporating almost all the evidence about the Armitages and Blakes in the Moravian Archives and concluding that scholars must now "abandon" the "lazy cliché of Blake the dissenter, born into a dissenting family" (1316). However, this seems to overlook the plain statement by Crabb Robinson in *Vaterländisches Museum* (1811) that "Blake does not belong by birth to the established church, but to a dissenting community" (BR[2] 599).

§Delaney, Peter. "William Blake and Mystery." In *The Artist and His Exploration into God: Sermons* (London: All Hallows by the Tower, 1983).

Dickson, Andrew. "Dismay as Blake Auction Splits Collection." *Guardian* 17 Feb. 2006. <<http://arts.guardian.co.uk/news/story/0,1712182,00.html>>.

Tim Heath of the Blake Society says that to break up the set of *Grave* watercolors "is an affront to everyone who loves Blake."

\*Eaves, Morris, ed. *The Cambridge Companion to William Blake*. (2003) <Blake (2004)> B. (2004).

Review

Ralph Pordzik, *Anglia* 122 (2004): 334-38.

Eaves, Morris. "Crafting Editorial Settlements." *Romanticism on the Net* nos. 41-42 (2006). <<http://www.erudit.org/revue/ron/2006/v/n41-42/013150ar.html>>.

About the history of editing Blake and the William Blake Archive.

\*Edinger, Edward F. *Encounter with the Self: A Jungian Commentary on William Blake's Illustrations of the Book of Job*. (1986) <BBS p. 460> B. *Setkáni s Bytostným já: Jungiánský komentář k Ilustracím Williama Blakea ke Knize Jóbůvě*. [Tr. Štěpán Kaňa.] (Brno [Czech Republic]: Nakladatelství Tomáše Janečka, 2003) 20 cm., 91 pp.; ISBN: 8085880296. In Czech.

§Enright, D. J. "William Blake and the Middle Way." (1955) <BB #1555> B. (Norwood [Pennsylvania]: Norwood Editions, 1975) C. (Philadelphia: R. West, 1976).

\*Eörsi, István. *Utasok a senkiföldjén: Jóbok könyve*. ([Budapest:] Palatinus, 1998) 20 cm., 197 pp. In Hungarian, with illustrations by William Blake.

\*Eyres, Harry. "Dark Days for Blake's Spiritual Illuminations." *Financial Times* 15-16 April 2006: 26.

"These Blakes should have a room to themselves somewhere."

Fallon, David. "'Creating new flesh on the Demon cold': Blake's *Milton* and the Apotheoses of the Poet." *Literature*



Compass 2.1 (2005). <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2005.00121.x>>.

In Milton "Blake portrays a self-divided poet composing *Paradise Lost*."

Farrell, Michael. "John Locke's Ideology of Education and William Blake's 'Proverbs of Hell.'" *Notes and Queries* 251 [ns 53] (2006): 310-11.

In "Sooner murder an infant in its cradle than nurse unacted desires," "Blake may be referring ironically to Locke's" "Children should ... go without their Longings even from their very Cradles."

Freedman, Carl. "London as Science Fiction: A Note on Some Images from Johnson, Blake, Wordsworth, Dickens, and Orwell." *Extrapolation* 43 (2002): 251-62. <\$Blake (2006)>

Blake's "London" is considered on 253-55: "London for Blake is a science-fictional object" (255).

\$Freiberg, Stanley K. *Blake and Beethoven in The Tempest*. A two-act play with a prologue and an epilogue. (Victoria [British Columbia]: Newport Bay Publications, [1997]) 22 cm., iv, 50 pp.; ISBN: 0921513089.

\$Freiberg, Stanley K. *Bush, Blake and Job in the Garden of Eden: A Drama of Iraq: Undone by the Cloven Hoof of Unattained Wisdom*. (Victoria [British Columbia]: S. K. Freiberg, 2005); ISBN-10: 0973779004 and ISBN-13: 9780973779004.

Frye, Northrop. "Blake's *Jerusalem*." Chapter 8 (196-204) of *Northrop Frye on Literature and Society, 1936-1989: Unpublished Papers*, ed. Robert D. Denham (Toronto: University of Toronto Press, 2002) *Collected Works of Northrop Frye*, vol. 10.

Notes for a slide lecture at the conference on Blake's Visual Languages organized by GEB for the Blake exhibition at the Art Gallery of Ontario (3 December 1982-15 February 1983) <BBS p. 298>.

Frye, Northrop. "The Writer as Prophet: Milton, Blake, Swift, Shaw." Chapter 5 (160-81) of *Northrop Frye on Literature and Society, 1936-1989: Unpublished Papers*, ed. Robert D. Denham (Toronto: University of Toronto Press, 2002) *Collected Works of Northrop Frye*, vol. 10.

A series of CBC radio talks in 1950; the one on Blake (170-76) was given on 30 June.

Fuller, David. "'Mad as a refuge from unbelief': Blake and the Sanity of Dissidence." Chapter 7 (121-43) of *Madness and Creativity in Literature and Culture*, ed. Corinne Saunders and Jane Macnaughton (Basingstoke: Palgrave Macmillan, 2005).

"The constant invocation of madness points to real qualities in Blake's work," particularly "a deep resistance to normalisation" (140).

"[A]n earlier version" called "Madness as 'Other'" was given at the conference Blake in the Orient (Kyoto, 2003) (x).

George. "Sotheby's as Corporate Raider?" *FutureModern* 15 Feb. 2006. <<http://futuremodern.blogspot.com/2006/02/sothebys-as-corporate-raider.html>>.

About the *New York Times* article (by Vogel).

Ghita, Catalin. "Creativity in William Blake: Definite Vision-Inducing Agents." *Kawauchi Review* [Journal of the Society of Comparative Studies in English Language and Culture, Tohoku University] 4 (2005): 27-41.

Gilchrist, Alexander. *Life of William Blake, "Pictor Ignotus."* (1863, 1880, etc.) <BB #1680> <BBS p. 484> <Blake (1999, 2002)> O. \$2 vols. (Bristol: Thoemmes Press; Tokyo: Kinokuniya, 1998) 23 cm. P. *Gilchrist on Blake: Life of William Blake Pictor Ignotus*. Ed. with an introduction by Richard Holmes. (2005) <\$Blake (2005, 2006)>

The 1998 edition is a reproduction of the 1880 edition. It is distinct from the Dover publication (1998) <Blake (1999)> of the Graham Robertson edition.

In the 2005 edition, "Introduction" (vii-xxxix) (mostly about Alexander and Anne Gilchrist), "Appendix" of 10 letters from the Blake-Butts correspondence (394-419), "Further Reading" (421-22) of 18 books. The basic text is that of 1863, lacking vol. 2 and without illustration.

#### Review

Peter Parker, "Naked Portraits: The Lives of their times: How the art of biography evolved," *Times Literary Supplement* 5 May 2006: 3-4 (with 6 other biographies, 5 edited by Holmes).

Gleadell, Colin. "Market News: Blake, Phillips Auctioneers and Max Ernst: Colin Gleadell rounds up all the latest news from the fine art and antiques market." *Telegraph* [London] 9 May 2006.

The Blake sale at Sotheby's on 2 May had "very mixed results."

\*Goode, Mike. "Blakespotting." *PMLA* 121 (2006): 769-86.

"[T]he disparate contexts in which Blake's proverbs surface reveal potential energies in the proverb form" (772).

\*Goto, Yumiko. "William Blake no saishoku bon to 18 seiki no fukusei hanga [William Blake's Illuminated Books and Reproductive Prints of the Eighteenth Century]." *Kyotoshi Bijutsukan Nenpo 1977* [Annual Bulletin of Kyoto Municipal Museum of Art 1977]: 64-73. In Japanese.

Gourlay, Alexander S., ed. *Prophetic Character*. (2002) <Blake (2003)>

#### Reviews

\$Paul Miner, *Albion* 36 (2004): 147-48.

James T. Harris, *Romantic Circles* (2005) <<http://www.rc.umd.edu/reviews/back/gourlay.html>> (An essay-by-essay summary; the book "exceeds ... expectations," with "a variety of innovative readings and arguments") <\$Blake (2006)>.



Graves, Roy Neil. "Blake's London." *Explicator* 63 (2005): 131-36. <\$Blake (2006)>

Beginning with the observation in *The Longman Anthology*, ed. David Damrosch et al. (2004) vol. B [sic] 91n3, that the first letters of each line of "London," stanza 3, read "HEAR," Graves proposes, apparently seriously, that "Blake's whole acrostic letterstring [INAM IIIIT HEAR BHBA] ... may well be an authorized coterie feature" (132).

\$Griffith, Michael. "William Blake and the Post-Colonial Imagination in Australia." Chapter 8 (127 ff.) of *Literary Canons and Religious Identity*, ed. Erik Borgman, Bart Philipsen, and Lea Verstricht (Aldershot: Ashgate, 2004).

Papers from the Tenth Biennial Meeting of the International Society for Religion, Literature, and Culture held in Nijmegen, Sept. 2000.

\$Guðmundsson, Þóroddur. *William Blake tvö hundruð ára*. (1958). In Icelandic.

Hamlyn, Robin. *William Blake Illuminates the Works of Melinda Camber Porter*. Lecture by Robin Hamlyn [to accompany] An Exhibition of Twenty-three Works on Paper by Melinda Camber Porter from the *Luminous Bodies* Series. Introduction by Dr. Frances Lannon. Opening Comments by the Reverend Dr. Allan Doig. Jerwood Gallery Lecture Series and Exhibitions, Jerwood Gallery at Lady Margaret Hall, Oxford University, November 2nd 2004. (New York: Blake Press, 2006) oblong 4", 39 pp.; ISBN: 0963755226.

"What Melinda has done ... is to really centre on what is the essence of not only Blake's writings and his meanings in his writings but also of the way he lived his life" (5). The publication serves also as the catalogue of the exhibition.

#### Reviews

John Bayles, "Melinda Camber Porter: Passions Expressed: Sag Harbor artist and author is honored upon the release of her latest collection—a collaboration in spirit with William Blake," *Sag Harbor Express* 16 Feb. 2006.

Mary Cummings, "Blake's Hand Guides Artist's Paintbrush," *Southampton Press* 27 April 2006 ("She was 6 when she was given a copy of William Blake's 'Songs of Innocence and [of] Experience,' which inspired her even then, and still does").

\*Harris, Maureen Scott. "William Blake Illuminated: Victoria Library Receives Bentley Collection of Blake Masterpieces." *VicReport* [journal of the alumni association of Victoria University in the University of Toronto] 35.1 (autumn [23 Oct.] 2006): 6-10.

"Portrait of a Collector" is reprinted in the 2006 October 30-December 15 catalogue of Robert C. Brandeis, *William Blake and His Contemporaries* (see entry in Part IV).

\$\*Healey, R. M. "Grave Mistakes: 'Discovered' William Blake Set Broken Up at Auction." *Rare Book Review* 33.2 (April-May 2006): 6-7.

\$Hecimovich, Gregg. "Technologizing the Word: William Blake and the Composition of Hypertext." In *Language and Image in the Reading-Writing Classroom*, ed. Kristie S. Fleckenstein, Linda T. Calendrillo, Demetrice A. Worley (Mahwah [New Jersey]: Lawrence Erlbaum Associates, 2002).

\$\*Hirsch, Faye. "Blake Sale Falls Flat." *Art in America* 94.6 (June-July 2006): 43.

On the sale of Blake's watercolors for Blair's *Grave* at Sotheby's, 2 May 2006.

\$Höhne, Horst. "Die englische Romantik als künstlerische Methode und literarische Richtung: methodologische Untersuchungen unter besonderer Berücksichtigung des Romans 'Frankenstein' von Mary Shelley und des Schaffens von William Blake und Percy Bysshe Shelley." Rostock dissertation, 1975. 287 leaves. In German.

\$Hölderlin, Johann Christian Friedrich. *De mooiste gedichten*. Vert. [tr.] door Piet Thomas en Ludo Verbeeck; met prenten van William Blake; iconografisch geduid door Lut Pil; met een inleiding door Ludo Verbeeck. (Leuven [Holland]: Davidsfonds/Literair, 2000). In Dutch.

Howard, Darren. "The Search for a Method: A Rhetorical Reading of Blake's Prophetic Symbolism." *European Romantic Review* 17 (2006): 559-74.

"I propose a method of reading that focuses on Blake's rhetorical style," stressing deixis and synonym.

\$Hughes, Jula. "Eigenzeitlichkeit: zur Poetik der Zeit in der englischen und deutschen Romantik: Blake, Schiller, Coleridge, Fr. Schlegel, v. Hardenberg." Nürnberg dissertation, 1996. 264 pp. In German.

Huneker, James G. "Mad, Naked Blake." (1909, 1924) <BB #1908 A-B> C. \$Tr. Tetsuro Watsuji. "Shocho shugi no senkusha William Blake [William Blake a Forerunner of Symbolism]." *Teikoku Bungaku* (Feb. 1911). D. 20: 222-31 of Watsuji *Tetsuro Zenshu* [The Complete Works of Tetsuro Watsuji]. (Tokyo: Iwanami Shoten, 1963). In Japanese.

Ikegame, Naoko. "Shotoku kannen wo meguru Blake to Reynolds no shisoteki tairitsu—Byoga ni okeru rinkaku sen no giron kara [Blake's Thought on the Innate Idea against Reynolds: 'The Outline' in Drawing and Painting]." *Igrisu Romanha Kenkyu* [Essays in English Romanticism] 29-30 (2006): 13-26. In Japanese.

\$Inchausti, Robert. "The Soul under Siege: William Blake, Johann Wolfgang von Goethe, Søren Kierkegaard, G. K. Chesterton, Nikolai Berdyaev." Chapter 1 of his *Subversive Orthodoxy: Outlaws, Revolutionaries, and Other Christians in Disguise* (Grand Rapids: Brazos Press, 2005).



\*Jackson, H. J. "William Blake." 153-70 of her *Romantic Readers: The Evidence of Marginalia* (New Haven: Yale University Press, 2005).

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*Joshi Tanki Daigaku Kenkyu Kiyo* [*Bulletin of Gifu City Women's Junior College*] 55 (2005): 1-8. In Japanese.

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2. "Zoas and Moods: Myth and Aspects of the Mind in Blake and Yeats." 18-27, 159. An earlier version was in *Myth and the Making of Modernity: The Problem of Grounding in Early Twentieth-Century Literature*, ed. Michael Bell and Peter Poellner (Amsterdam: Rodopi, 1998).
3. "Eliot between Blake and Yeats." 28-36, 160.
4. "Blake and Oppositional Identity in Yeats, Auden and Dylan Thomas." 37-55, 160-62.
5. "Blake and Joyce." 56-69, 162-63.
6. "'Deposits' and 'Rehearsals': Repetition and Redemption in *The Anathémata* of David Jones: A Comparison and Contrast with Blake." 70-79, 163. An earlier version appeared in *David*



Jones: *Artist and Poet*, ed. Paul Hills (Aldershot: Scolar Press, 1997) Warwick Studies in the European Humanities.

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Michael Scrivener, "Inside and outside Romanticism," *Criticism* 46 (2004): 151-65 (with five other books) ("Makdisi's study is most successful when it locates in Blake's own texts ... the critique of modernization" [155]) <§Blake (2006)>.

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"[A] private group of benefactors, including the Société des Amis du Louvre and a collector, Antoine Prat" paid \$1,680,000 [sic] at Sotheby's (for "Death of the Strong Wicked Man").

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"An earlier version of chapter 3 ["The City as Body: Milton"] appeared as "The Corporeal City in Blake's *Milton* and *Jerusalem*," *Studies in Eighteenth-Century Culture* 29 (2000): 105-22 <§Blake (2001)>.

\*Minton, David. "Blake's Religion: Should E. P. Thompson Be Our Guide?—A Cobbler Should Stick to His Last." *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]* no. 101 (2004): 23-74.

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\*Minton, David. "William Blake's Milton A Poem 1803-1808." *Kanto Gakuin Daigaku Bungakubu Kiyo [Bulletin of Kanto Gakuin University Society of Humanities]* no. 103 (2004): 75-127.



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Nakayama, Fumi. "Rinkaku wo nazoru Blake no gensen [The Origin of Outline in Blake]." 51-61 of *Text no chihei [The Horizon of Texts]*, ed. Takao Tomiyama, Fumihiko Kato, and Shinichiro Ishikawa (Tokyo: Eihosha, 2005). In Japanese.

\*Niimi, Hatsuko. "Blake no Dante rikai—'Yurushi' to mugen no text [Blake's Reading of Dante—'Forgiveness' and Infinite Text]." 226-66 of *Dante to Gendai [Dante and the Present Day]*, ed. Yoshio Yonekawa (Tokyo: Chusekisha, 2006). In Japanese. B. Translated by the author as "Forgiveness and Infinite Texts: A Conclusion" in her *Blake's Dialogic Texts* (see below).

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10. "Newtonian Influences in *Songs of Experience*." 213-30. Reprinted from *Studies in English and American Literature* [of Japan Women's University] no. 33 (1998).

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12. "Los, His Spectre, and the Gospel Virtues—A Central Conflict in *Jerusalem*." 251-69. Translated by the author from "Los to yuki (spectra) no tairitsu no guyuteki hyogen: The Allegory of Antagonism between Los and His Spectre," *Igirisu Romanha Kenkyu, Igirisu Romanhagakkai: Essays in English Romanticism, Japan Association of English Romanticism* no. 16 (1992): 25-32 <BBS p. 587>.

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[14.] "Forgiveness and Infinite Texts: A Conclusion." 291-317. Translated by the author from "Blake no Dante rikai—'Yurushi' to mugen no text [Blake's Reading of Dante—'Forgiveness' and Infinite Text]," 226-66 of *Dante to Gendai [Dante and the Present Day]*, ed. Yoshio Yonekawa (Tokyo: Chuseisha, 2006).

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Odone, Cristina. "How Exciting that New Labour Should Choose, as Its Top Poet, a Man Who Went In for Nude Sunbathing." *New Statesman* 14 June 1999. <<http://www.newstatesman.com/199906140019>>.

"The choice of Blake as the poet of the [Millennium] Dome [in London] says something ... about new Labour culture ..."

Oe, Kenzaburo. "Ikiru koto Hon wo yomu koto (4) Blake no juiyuo ni hajimaru [To Live and to Read (4): In the Beginning Was Blake]." *Subaru* 28 (2006): 166-81. In Japanese.

A lecture at a Tokyo bookstore on 18 September 2006. Oe is attracted primarily to Blake's prophecies rather than to his shorter poems. He first encountered Blake's text in a library of the University of Tokyo. A young man sitting next to him was concentrating on a page of a huge book. When the man left to go to the lavatory, Oe looked at the page and found two impressive lines, which he memorized in haste before the man returned: "That Man should labour & sorrow, & learn & forget, & return | To the dark valley whence he came, to begin his labours anew" [Vala (1963) p. 110, ll. 19-20]. Oe received inspiration and encouragement from Blake in his life and his work. (Hikari Sato)

Paley, Morton D. *The Traveller in the Evening: The Last Works of William Blake*. (2003) <Blake (2005)>

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T. Hoagwood, *Choice* 42 (Sept. 2004): 102-03 (Paley's book is "[t]horoughly researched, gracefully written, and unique in subject matter") <§Blake (2006)>.

Stephen L. Carr, *Studies in Romanticism* 44 (2005): 450-51 (It shows "an encyclopedic knowledge of Blake's art and life as well as an immense erudition ...").

§Palomares Arribas, José Luis. "La génesis del pensamiento radical en William Blake." Universidad Complutense (Madrid) dissertation, 1998. In Spanish.

Also on CD-ROM (2003) and online: <<http://www.ucm.es/BUCM/tesis/19972000/H/3/H3068401.pdf>>.

§Percival [tout court]. *Artaud, Beckett, Blake: essäer och tolkningar*. (Stockholm: Carlsson, 1992) 238 pp.; ISBN: 9177985052. In Swedish.

Persinger, Allan. "Blake's 'London.'" *Gengo Bunka Kenkyu [Studies in Language and Literature, Matsuyama University]* 24 (2004): 55-64.

§\*Pioch, Nicolas. "William Blake." (WebMuseum, Paris, copyright 2002). <<http://www.ibiblio.org/wm/paint/auth/blake/>>. In French and English.

§Porter, Roy. "William Blake: The Body Mystical." In his *Flesh in the Age of Reason* (London: Allen Lane, 2003). B. §(New York: W. W. Norton, 2004).

Pullman, Philip. "Poet! Poet! Burning Bright: An ode to William Blake on the eve of his 250th birthday." *Los Angeles Times* 24 Dec. 2006: M6.



From 1962 he was intoxicated by Blake, whose poems "have an incantatory power unlike anything else in English"; "The fact is, I love him." This is a credo in prose.

\*Raine, Kathleen. *William Blake*. (1970, 1971, 1975, 1980) <BB #2492, BBS p. 616> E. (London: Thames & Hudson, 1985) F. (Toledo [Spain]: Artes Gráf. Toledo, 1988) World of Art, 21 cm., 216 pp. G. (1991) <BBS p. 616>.

§Ricketts, Steve. *Poetic Genius*. (Guelph, Ontario: Rickman Press, 2004); ISBN-10: 0973174773 and ISBN-13: 9780973174779.

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§Rix, Robert. "William Blake and the Radical Swedenborgians." *Esoterica* 5 (2003): 95-137. <<http://www.esoteric.msu.edu/>>.

§Rønning, H. "The Poet as a Rebel: Blake's and Shelley's Views of Promethean Man." In *Miscellanea: Essays by present and former students in the English Department of the University of Oslo: A tribute to Professor Kristian Smidt on the occasion of his fiftieth birthday 20 November 1966* (Oslo: Universitetsforlaget, 1966).

§Rowland, Christopher. "Blake and the Bible: Biblical Exegesis in the Work of William Blake." *International Journal of Systematic Theology* 7 (2005): 142-54.

Saito, Takeshi. "Yanagi Muneyoshi no Toaicho 'William Blake' oyobi Sonogo no Blake Kenkyu ni Tsuite [William Blake: The Great Work of Muneyoshi Yanagi and Subsequent Studies of Blake]." *Geppo [Monthly Report]* (1981), supplement to *Yanagi Muneyoshi Zenshu [The Complete Works of Muneyoshi Yanagi]*, vol. 4. In Japanese.

The original essay was published in 1915.

Sakikawa, Nobuo. "William Blake to Lafcadio Hearn—'Poison Tree,' 'The Fly,' 'A Cradle Song,' 'The Human Abstract' wo megutte [William Blake and Lafcadio Hearn—On 'A Poison Tree,' 'The Fly,' 'A Cradle Song,' and 'The Human Abstract']" *Takushoku Daigaku Gogaku Kenkyu [Takushoku Language Studies]* no. 109 (2005): 195-219. In Japanese.

§\*Schmutzler, Robert. "William Blake und die Voraussetzungen des 'Jugendstils' in der englischen Kunst des 19. Jahrhunderts." 89 leaves. Tübingen dissertation, 1965. In German.

\*Schott, G. D. "William Blake's Milton, John Birch's 'Electrical Magic,' and the 'falling star.'" *Lancet* (20-27 Dec. 2003): 2114-16. <§Blake (2006)>

"[T]he electric flame of Milton's awful [precipitate] descent" "as a falling star ... on my left foot" (Milton pl. 15, l. 50; pl. 20, ll. 25-26 [i.e., pl. 18, l. 26; pl. 14, ll. 47, 49]) may refer to Birch's electrical "director" "under the form of a star" used as a medical stimulant.

\*Schuchard, Marsha Keith. *Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision*. (London: Century-Random House, 2006) 4°, xv, 448 pp., 54 poor reproductions, many related to Blake; ISBN: 0712620168.

A tendentious argument that "by recovering the previously lost Swedenborgian-Moravian[Masonic]-Jewish[Kabbalistic]-Yogic[sexual] history, we can shed new light on William Blake ..." (60).

The book was adumbrated in her "Why Mrs. Blake Cried: Swedenborg, Blake, and the Sexual Basis of Spiritual Vision," *Esoterica* 2 (2000): 45-93 <<http://www.esoteric.msu.edu/>>.

§Šiliņa, B[rigita]. *William Blake and English Pre-Romanticism*. (Riga [Latvia]: Latvijas Valsts Universitāte, 1982) 56 pp.

\*Sillars, Stuart. "'Shakespeare in Riper Years Gave Me His Hand': William Blake." Chapter 6 (159-85) of his *Painting Shakespeare: The Artist as Critic, 1720-1820* (Cambridge: Cambridge University Press, 2006).

Smith, Cyril. "Marx and the Fourfold Vision of Blake." Chapter 11 (213-24) of his *Karl Marx and the Future of the Human* (Lanham [Maryland]: Lexington Books, 2005) Raya Dunayevskaya Series in Marxism and Humanism.

Presumably it is related to his "Marx and the Fourfold Vision of William Blake," *New Interventions: A Journal of Socialist Discussion and Opinion* 11.3 (spring 2004): 23-28 <Blake (2005)>.

\*Snart, Jason Allen. *The Torn Book: UnReading William Blake's Marginalia*. (Selinsgrove [Pennsylvania]: Susquehanna University Press, 2006) small 4°, 213 pp., 23 pls.; ISBN-10: 1575911094 and ISBN-13: 9781575911090.

He "looks rather at individual moments throughout the marginalia to consider how Blake treats the page as a representational and material site where authority, Newtonian narrative, and traditional reading strategies might be disrupted" (113-14). Only 110-74 are about "Marginalia."

This is a revised version of his Florida dissertation "The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake's Marginalia" (2002) <§Blake (2004)>.

§Snart, Jason Allen. "UnReading William Blake's Marginalia." *Visible Language* 39.2 (2005): 168-93.

Stabler, Jane. "William Blake, *The French Revolution* and *The Marriage of Heaven and Hell* (1790)." 30-45 of her *Burke to Byron, Barbauld to Baillie, 1790-1830* (Basingstoke: Palgrave, 2002) Transitions [series].

§Stanley, Lana. *William Blake: A Bibliography*. ([San Jose, California:] San Jose State College Library, [c. 1969]).

Stauffer, Andrew M. 75-86 of his *Anger, Revolution, and Romanticism* (Cambridge: Cambridge University Press, 2005).



Suied, Alain. *Blake et Dante: un malentendu poétique*. (2001) <§Blake (2006)>

"De Dante (1265-1321) à Blake (1757-1827)" (7-21) and "De Blake à Baudelaire" (23-30).

Tanaka, Minne. "One-Pull or Two-Pull? Blake's Colour Printing Technique." *Jochi Eigo Bungaku Kenkyu* [Sophia English Studies] 30 (2005): 33-48.

"I will trace in detail their [Essick and Viscomi vs. Phillips'] controversy" (33-34).

§Tanaka, Takao. "Blake no London to Felpham [Blake's London and Felpham]." *Gengo Bunka* [Shikoku University, Bulletin of the Research Institute of Linguistic Culture] 2 (2004): 69-88. In Japanese.

§Tanaka, Takao. "William Blake's Zen, Centering on the Illustrations of the Book of Job." *Gengo Bunka* [Shikoku University, Bulletin of the Research Institute of Linguistic Culture] 1 (2004): 75-82.

\*Townsend, Joyce H., ed. *William Blake: The Painter at Work*. (2003) <Blake (2005)>

#### Review

Nadine Dalton Speidel, *Library Journal* 129 (1 April 2004): 92 ("[F]or Blake experts, painters, and conservationists this will be just enough" technical detail about Blake) <§Blake (2006)>.

§Tveiten, Hallvard. *Engelsk harpe: Klassisk engelsk lyrikk frå William Blake til Kipling i nynorsk gjendikting*. (Oslo: Saabye, 1967) 102 pp. In Norwegian.

Uemura, Tadami. "Blake no Job ki kaishaku (1) [Blake's Interpretation of the Book of Job (1)]." *Fukuoka Jogakuin Daigaku Kiyo* [Fukuoka Jogakuin University Bulletin] 16 (2006): 47-67. In Japanese.

§Van Kleeck, Justin. "The Veils of VALA: A Critical Survey of Full Editions of William Blake's *Four Zoas* Manuscript." Virginia PhD, 2006.

\*Viscomi, Joseph. "Blake's Virtual Designs and Reconstruction of *The Song of Los*." *Romanticism on the Net* nos. 41-42 (2006). <<http://www.erudit.org/revue/ron/2006/v/n41-42/013151ar.html>>.

*Song of Los* pls. 1 and 8 are printed from recto and verso of one sheet of copper, as are pls. 2 and 5, while pls. 3-4 (with the text of "Africa") and pls. 6-7 (with the text of "Asia") were etched side by side on two sheets of copper and printed by masking one half at a time. The reproductions of the combined pls. 3-4 and pls. 6-7 are brilliantly persuasive. The 36 reproductions include all of *Song of Los* (B and E).

\*Vogel, Carol. "Art Experts Protest Sale of Rare Set of Blakes." *New York Times* 16 Feb. 2006: B1, B7. B. "Blake Watercolors

Land at Sotheby's after a Desperate Struggle." *International Herald Tribune* 17 Feb. 2006, online.

A history of the designs, announcement of their sale at Sotheby's (New York) on 2 May 2006, and, fairly incidentally, assertion that two "Art Experts [Martin Butlin and Sir Nicholas Serota, director of the Tate] Upset over Auction That May Break Up Rare Set by Blake" (as the heading on B7 has it); Butlin says "that selling them individually at auction was [i.e., would be] 'absolutely philistine.'"

\*Vogel, Carol. "Rare Watercolor Collection Auctioned Piece by Piece." *New York Times* 3 May 2006.

Nicholas Serota of the Tate: "It is heartbreaking that this exceptional group of [Blake's Blair] watercolor illustrations should be broken up."

§Wada, Ayako. "Yanagi Muneyoshi, William Blake (1914) no sono zenshu-ban (1981) tono chigai kara ukibori ni naru sono tokusei [The 'Academic Exactitude' of Muneyoshi Yanagi's 1914 William Blake as Exhibited by Comparison to the Inadequate 1981 Reprinted Edition]." *Tottori Daigaku Eigo Kenkyu* 4 (2004): 17-36. In Japanese.

§Walsh, Jill Paton. "William Blake (1757-1827)." In *Great Spirits 1000-2000: The Fifty-Two Christians Who Most Influenced Their Millennium*, ed. Selina O'Grady and John Wilkins (New York: Paulist Press, 2002).

§Waniek, Henryk. *Martwa natura z niczym: szkice z lat 1990-2004*. (Kraków: Wydawn. "Znak," 2004); ISBN-10: 8324004688 and ISBN-13: 9788324004683. In Polish.

Apparently about iconoclasm in Caspar David Friedrich and William Blake.

Warner, Janet. *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake*. (2003) <Blake (2004)>

#### Reviews

Matthew Beaumont, "Help for the Helpmate," *Times Literary Supplement* 24-31 Dec. 2004: 26 ("[I]t is a powerful and enjoyable feminist imagining of Catherine Boucher's life") <§Blake (2006)>.

Eugenie R. Freed, *Blake* 40.2 (fall 2006): 75-79 (The novel will "charm and beguile any reader ... a bravura performance" [75]).

White, R. S. "Slavery as Fact and Metaphor: William Blake and Jean Paul Marat." Chapter 6 (168-95) of his *Natural Rights and the Birth of Romanticism in the 1790s* (Basingstoke: Palgrave Macmillan, 2005).

§Whitehead, Richard Angus. "New Discoveries Concerning William and Catherine Blake in Nineteenth Century London: Residences, Fellow Inhabitants, Neighbours, Friends and Milieux, 1803-1878." 2 vols. York [England] PhD, 2006.



Whitehead, Angus. "A Quotation from Lord Byron's *The Two Foscari* in William Blake's *The Ghost of Abel*." *Notes and Queries* 251 [ns 53] (2006): 325-26.

"Life for Life! Life for Life!" in Blake's *Ghost of Abel* (1822) also appears in act 4 of Byron's *The Two Foscari*, which was bound and issued with Byron's *Cain* and *Sardanapalus* (1821).

Whitehead, Angus. "William Blake's Subsidiary Design of a Dog in His 'Heads of the Poets' Tempera of William Cowper (c. 1800-1803): An Identification." *Notes and Queries* 251 [ns 53] (2006): 316-20.

The dog in Blake's portrait of Cowper is probably not his pet Beau but "an English setter scenting and pointing to game" (in this case at Cowper, the hunted deer), from Cowper's poem "An Epitaph," and "When the night had veiled the pole" in "A Poison Tree" from *Experience* may be from "Night veil'd the pole" in Cowper's "On the Death of Mrs Throckmorton's Bulfinch" (1789).

Whitson, Roger. "Jerusalem and 'the Jew': Biopolitics between Blake and Spinoza." *Romanticism on the Net* no. 40 (Nov. 2005). <<http://www.erudit.org/revue/ron/2005/v/n40/012462ar.html>>.

About Blake's "philo-semitic" ideas in "To the Jews" in *Jerusalem*.

Whittaker, Jason. "William Blake." Section 4 (635-44) of chapter 12, "The Nineteenth Century: The Romantic Period," of *The Year's Work in English Studies* 84, Covering Work Published in 2003 (2005), especially on Paley (635-36), Makdisi (637), and Pierce, *Wond'rous Art* (637-38).

\*Williams, Nicholas M., ed. *Palgrave Advances in William Blake Studies*. (Basingstoke: Palgrave Macmillan, 2006) 8°, xii, 283 pp.; ISBN-10: 1403915997 (hardback) and 1403916004 (paperback); ISBN-13: 9781403915993 (hardback) and 9781403916006 (paperback).

It consists of:

1. Nicholas M. Williams. "Introduction: Understanding Blake." 1-21.

#### Part One: Textual Approaches

2. John H. Jones. "Blake's Production Methods." 25-41.
3. Peter Otto. "Blake's Composite Art." 42-62.
4. Angela Esterhammer. "Blake and Language." 63-84.
5. Nelson Hilton. "[symbols] and the Play of 'Textuality.'" 85-105.

#### Part Two: Cultural Approaches

6. Stephen Prickett and Christopher Strathman. "Blake and the Bible." 109-31.
7. Helen P. Bruder. "Blake and Gender Studies." 132-66.
8. David Punter. "Blake and Psychology." 167-85.
9. Mark Lussier. "Blake and Science Studies." 186-213.
10. Andrew Lincoln. "Blake and the History of Radicalism." 214-34.

11. Saree Makdisi. "Blake and the Communist Tradition." 235-53.

12. Edward Larrissy. "Blake and Postmodernism." 254-73.

Summaries of scholarship and criticism simplified for a wide readership, though Hilton is quite original and stimulating.

#### Review

§David Fallon, *BARS Bulletin & Review* 30 (2006): 41-42.

Woodman, Ross. "Blake's Fourfold Body." Chapter 3 (86-109, 253-55) of his *Sanity, Madness, Transformation: The Psyche in Romanticism*, with an afterword by Joel Faflak (Toronto: University of Toronto Press, 2005).

Also passim (e.g., "Blake and Wordsworth," 110-13 in chapter 4: "Wordsworth's Crazy Bedouin: *The Prelude* and the Fate of Madness"). Jung is stressed throughout.

Woodman, Ross. "Frye's Blake: The Site of Opposition." Chapter 2 (47-85, 246-53) of his *Sanity, Madness, Transformation: The Psyche in Romanticism*, with an afterword by Joel Faflak (Toronto: University of Toronto Press, 2005).

It might more appropriately be entitled "Woodman's Frye."

Wright, Julia M. *Blake, Nationalism, and the Politics of Alienation*. (2004) <*Blake* (2005)>

#### Reviews

David Baulch, *Romanticism on the Net* nos. 36-37 (Nov. 2004-Feb. 2005) <<http://www.erudit.org/revue/ron/2004/v/n36-37/011146ar.html>> (The book is "one of the most impressive recent studies of William Blake's work" [par. 1]) <*Blake* (2006)>.

§R. Paul Yoder, *Romantic Circles Reviews* 8.2 (2005): 11 pars., May 2006 <[http://www.rc.umd.edu/reviews/current/wright\\_w06.html](http://www.rc.umd.edu/reviews/current/wright_w06.html)>.

Yura, Kimiyoshi. "Yanagi Shiso no Shihatsu Eki: William Blake [The Starting Station of the Philosophy of Yanagi: William Blake]." 4: 679-708 of *Yanagi Muneyoshi Zenshu [The Complete Works of Muneyoshi Yanagi]* (1981). In Japanese.

§Yvonne [tout court]. *Bumerang*. [Ilustraciones de William Blake.] (Medellín [Colombia]: Editorial El Propio Bolsillo, 1989) 21 cm. In Spanish.

## Division II: Blake's Circle

BARRY, James (1741-1806)

Painter, friend of Blake

2005 22 OCTOBER-2006 4 MARCH

James Barry 1741-1806: "The Great Historical Painter." Ed. Tom Dunne, with contributions by William L. Pressly, Fintan Cullen, Michael Phillips, Peter Murray, Tom Dunne, Elmarie Nagle, Margaret Lind, Dawn Williams, Colleen O'Sullivan. (Cork: Crawford Art Gallery and Gandon Editions, 2005) 4°; ISBN: 0948037253.



To accompany an exhibition with this title at Crawford Art Gallery, 22 October 2005-4 March 2006; lavishly illustrated.

BOWYER, Robert (1758-1834)

Print impresario

§Hutton, R. W. "Robert Bowyer and the Historic Gallery: A Study of the Creation of a Magnificent Work to Promote the Arts in England." Chicago PhD, 1992.

§Roman, C. "Pictures for Private Purses: Robert Bowyer's Historic Gallery and Illustrated Edition of David Hume's *History of England*." DAI 58 (1997): 2429A. Brown PhD, 1997.

BOYDELL, John (1719-1804)

Print impresario and employer of Blake

1996 25 APRIL-6 JUNE; 1997 12 JANUARY-9 MARCH

*The Boydell Shakespeare [sic] Gallery*. Ed. Walter Pape and Frederick Burwick in collaboration with the German Shakespeare Society. (Bottrop: Peter Pomp, 1996).

Published to accompany an exhibition 25 April-6 June 1996 (Museum Bochum [Germany]), 12 January-9 March 1997 (University of California at Los Angeles). A collection of essays, including Petra Maisak, "Henry Fuseli (Johann Heinrich Füssli)—'Shakespeare's Painter,'" 57-74.

Dias, Rosemarie Angelique. "John Boydell's Shakespeare [sic] Gallery and the Promotion of a National Aesthetic (England)." DAI 67 (2004): 469C. York [England] PhD, 2004.

Hamlyn, Robin. "The Shakespeare [sic] Galleries of John Boydell and James Woodmason." 97-113 of *Shakespeare in Art*, ed. Jane Martineau and Desmond Shawe-Taylor (London: Merrell, 2003).

Sillars, Stuart. "A Magnificent Scheme, If It Can But Be Effected": Boydell, Criticism and Appropriation." Chapter 9 (254-99) of his *Painting Shakespeare: The Artist as Critic, 1720-1820* (Cambridge: Cambridge University Press, 2006).

CUMBERLAND, George (1754-1848)

Dilettante, lifelong friend of Blake

A sickness club record book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: "Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.,"<sup>34</sup> probably Blake's friend George Cumberland of Bristol. The club is not otherwise identified.

FLAXMAN, John (1755-1826)

Sculptor, lifelong friend of Blake

§Bassett, Mark T. *John Flaxman Designs at Roseville Pottery*. (Cleveland: Cleveland Public Library, 2001); no ISBN.

34. Lesley Aitchison, Catalogue 73 (2006) #9 (£70), pointed out to me by Hugh Tonner.

§Simpson, Ian. *Anatomy of Humans: Including Works by Leonardo da Vinci, John Flaxman, Henry Gray and Others*. (New York: Crescent Books, 1991); ISBN: 0517053942. B. *Anatomie člověka: Leonardo da Vinci, John Flaxman, Henry Gray a další*. ([Prah]: Rebo, [1994]); ISBN: 8085815117. In Czech.

A drawing instruction book.

FUSELI, John Henry (1741-1825)

Artist, friend of Blake

2005 14 OCTOBER-2006 8 JANUARY

Lentzsch, Franziska, Christoph Becker, Christian Klemm, Bernhard von Waldkirch. *Fuseli: The Wild Swiss*. Tr. Suzanne Walters and Carol Escow. (Zurich: Verlag Scheidegger & Spiess AG, 2005) 4°, 271 pp.; ISBN-10: 3858817031 and ISBN-13: 9783858817037; "Museum edition" 10: 3906574296 and 13: 9783906574295; "German trade edition" 10: 3858811688 and 13: 9783858811684.

To accompany an exhibition 14 October 2005-8 January 2006 at the Kunsthhaus, Zurich.

§Albertini, Maurizio [et al.]. *Intorno a "L'incubo" di J. H. Fuseli*. (Padova [Italy]: F. Pavan, 2000) Chimera no. 2, 30 cm., 142 pp. In Italian.

Calè, Luisa. *Fuseli's Milton Gallery: "Turning Readers into Spectators"*. (Oxford: Clarendon Press, 2006) Oxford English Monographs, xiv, 259 pp. plus 8 blank leaves at end; ISBN-10: 0199267383 and ISBN-13: 9780199267385.

"[M]y case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading and viewing" (5).

This is a "metamorphosis" of her dissertation (see below).

§Calè, Luisa. "'Lapland Orgies: The Hell Hounds Round Sin': Réécriture et invention dans la galerie miltonienne de J. H. Füssli." 231-46 in *Dénouement des lumières et invention romantique: Actes du colloque de Genève, 24-25 novembre 2000*, ed. G. Bardazzi and A. Grosrichard (Geneva: Droz, 2003).

§Calè, Luisa. "Turning Readers into Spectators: Fuseli's Milton Gallery." Oxford DPhil, 2002.

Her *Fuseli's Milton Gallery* (see above) is a "metamorphosis" of the dissertation.

§Cass, J. "Fuseli's Milton Gallery: *Satan's First Address to Eve* as a Source for Maria Edgeworth's *Belinda*." ANQ 14.2 (spring 2001): 15-23.

§Furman-Adams, Wendy, and Virginia James Tufte. "Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God." *Milton Quarterly* 35 (2001): 258-74.

Myrone, Martin. "Henry Fuseli and Thomas Banks" and "Gothic Romance and Quixotic Heroism: Fuseli in the 1780s."



Chapters 7 (163-90, 343-48) and 9 (227-51, 353-58) of his *Bodybuilding: Reforming Masculinities in British Art 1750-1810* (New Haven: Yale University Press, 2006).

Shawe-Taylor, Desmond. "Theatrical Painting from Hogarth to Fuseli." 115-73 of *Shakespeare in Art*, ed. Jane Martineau and Desmond Shawe-Taylor (London: Merrell, 2003).

Sillars, Stuart. "Fuseli and the Uses of Iconography" and "Fuseli, Nature and Supernature." Chapters 4 (98-132) and 8 (219-53) of his *Painting Shakespeare: The Artist as Critic, 1720-1820* (Cambridge: Cambridge University Press, 2006).

MACKLIN, Thomas (1752/53-1800)

Print impresario and employer of Blake

§Higgins, S. "Thomas Macklin's Poet's Gallery: Consuming the Sister Arts in Late Eighteenth-Century London." London PhD, 2003.

PALMER, Samuel (1805-81)

Painter, disciple of Blake

2005 21 OCTOBER-2006 22 JANUARY; 7 MARCH-29 MAY

Vaughan, William, et al. *Samuel Palmer 1805-1881: Vision and Landscape*. (2005) <Blake (2006)>

Review

C. S. Matheson, *Blake* 40.1 (summer 2006): 42-43 ("[T]his exhibition and the catalogue are great achievements").

§Delaney, Peter. "Samuel Palmer and Romanticism." In *The Artist and His Exploration into God: Sermons* (London: All Hallows by the Tower, 1983).

Palmer, S. M., A. H. Palmer and F. G. Stephens. *A Memoir of Samuel Palmer*. With an introduction by William Vaughan. (London: Pallas Athene, 2005) square 12°, 96 pp.; ISBN 1843680149.

It consists of:

1. William Vaughan. "Introduction." 7-24.
2. Samuel Palmer. "Autobiographical Letter to F. G. Stephens [1 Nov. 1871]." 25-34.
3. A. H. Palmer and F. G. Stephens. "Life of Samuel Palmer [1881]." 35-50.
4. F. G. Stephens. "Notes on Some Pictures, Drawings and Etchings by Samuel Palmer Exhibited at the Fine Art Society." 51-94.

Palmer, Samuel. *Samuel Palmer's Sketch-Book*. (1962) <BB #2356> B. *Samuel Palmer: The Sketchbook of 1824*. (2005) <Blake (2006)>

Review of (2005)

§Timothy Wilcox, *Burlington Magazine* 148 (2006): 45-47.

ROBINSON, Henry Crabb (1775-1867)

Lawyer, journalist, diarist, friend of Blake

§Stelzig, Eugene. "A Cultural Tourist in Romantic Germany:

Henry Crabb Robinson as Nineteenth-Century Life Writer." *Biography: An Interdisciplinary Quarterly* 28 (2005): 515-33.

TATHAM, Frederick (1805-78)

Sculptor, disciple of Blake

\*Jackson, Ruth. "The Man Who Lived in My House: Frederick Tatham (1805-1878)." *Camden History Review* 30 (2006): 7-9.

Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.

#### Appendix: Addenda to *Blake Records*, 2nd ed. (2004)

##### P. 4

In the earliest congregation list of the Fetter Lane Society, 1 March 1743, appears "Blake & She [i.e., Mrs. Blake]. Butchers in Pear Street near Mount Hill Goswell Street."<sup>1</sup> In Horwood's great map of London (1799), Peartree Street runs east of Goswell Street to Brick Lane (apparently now Central Street) at the eastern edge of the City, a little west of Bunhill Fields. These Blakes are not known to be related to the poet.

##### P. 5

In a list dated "March 12<sup>th</sup> 1749" [old style; 1750 new style] of "M[arried] W[omen]" to be visited is no. "12. Armitage."<sup>2</sup>

This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the Moravian congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian congregation in Fetter Lane of 30 July 1750:

Br Bohler proposed to have a Class wherein might come thereto whoever of the Visited desires to come in the Society that we may have an Opportunity to become acquainted w<sup>th</sup> them

Armitage—she [i.e., Mrs. Armitage]

John Clark—she ...<sup>3</sup>

According to a note of 26 November 1750, "The new members were B<sup>r</sup> & Sis<sup>r</sup> Hermitage, B<sup>r</sup> Camden, ... [and 7 others]."<sup>4</sup>

The health of Thomas Armitage was evidently failing in the summer of 1751, and a note of 14 August 1751 in the Mora-

1. Moravian Church Archive and Library C/36/5/3, Catalogue p. 1, cited in Keri Davies, "The Lost Moravian History of William Blake's Family: Snapshots from the Archive," *Literature Compass* 3.6 (2006): 1303 <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2006.00370.x>>.

2. Moravian Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.

3. Moravian Archives C/36/14/2, in Davies 1305.

4. Moravian Archives C/36/7/4: Congregation Diary vol. 4: 1453-54, in Davies 1305. The cockney addition of the "h" before words beginning with a vowel is visible also in the voting record of Thomas Hermitage, hosier (1749) and the marriage record of Catherine Harmitage (1752).



vian Archives records that "B<sup>r</sup> Hermitage wants a person to assist him in his shop if the B<sup>n</sup> Could recommend any One he would be glad[.] B<sup>r</sup> Lehman is to speak with B<sup>r</sup> Page ab<sup>t</sup> it."<sup>5</sup>

P. 62

After the prospectus of January 1792 about Bowyer's edition of Hume's *History of England* "in conjunction with Mr. FITTLER," add:

Notices (paid advertisements) in the same terms appeared in the *Oracle* for 13 and 14 January 1792 specifying paintings by "the most celebrated [English] Artists" (18 of them, including Fuseli, Stothard, and West) and "Historic Prints" by 19 named engravers, including "W. Byrne T. Bromley W. Blake ... W. Sharp." These painters and engravers "are actually engaged." The *Oracle* for 6 February 1792 with the same information adds that the text will be "unmangled and unmutilated by notes."

P. 63

According to Fuseli's letter of 29 May 1792, the paintings for "the Second Number [of prints for his Milton Gallery] Adam & Eve observed by Satan; and Satan taking his flight upwards from chaos which is ... [13' high by 10' wide] intended for Blake, are much advanced."

The first three Numbers were noticed in the *Oracle* for 13 January 1792: "PICTURE II—SATAN journeying ... directs his winged speed ... 'upward like a pyramid of Fire.' BLAKE is to grave this fine Picture."

P. 134

Add footnote to the animal painter "by the name of Spilsbury."<sup>6</sup>

P. 144

Add footnote to "portrait of the beloved Bard by Abbot."<sup>7</sup>

P. 248

Following the list of plates for Blair's *Grave* in the *Manchester Gazette* (7 November 1807), for "and 'The Reunion of the Soul & the Body' is omitted, though Cromek listed it in his second prospectus of November 1805," read:

The last plate, "The Reunion of the Soul & the Body," is omitted, almost certainly by accident, for Cromek listed it in his first prospectus of November 1805, a proof has the imprint of 1 June 1806, and it is inconceivable that Cromek would have paid for an engraving and then omitted it.

5. Moravian Archives C/36/11/6: Helpers Conference Minute Book vol. 6, in Davies 1306.

6. This is the animal painter Edgar Ashe Spilsbury (1780-?1828), a protégé of Hayley; he is also referred to in letters to Hayley of Flaxman (21 March 1803) and E. G. Marsh (14 Oct. 1806), as is demonstrated by Keri Davies, "Jonathan Spilsbury and the Lost Moravian History of William Blake's Family," *Blake* 40.3 (winter 2006-07): 100-01.

7. Lemuel Abbott [sic] (1760-1803) painted famous portraits of Cowper and Nelson.

P. 321

Add footnote to "Gilchrist says he ... 'which was better.'"<sup>8</sup>

P. 490

On 19 November 1828, William Twopenny, an antiquary and barrister, wrote to J. T. Smith: "Can you tell me where the Widow of Blake the artist lives?"<sup>9</sup> The letter is almost certainly a response to the last paragraph of J. T. Smith's life of "Blake" in his *Nollekens and His Times*, published in October 1828:

His beloved Kate survives him clear of even a sixpenny debt; and in the fullest belief that the remainder of her days will be rendered tolerable by the sale of the few copies of her husband's works, which she will dispose of at the original price of publication ....<sup>10</sup>

It was doubtless letters like this one from Twopenny which prompted Smith to tell Linnell in November 1828 that he knew his biography had "been servisable to his widow."<sup>11</sup>

P. 549

An essay by P. M. C. on "British Artists. Thomas Stothard" in *Scrap Book of Literary Varieties* 2 (25 Feb. 1832): 79-80 says, inter alia, "Satan summoning his legions is an awful production; it reminds us very much of Blake."<sup>12</sup> The reference may be to Blake's "Satan Calling Up His Legions" (four versions, Butlin #529.1, 636.1, 661-62), one of which was exhibited at his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

P. 841

William Blake of Portland Place (c. 1774-1852)

In October 1820, Lady Caroline Lamb invited the bookseller John Murray to dinner to "meet Mr. [William] Blake a remarkably clever person who wrote a Book upon political Economy."<sup>13</sup> This is probably the "Mr Blake St John Lodge

8. "To learn the Language of Art Copy for Ever, is My Rule" is quoted from Blake's marginalia (1802?) to Sir Joshua Reynolds, *Works* (1798), third contents leaf, but the other phrases attributed to Blake are not in his surviving writings.

9. The letter, now in the Yale Center for British Art, is in an extra-illustrated copy of J. T. Smith's *Nollekens and His Times* (1829), in Bonham's auction (London) of 28 March 2006, lot 105 (estimate £300-£600; sold for £3,120), in whose catalogue the Twopenny letter is quoted, according to Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 135. Perhaps this was the copy of J. T. Smith's book which, as he told Linnell (see BR[2] 490), had been "taken to pieces for illustration." No other connection of Twopenny with the Blakes has been traced.

10. BR(2) 626.

11. BR(2) 490.

12. P. M. C. 80. My information comes from a fragment of the periodical (with a running head "Scrap Book") in the John Johnson Collection (under Stothard) in the Bodleian Library. The *Dictionary of National Biography* records no chronologically appropriate person with the initials P. M. C., but Peter Cox (d. 1844), auctioneer and poet, is a possibility.

13. Manuscript in the John Murray Archive (now in the National Library of Scotland) generously transcribed for me, like the next two letters, by my friend Paul Douglass. In his *Lady Caroline Lamb: A Biography*



Herts" to whom in the winter of 1823 she urged William Godwin to write about a subscription for Godwin.<sup>14</sup> He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to "invite [Ugo] Foscolo & Mr. [Washington] Irving whom Mr. and Mrs. Blake are very desirous of knowing on account of his former Work ... if you come any Saturday I will ask Mr. & Mrs. Blake to meet you."<sup>15</sup>

(Basingstoke: Palgrave Macmillan, 2004) 225, 242-43; Douglass identifies these William Blakes as the poet, but will not do so in a future edition.

14. Bodleian Library (Abinger Papers C529). The undated ms. probably responds to a letter from Godwin of 20 Feb. 1823. In 1820 this William Blake moved to Danesbury House, Hertfordshire.

15. Undated ms. (watermarked 1819) in the John Murray Archive; the letter refers to Mrs. Murray's illness, probably of 1821. Foscolo (1778-1827) was in England c. 1815-27; his novel *The Letters of Ortis to Lorenzo* was published in English in 1814. Washington Irving (1783-1859) was in England 1815ff.; his *The Sketchbook of Geoffrey Crayon* was published in 1820.

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