

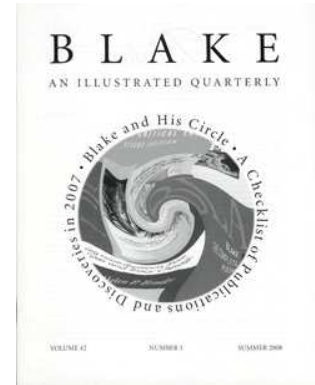
# AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

## William Blake and His Circle: A Checklist of Publications and Discoveries in 2007

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## William Blake and His Circle: A Checklist of Publications and Discoveries in 2007

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WITH THE ASSISTANCE OF HIKARI SATO  
FOR JAPANESE PUBLICATIONS

### Blake Publications and Discoveries in 2007

As I was walking among the fires of hell, or rather the University of Toronto Library reference room stacks, delighted with the enjoyments of Genius, which to undergraduates look like torment and insanity, I tried to collect some of their Proverbs from Aristotle's *Analytics*, or rather from *Dissertation Abstracts International*. But DAI had gone walkabout.

How can an elephantine mass like DAI, many scores of volumes, go missing? They couldn't have gone far. I cast about in the neighborhood where they were last seen—and bumped into the *Guide to Indian Periodical Literature* for 1964 to 2007. So that's where all those Indian scholars have been lurking all these years!

Some of the Indian Blake scholars are well known, such as Piloo Nanavutty and A. A. Ansari, but most are entirely unrecorded in Blake literature in the west.

And the journals too are unfamiliar. *Aligarh Critical Miscellany* and *Aligarh Journal of English Studies*, both edited by Ansari, are well enough known—even in the University of Toronto Library—and the *Times of India* is of course familiar to anyone who has lived in India. But most of the rest are entirely new to me: *Bulletin of the Ramakrishna Mission Institute of Culture*, *Prabuddha Bharata*, *Journal of the University of the Maharaja Sayaji Rao University of Baroda*. And many journals have titles which do not hint that they are Indian, such as *Journal of Literature and Aesthetics* (Kerala) and *Theosophist* (Madras) and *Literary Criterion* (Mysore) and *Thought*. What a treasure house, a bibliographer's Tom Tiddler's ground, picking up gold and silver at every turn of the page.

And cheek by jowl with the *Guide to Indian Periodical Literature* were hundreds of volumes of encyclopedias which I'd never seen before, in Portuguese and Swedish and Turkish and Italian and German. I think they must have been resurrected from the stacks where they had been snoozing quietly and inoffensively. I only looked at encyclopedias of more than 20 volumes and in scripts I could read—those in Arabic and

Hebrew are still undisturbed in their comfortable dust—but I was astonished by how many there were and how many of them had heard of William Blake.

But I never did find DAI. I think it's become virtual.

The foreign languages of Blake scholarship recorded here are Dutch (3), Flemish (6), French (5), German (7), Hungarian (4), Italian (6), Japanese (19—plus 6 essays in English in Japanese journals), Korean (4), Polish (1), Portuguese (1), Romanian (1), Russian (1), Spanish (6), Swedish (2), and Turkish (1).

There are 19 doctoral dissertations recorded here from the universities of California (Santa Barbara), Duke, Emory, Glasgow, Leicester, Ohio State, Oxford, Rochester, Seoul, State University of New York (Binghamton, Buffalo [2]), Tennessee, Tulsa, Ulster, Universidad Complutense de Madrid, Vanderbilt, Warwick, and Washington. Dissertations from outside North America and Britain are probably seriously underrepresented here, particularly those from Japan and Korea.

### New Journals with Blake Essays

In dutifully checking for new Blake books in WorldCat, I discovered that it has a separate listing of essays. There were 613 essays listed on William Blake, many of which have not been recorded before. Numbers of these essays are for William Blakes who have nothing to do with the poet, such as a resident of Tulsa, Oklahoma, and a settler in the Transvaal.

However, a couple of score of the WorldCat essays are about William Blake the poet-artist. I was chagrined to find so many which had been previously overlooked but relieved to observe that many of them are in journals which had never before carried an article on Blake and are improbable as lodgings for a poet or a painter.

The journals which had never before been recorded in bibliographies of Blake—or at least in BB, BBS, and "William Blake and His Circle" (1992-2007)—include *ALAN Review*, *American Journal of Psychiatry*, *Bulletin of the History of Medicine*, *Clinical Chemistry and Laboratory Medicine*, *Comparative American Studies*, *Journal of Humanistic Psychology*, *Journal of Literary Semantics*, *Journal of Transpersonal Psychology*, *Literature and Medicine*, *Month*, *New York State Journal of Medicine*, *Paper Conservator*, *Psychoanalytic Review*, *Quadrant*, *Revue germanique internationale*, *Soho Annual*, *Topic*, and *Transactions and Studies of the College of Physicians of Philadelphia*.

Notice how many of these newly recorded journals are concerned with medicine or with psychiatry. Plainly the nets cast for Blake studies have missed a rich—or fairly rich—hunting ground.

There were extensive public celebrations of Blake's anniversary. Probably the most lastingly notable of these were two editions of *Jerusalem* published on the same day, Blake's 250th birthday.



## Blake's Writings

The most exciting Blake discovery of the year was of eight previously unknown versions of color prints finished in watercolors, with prints from *The Book of Thel*, *The Marriage of Heaven and Hell*, and *The First Book of Urizen*. With them are 13 otherwise unknown lines of text by Blake, including "Who shall set the Prisoners Free" on *Marriage* pl. 16 and "Fearless tho in Pain I travel on" on *Urizen* pl. 23. Neither phrase appears in Blake's other surviving works.

They probably came from "A Small Book of Designs" copy B. Copy A has 23 prints, including *Marriage* pl. 16 and *Urizen* pl. 23, with no inscriptions. Copy B, as we previously knew it, had 11 prints (lacking *Marriage* pl. 16 and *Urizen* pl. 23). The newly discovered prints were probably printed, like the rest of the Small Book, about 1796; copy A was "Printed for M<sup>r</sup> Humphry ... a selection from the different Books of Such as could be Printed without the Writing," as Blake wrote to Dawson Turner on 9 June 1818.

Apparently the newly discovered prints passed at Catherine Blake's death in 1831 to Frederick Tatham and then disappeared from public view, their very existence unknown, until they reappeared in London in 2007 and were exhibited at the Tate November 2007-June 2008.

Two original works by Blake changed hands under mysterious circumstances in 2007. *Songs of Innocence* (Y), which had been recorded as "on permanent deposit" in the Wallraf-Richartz-Museum in Cologne since 1978 (BBS p. 120), turned out to have had only a temporary residence there. The prints were withdrawn by the family of the donor/lender, and half(!) of them were sold in 2007 to two different collectors. Such separation of works which Blake intended to keep together is deplorable. The only plausible explanation for it which I can find is greed.

Even more mysterious, though not so deplorable—indeed, not at all deplorable—is the apparent sale of *Visions of the Daughters of Albion* (N) by an unidentified vendor, presumably the descendants of the Whitney family which once owned it, to an unidentified collection for more than \$2,000,000. The price, vendor, buyer, and indeed the identity of the work sold are merely rumors circulating in the book world. Large prices expedite the circulation of such rumors.

W. H. Stevenson's venerable Longman edition of *The Poems of William Blake*, first issued in 1971, has been revised with all its old major virtues—BB says it "is extremely valuable for Stevenson's voluminous annotations presenting 'essential details of fact and background.'" Major changes were made in the second edition of 1989 (BBS p. 161), and in the third edition (2007) the headnotes and footnotes, "the heart and lungs of the edition," have been "scoured," "revised," and "rewritten"; they are humane, learned, and crucially informative. This and the Norton edition of Blake, edited by M. L. Johnson and John E. Grant and now revised and reissued, are the best comprehensive editions for the general reader, with

a great deal of value for the most sophisticated scholars and critics.

## Blake's Art

One of the more startling discoveries about Blake's art recorded here was in fact made as long ago as 1930. Blake's designs surrounding and indeed penetrating his text have long been compared to the techniques of medieval book illuminators, and occasionally attempts have been made to show that Blake was consciously imitating such works. But before 1930, and indeed after 1930, no one had argued that Blake himself actually made illuminations for medieval manuscripts or that he incorporated such illuminations literally into his own works. In the *Enciclopedia italiana di scienze, lettere ed arti* (1930), Ernest de Selincourt not only argues that Blake's words can no more be separated from his designs than the perfume can be separated from the rose, but he reproduces a medieval illuminated page which served as the "Frontespizio del *The Book of Thel*" (see illus. 1). This is an astonishing discovery.

On the other hand, perhaps de Selincourt was as surprised to find this illustration to his article as I was.

## Catalogues and Bibliographies of Blake

Tate Britain has an online catalogue, with reproductions, of its 168 Blakes.

The most spectacular exhibition (August-November 2007) and catalogue were those of Dante Rediscovered at the Wordsworth Trust's Dove Cottage. The catalogue, by David Bindman, Stephen Hebron, and Michael O'Neill, is very handsome, and both exhibition and catalogue were impressive. Of course Blake's watercolors were among the most spectacular works exhibited.

In the long run, the exhibition of the newly discovered prints from Small Book of Designs (B) will prove to be more important, but alas! there was no catalogue, and for full details we will have to wait for the study of the new prints by Robin Hamlyn and Martin Butlin.

Sotheby's is at it again. Not content with having dispersed to the four winds the 19 watercolors for Blair's *Grave* which had been kept together from 1805 to 2 May 2006, in 2007 they dispersed plates from *Songs of Innocence* (Y) which had probably been kept together even longer. Of course Sotheby's is merely the agent; the true cultural vandals are the owners. The owners are legally entitled to do as they like with their treasures—to bind them lovingly, to break them up, to burn them. But one would like to think of the integrity of a book or a suite of drawings as being like the integrity of a statue. The Vandals who carried off and dismembered Greek and Roman statues apparently didn't know any better, but their ignorance does not make them more lovable. How wonderful it would be to have the Venus de Milo with arms or all the Blair drawings reunited.



One hopes that the newly discovered prints from the Small Book of Designs (B), which have been together for over two centuries, will go to a suitable home, like the Tate, rather than falling into the dismembering hands of Sotheby's.

### Criticism, Biography, and Scholarly Studies

Numbers of Works about Blake Recorded Annually  
1992-2007

Record for <sup>1</sup>	Books, <sup>2</sup> including	Editions and	Catalogues	Essays	Reviews
1992-93	54	21	15	279	62
1994	50	16	5	234	84
1995	56	22	12	239	74
1996	37	14	10	160	136
1997	75	29	11	135	178
1998	69	32	6	233	59
1999	46	21	3	235	71
2000	73	13	12	152	56
2001	57	23	13	181	175
2002	52	26	6	208	45
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	6	139	79
2006	110	48	11	237	41
2007	84	45	17	267	89
Totals	887	344	141	3,057	1,277

Two workhorses of Blake scholarship continue to labor in the vineyard: Robert N. Essick's "Blake in the Marketplace, 2006" and G. E. Bentley, Jr.'s "William Blake and His Circle" for 2006. The former is by far the more exciting, recording sales in the millions of dollars, the appearance of previously unknown works, and the rumors that fuel the marketplace. Sometimes rumor is all we have, as with the hypothetical sale for over \$2,000,000 of *Visions of the Daughters of Albion* (N) by an unknown (but suspected) vendor to an unknown (but suspected) collector. In more prosaic cases we have passionate collectors competing with one another, as when prints from *Songs of Innocence* (Y) were sold to Essick and Alan Parker, in each case the rival being the underbidder. For all the works offered for sale, piquancy is added to the account by the knowledge that Essick himself is likely to compete for any important work.

Most of the really interesting items in "William Blake and His Circle" were first recorded in "Blake in the Marketplace." But in "William Blake and His Circle" one can find most of

the scholarship concerned with Blake, both current and retrospective. With each issue, I think I have recorded all the work on Blake to date, and every year I find scores of works published in previous years which had not been recorded. Sometimes the new works are in unfamiliar languages, such as Polish and Turkish, sometimes they are in journals one would not ordinarily associate with Blake, such as *Clinical Chemistry and Laboratory Medicine*, and sometimes they are published in countries sparsely represented before, such as India. The record in "William Blake and His Circle" is far from complete, but it is far more comprehensive than can be found elsewhere.

Two particularly rewarding books about Blake were published in 2007. The first is Martin Myrone's *The Blake Book* in the new Tate series of Essential Artists. Myrone sets out to place Blake in his artistic context and succeeds admirably. His method is to summarize the best scholarship rather than to expand that scholarship himself. However, he indulges himself in a little speculation about the relationship between Blake's designs surrounding his poetical texts and the then-current fashion for needlework samplers. This is an original insight well worth pursuing.

A more original work is Robert Rix's *William Blake and the Cultures of Radical Christianity*. Rix has read a great many ill-known religious works by Blake's contemporaries, and he shows "the close integration [in the 1790s] of religious radicalism with socio-political ideas" (4). "Blake's antinomian and enthusiast ideas were ... conceived in reaction to public debates" (25). Blake's reference in his annotations to Swedenborg's *Divine Love and Divine Wisdom* (1788) 429 to what "was asserted in the Society" was almost certainly written before April 1789, after which time the standard reference was to the Church rather than the Society (Rix 49). Rix points out that "it was their [Swedenborgians'] close ties to international Masonry that attracted the most hostile commentaries" (85). The passage in *Marriage* about the man who "carried a monkey about for a shew" alludes to the religious impostors referred to by Swedenborg who "carry ... Apes, cloathed like Men, ... on Horseback, through a City, and puff them off as Noblemen, of ancient and honourable Extractions" (Rix 123). And in passing he remarks that "Blake's writings show no tell-tale signs of the more distinctive traits of Moravian practice" (8), despite the fact that Blake's mother was, for a time before his birth, a Moravian.

For a digital agnostic like myself, the most wonderful "virtual" book on Blake recorded this year—indeed the only "virtual" book on Blake this year—is *Digital Designs on Blake*, ed. Ron Broglio (2005). Its "MOO Space" and "MOOs and Blake's Milton" are irresistible involuntary invitations to frivolity.<sup>3</sup>

Eugenie Freed's essay in *Women Reading William Blake*, ed. Helen Bruder, on "Blake's Golden Chapel" poem from the Note-

1. Records for, say, 1992-93 were published in *Blake* in the succeeding year, say 1994, and include newly noticed works published in previous years.

2. The books include reprints.

3. It's like Old McDonald's Farm, with "here a MOO, there a MOO, everywhere a MOO-MOO"—a cheap witticism debased to a footnote.



book, is very ingenious and rewarding. The serpent who forced open the doors of the chapel of gold and at the altar "Vomit[ed] his poison out / On the bread & on the wine" is taken to refer to the proposal that Swedenborg's newly founded New Jerusalem Church should have ordained priests. The vigor of Blake's response leaves little doubt as to which side he was on.

In the same collection appears Mary Lynn Johnson's learned essay on "Blake's Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels." Impressive biblical scholarship is brought to bear most fruitfully, particularly upon Blake's watercolor of "The Hymn of Christ and the Apostles."

A third very rewarding essay in the volume is Heather O'Donoghue's learned and persuasive "Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake's Prophetic Books," which shows how eighteenth-century "representations of valkyries and sibyls" reappear in Blake's work.

One of the most original and rewarding essays is Hisao Ishizuka's study of Blake and Enlightenment "fibre medicine,"<sup>4</sup> a worthy sequel to his analysis of Thel's "green sickness."<sup>5</sup> He demonstrates that in Blake's works fibres are the basic elements not only of the body but of life:<sup>6</sup> "Why wilt thou Examine every little fibre of my soul[?]" (*Vala* p. 4, l. 30, *Jerusalem* pl. 22, l. 20). There are "fibres of life" (*Jerusalem* pl. 90, l. 22), "fibres of love" (*Jerusalem* pl. 4, l. 8), and even "fibres of Brotherhood" (*Jerusalem* pl. 30, l. 18, pl. 88, l. 14). The fibrous basis of Blake's living universe derives from Enlightenment medicine characteristically extended by "a spiritualized trend of Swedenborg's idea of a divine organ" (87).

Karen Mulhallen's meticulously scholarly review in *Blake* of the Folio Society reproductions of Blake's watercolors for Young's *Night Thoughts* is an important independent contribution to scholarship. I had taken the Folio Society work to be a real facsimile of Blake's watercolors. However, Mulhallen compared the huge Folio Society volumes with Blake's 537 watercolors in the British Museum Department of Prints and Drawings, and her conclusions from the comparisons are very disconcerting. "I found remarkable variations as to accuracy of color in the Folio edition throughout the series. Some designs seem precise, others in coloring almost unrecognizable" (89).

The Department of Prints and Drawings reported to me that the British Museum itself had done the photography, but the Folio Society came in and checked proofs against the originals. Perhaps it is impossible to expect a check of every single page—certainly that was not done. ... Scene after scene, page after page, has erased pencil marks, figures, scenes, and pos-

tures. These are clear in the originals, but not always in the Folio edition, nor are they remarked upon in Hamlyn's commentary.

She also remarks that "the series ... contains a real portrait gallery of Blake's time, including Pitt and Fox, the king and the prince regent, and even Napoleon [and Blake himself]." I hope that we may see such methods and conclusions laid out at large in the near future.

The essays by Mark Crosby ("The sweetest spot on earth": Reconstructing Blake's Cottage at Felpham Sussex") and Angus Whitehead ("The Arlington Court Picture: A Surviving Example of William Blake's Framing Practice") in the *British Art Journal* are densely factual and rewarding.

The most lastingly valuable essay on Blake published in 2007 will prove to be Joseph Viscomi's "Blake's 'Annus Mirabilis': The Productions of 1795" in *Blake*, a sequel to his "Blake's Virtual Designs and Reconstruction of *The Song of Los*," *Romanticism on the Net* (2006). The essay is important because it deals with the fundamental units of Blake's art. In it he demonstrates, with characteristic Viscomian flair, that:

(1) *The Song of Los* pls. 3-4 and 6-7, bearing the text of the poem, are each etched on one piece of copper, wider than it is high and therefore unsuitable for book production. They were printed by masking half the plate at a time. The "virtual" reproduction of pls. 3-4 shows at the join a butterfly which is cut in half and therefore unidentifiable in the separate, masked prints. Apparently "Blake reconstructed the text plates to salvage an experiment about which he had changed his mind" (60). And he argues that the full-page designs of *The Song of Los* (pls. 1-2, 5, 8) are printed from millboard, not from copper as had previously been assumed.

(2) Tatham told Gilchrist that in his color prints Blake "painted roughly and quickly, so that no colour would have time to dry" (*BR*[2] 48). On the contrary, says Viscomi, "Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors" (61).

(3) The great color print of "God Judging Adam" is almost identical in size with "Satan Exulting over Eve" and "Elohim Creating Adam," suggesting "that one of these designs is on its recto and the other on a copper sheet acquired at the same time" (65).

(4) The plate sizes suggest that *The Book of Los* pls. 3-2/4-5 were etched on one side of a piece of copper and *The Book of Ahania* pls. 4-3/6-5 on another (69).

(5) The peculiar sizes of the small color print of "Pity" (*Butlin* #313),<sup>7</sup> the color print of "Albion Rose," and of *The Book of Ahania* and *The Book of Los* suggest that they are cut from

4. See Ishizuka, "Enlightening the Fibre-Woven Body," in Part VI, below.

5. Hisao Ishizuka, "Thel's 'Complaint': A Medical Reading of Blake's *The Book of Thel*," *Eibungaku Kenkyu Nihon Eibungakkai* 73 (1997): 245-63 <*Blake* (1998)>.

6. Probably "the first statement of the fibre theory" is in James Keill, *The Anatomy of the Humane Body Abridged* (1698): "all the Parts are made up of Threads, or Fibres" (Ishizuka [2006] 74).

7. Tatham says that the great color prints were transferred from "mill-board" or "paste-board" (*BR*[2] 48fn), but Viscomi argues (72) that "the faintly embossed lines in the horses' hind legs, tail, and front leg, and at the head of the supine figure" indicate that "small *Pity* is from a copper plate."



a single sheet of copper cut in four (69-70). Note that "each small plate has just one rounded corner" (71), whereas the vendor of the large sheet would normally have rounded each of the corners of the plates.

Viscomi's use of "probably" and "therefore" sometimes leads him to state his conclusions with a great deal more confidence than seems to me appropriate. For instance, he assumes that copperplates were sold in standard sizes in Blake's London, but the only persuasive evidence I have found for such standard sizes is from Holland in 1597. The fact that "Albion Rose" is printed from copper also used in *The Book of Ahania* (1795) and *The Book of Los* (1795) means, according to Viscomi, that the color prints of "Albion Rose" "could [not] have been printed in 1794" (75). However, Blake might well have printed "Albion Rose" in the year previous to *Ahania* and *Los*. And Viscomi believes that "Blake was very practical in his use of copper" (79), which is not my conclusion.

Another essay dealing with the basic materials of Blake's art is G. E. Bentley, Jr.'s "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates," *University of Toronto Quarterly* (2007), a sequel to his "[What is the Price of Experience?]: William Blake and the Economics of Illuminated Painting [i.e., Printing]" (1999). The essay is even more dense with hypotheses than Viscomi's "Annus Mirabilis." Much of the evidence itself is hypothetical, for no copperplate from Blake's published works in illuminated printing survives, and the chief survivors are the copperplates for Job (1826) and Dante (1826-27).

The copperplate maker punched on the back of the copperplate his name and address, making it unusable to all but Blake, who often etched on both sides of the copper. Perhaps the most surprising conclusions concern Blake's biblical temperas painted on copper and his great color prints. For the biblical temperas, we know that Blake was paid £1.1.0 each. However,

the costs for the copper on which some of them were painted were probably more than a guinea each. Not counting the cost of his painting materials, brushes, ink, etc, the cost of the copper for most of these Bible temperas was more than he received for them. Let us hope that the copper plates themselves were paid for by [their purchaser] Thomas Butts. (745-46)

The copperplate for Blake's enormous color print of "God Judging Adam" "would have weighed about 3.75 kilograms and cost new about £2.9.10" (747). He sold a copy of the print to Butts on 5 July 1805 for £1.1.0 (BR[2] 764), but the other two copies he printed were still in his possession when he died. Blake's use of copper seems at least occasionally to have been economically reckless.

Bentley's "Bibliomania: The Felicitous Infection and the Comforting Cure," *Papers of the Bibliographical Society of Canada*, is a good deal less solemn than "Heavy Metal," dealing with the joys of and antidote to the collector's mania. The Bentley collection of Blake and his contemporaries is a modest one. Bob Essick occasionally laments that his collection of Blake, certainly the most extensive and interesting in private hands,

is not even the best Blake collection in his neighborhood, being surpassed by that in the Huntington Library. The Bentley collection is but a small fraction of the importance of the Bibliotheca La Solana, but it is probably the best in Canada.

Tracy Chevalier's *Burning Bright* and Beryl Kingston's *Gates of Paradise* are novels set in Blake's circle which seriously and creditably attempt to maintain historical verisimilitude in a fictional context.

In the section here on Blake's circle, the unexpected multiplication of works on the egregious Lady Caroline Lamb and the determinedly eccentric Thomas Taylor the Platonist throws disappointingly little light upon William Blake, but does show disconcerting fashions in modern publishing.

The addenda to *Blake Records*, 2nd ed. (2004), mention Old Bailey records of William Blakes in London in the poet's time. However, probably none of these William Blakes is the poet or was known to the poet.

### Roads Not Taken

Blake the Soho nutcase we have heard of.<sup>8</sup> Indeed, Blake the tall pale dweller in a cell in Bedlam we have heard of.<sup>9</sup> Recently we have learned of the Blake who frightened his wife by his strange sexual demands.<sup>10</sup>

But so far as I know, we have not previously heard of Blake the yabbo, the lager lout, the back-alley bruiser who "frequently got into street-brawls."<sup>11</sup> The chief reason we have not previously heard of it is that there is no contemporary evidence for it at all. The only London street event in which he participated, according to contemporary evidence, is probably the Holy Thursday ceremony, with "the children walking two & two in red & blue & green."<sup>12</sup>

There are, it is true, two events first recorded long after Blake's death on unknown authority by Alexander Gilchrist (1863) and Algernon Charles Swinburne (1868) which may be the excuse for the reference to Blake as a street brawler. According to Gilchrist, in the Gordon riots of June 1780,

Blake long remembered an involuntary participation of his own. ... Suddenly, he encountered the advancing wave of triumphant Blackguardism, and was forced (for from such a great surging mob there is no disentanglement) to go along in the very front rank, and witness the storm and burning of the fortress-like prison [Newgate] ....<sup>13</sup>

8. Louise Jury, "Arts World Bows to Blake the 'Soho nutcase,'" *Independent on Sunday* [London] 17 Sept. 2000 <Blake (2002), Tate exhibition (2000-01) notices in Part IV>.

9. Anon., "Hôpital des fous à Londres," *Revue Britannique* (July 1833) <BB #958>.

10. See Colin Wilson under Schuchard in Part VI, below.

11. Richard Holmes, introduction to *Songs of Innocence and of Experience* (2007) vii; see Part I, Section A, below.

12. The episode with the soldier in Blake's garden in Felpham scarcely qualifies as street brawling. Morton Paley points out to me that in Blake's dispute about Astley's chained boy "blows were very nearly the consequence" (BR[2] 676).

13. BR(2) 22.



Notice Gilchrist's stress upon Blake's passivity, his "involuntary participation" and being "forced" to go along with the mob. This is scarcely street brawling.

According to Swinburne's unsupported testimony, once Blake saw a woman being "knocked about" in the street and

coming up in full swing of passion fell with such counter violence of reckless and raging rebuke upon the poor [*sic*] ruffian, that he recoiled and collapsed, with ineffectual cudgel; ... such Tartarean overflow of execration and oburgation had issued from the mouth of her champion.<sup>14</sup>

Notice that Blake never touched the poor ruffian. This scarcely justifies the claim that Blake "frequently got into street-brawls."

The flexibility and ingenuity of the critical imagination rarely fail to amaze me. How creative are the inventions which attempt to match the actions of the peaceable poet with those of his fiery creations.

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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, 2007) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-2007). Installments of "William Blake and His Circle" 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>15</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

14. BR(2) 43.

15. 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: American Blake Foundation, 1972); Volume 2: Plates Designed or Engraved by Blake 1774-1796 (Memphis: American Blake Foundation, 1979); volume 3 never appeared.

Part III: Commercial Book Engravings

Part IV: Catalogues and Bibliographies

Part V: Books Owned by William Blake the Poet

Part VI: Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted entirely to him are listed under the titles.

#### Division II: Blake's Circle<sup>16</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 Cromek, 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, 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.<sup>17</sup> 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>18</sup> and television broadcasts, calendars, conferences,<sup>19</sup> exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, lectures on audio cassettes,<sup>20</sup> lipstick, microforms, mosaic pavements, movies,<sup>21</sup> music, performances,<sup>22</sup> pillows, playing

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

17. *Blake Books* and *Blake Books Supplement* do not include reviews.

18. E.g., "The Divine Mr. Blake," CBC Radio 18 Nov. 2007—interviews with Susanne Sklar, Stephen Faulkner, Susan McCaslin, and G. E. Bentley, Jr.

19. E.g., Blake in Contexts: William Blake (1757-1827) His Life and Times. A conference at the Swedenborg Society (London), 2 Nov. 2007, says a publicity release.

20. E.g., G. E. Bentley, Jr., "[Blake the Man:] The Public and the Buried Life," cassette of a lecture delivered 14 Feb. 1986 at the University of California, Santa Cruz (in the Santa Cruz library).

21. E.g., *Blakeball* (1988), directed by Emily Hubley, Hubley Studios (Pyramid Film & Video, 1990)—according to WorldCat, it "explores the world of poet and painter William Blake using a baseball game's nine innings as a metaphor for the nine nights of Blake's poem" *Vala*.

22. E.g., *William Blake's Divine Humanity*, performances 20 Nov.-2 Dec. 2007 at New Players Theatre, Charing Cross, London, by the Theatre of Eternal Values; *Companion of Angels*, a new chamber oratorio in eight scenes based on the lives of William and Catherine Blake, composed by Rachel Stott, libretto constructed from the writings of William Blake and his contemporaries by Tom Lowenstein, performed 23 Nov. 2007 at St.



cards,<sup>23</sup> poems,<sup>24</sup> portraits of Blake,<sup>25</sup> postage stamps, postcards, posters, published scores, recorded readings and singings, rubber stamps, stained-glass windows, stickers, T-shirts, tattoos, tiles, video recordings, 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, (2) the publisher, and (3) other, perhaps disinterested, remarkers. *Wikipedia* has over 7,000,000 articles in perhaps 130 languages with a motto "the free encyclopedia that anyone can edit." 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. A Google search on 14 March 2007 for G. E. Bentley, Jr., brought up 11,400 unsorted entries, only a few of which (in the first hundred or so) were for G. E. Bentley, the father of the searchee, or for G. E. Bentley, the metallurgist.<sup>26</sup>

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 checklist for 2007 were *Annual Bibliography of English Language and Literature* for 2005 (2006), nos. 8360-99; ... for 2006 (2007), nos. 7554-96; *Book Review Digest* for 2005 (2006); *Book Review Index* 2006 cumulation (2006) and issues for 2007; *British Humanities Index* 2005 (2006) and current; *Canadian Book Review Annual* for 2000-04 and for 2005 (2006); *COPAC* (British and Irish academic and national research library catalogues)

online (3,754 entries for William Blake under author, 1,889 under "keyword" on 4 December 2007); *Dissertation Abstracts International* for 2004-07; *Global Books in Print*, or rather <<http://www.globalbooksinprint.com>>, containing "over 14.8 million English and Spanish language titles from 43 markets" (a successor to Bowker's *Books in Print* which apparently incorporates a number of local listings, including links to *WorldCat* and forthcoming books); *Guide to Indian Periodical Literature* 1964-2007; *Modern Language Association International Bibliography* of books and articles in the modern languages and literatures online (seen 23 January 2008); *WorldCat* online (10,172 entries on 4 December 2007); and the *Year's Work in English Studies* 85 (covering work published in 2004) (2006)—see Whittaker in Part VI. 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 Allison & Busby Ltd., Dr. E. B. Bentley, Continuum (publishers), Dr. Mark Crosby (for details of the newly discovered prints from the Small Book of Designs [B] exhibited at the Tate), Professor Robert N. Essick, Professor Michael Ferber, Dr. Francisco Gimeno Suances, Professor Alexander Gourelay, Marissa Grunes and Maria Rossi (Yale Center for British Art), Robin Hamlyn, Heather Howell, Dr. Mary Lynn Johnson, Sarah Jones at *Blake* (for extraordinarily meticulous editing), Marquette University Press, Jeffrey Mertz (for perennial gifts of reproductions of previously unseen [§] items), Professor Karen Mulhallen, Professor Lene Østermark-Johansen, Professor Morton D. Paley, Palgrave Macmillan, Penguin Books (agents in Canada for Thames & Hudson), Dr. Robert Rix, Professor Hikari Sato, Sterling Publishing, Professor W. H. Stevenson, Tate Publishing, and David Wilson (director of the Wordsworth Trust).

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

Research for "William Blake and His Circle, 2007" was carried out in the Huntington Library, the Bibliotheca La Solana, Komaba Library and General Library in the University of Tokyo, the University of Toronto Library, the Toronto Public Library, and the library of Victoria University in the University of Toronto.

## Symbols

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

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

## Abbreviations

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

James's Church, Piccadilly, 25 Nov. 2007 (five scene version) at the Fitzwilliam Museum, Cambridge, and 1 Dec. 2007 in Felpham; Double Bill: *Songs of Innocence and of Experience* read by Janet Whiteside and others (music by John Taverner and R. Vaughan Williams), and Elliot Hayes, *Blake*, with Peter Barnes as William Blake, performed at St. Michael's Church, Highgate, London, 24 Nov. 2007, and at St. John's Church, Waterloo, London, 28 Nov. 2007; music, readings, and history to celebrate Blake's birthday at St. Mary's Church, Battersea, 25 Nov. 2007; *William Blake: These Songs Are Not Mine*, performed by Paul O'Hanrahan, music by John Goudie, in Torriano Meeting House, London, 28 Nov. 2007, presented by Balloonatics Theatre Company, based on the life and work of William Blake, according to publicity releases.

23. E.g., the set of playing cards sold at the British Museum with reproductions of Blake's Shakespeare designs.

24. E.g., Adam Zagajewski, "Blake," tr. from Polish by Clare Cavanagh, *New Yorker* 13 Aug. 2007: 55.

25. E.g., a bust of Blake carved in apple wood, 23 cm. high, by Donald E. Boyd, offered at Ro Gallery (Long Island City, New York) auction, 14 April 2007, lot 2015 (\$350), and F. Bacon, "William Blake," color lithograph (1991) based on the life mask, artist's proof offered at Christie's (London), 19 Sept. 2007.

26. I fear that metallurgical confusion may be compounded with the publication of "Blake's Heavy Metal" in the *University of Toronto Quarterly*.



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)
DAI	<i>Dissertation Abstracts International</i> ; note that now DAI online offers access to the entire thesis.

## Division I: William Blake

### Part I: Blake's Writings

#### Section A: Original Editions, Facsimiles,<sup>27</sup> Reprints, and Translations

##### Collections of Originals of Blake's Writings Addenda

Anonymous	ILLUMINATED PRINTING: Small Book of Designs (B)— <i>Thel</i> pl. 7, <i>Urizen</i> pls. 7, 11-12, 17, 19, 23, <i>Marriage</i> pl. 16
Anonymous	ILLUMINATED PRINTING: <i>Visions</i> (N)
Essick, Robert N.	ILLUMINATED PRINTING: <i>Innocence</i> (Y) pls. 4-5, 9-10, 18
Kain, Connie, David, and Richard	MANUSCRIPT: "Tiriell Led by Hela"
Parker, Alan	ILLUMINATED PRINTING: <i>Innocence</i> (Y) pls. 12, 16-17 TYPE-PRINTED WORK: <i>Poetical Sketches</i> (E)

##### Collections Which Have Disposed of Originals of Blake's Writings Addenda

Edwards, James	TYPE-PRINTED WORK: <i>Poetical Sketches</i> (E)
Kain, Mrs. Louise Y.	MANUSCRIPT: "Tiriell Led by Hela"
Neuerburg family	ILLUMINATED PRINTING: <i>Innocence</i> (Y) pls. 4-5, 9-10, 12, 16-18; pls. 6-8, 11, 13-15 are apparently still in the family
WALLRAFF-RICHARTZ- MUSEUM (Cologne)	ILLUMINATED PRINTING: <i>Innocence</i> (Y), thought to be "on permanent deposit" in the Wallraf-Richartz-Museum, was partly sold—see Neuerburg family, above <sup>28</sup>
Whitney family	ILLUMINATED PRINTING: <i>Visions</i> (N)

27. 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.

28. I have had no reply to my letter of inquiry to the Wallraf-Richartz-Museum.

## Blake's Copperplates

By the end of his life, Blake had accumulated perhaps 113 kilograms of copperplates, most of it for works in illuminated printing.<sup>29</sup> At his death "a very great number of Copper Plates" passed to his widow Catherine, according to her protector and Blake's disciple Frederick Tatham,<sup>30</sup> and on her death in 1831 they passed, under uncertain authority, to Tatham, who printed copies of *America*, *Europe*, *Jerusalem*, and *Songs of Innocence and of Experience* on paper watermarked 1831 and 1832.<sup>31</sup> Later "all save these ten [copperplates]"<sup>32</sup> were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.<sup>33</sup> Electrotypes were made of the surviving *Songs* plates for printing in Gilchrist's *Life of William Blake*, "Pictor Ignotus" (1863), and then the original copperplates too disappeared. Today the only surviving copperplate for Blake's works in illuminated printing is a fragment from *America* pl. a, a rejected draft for pl. 5, which survives only because it was cut up and used for practice engraving under Blake's tutelage by his student and patron Thomas Butts, who preserved it accidentally in a secret drawer in an engraving desk.

##### Table of Copperplate Sizes Addenda

Joseph Viscomi points out that the color print of "God Judging Adam" (43.2 x 53.5 cm.), almost certainly printed from copper, is practically identical in size to Blake's color prints of "Satan Exulting over Eve" (43.2 x 53.4 cm.) and "Elohim Creating Adam" (43.1 x 53.6 cm.), suggesting "that one of these designs is on its recto and the other on a copper sheet acquired at the same time,"<sup>34</sup> though previously it has been assumed that the supports were millboard.

"God Judging Adam" (1795), color print  
43.2 x 53.5 cm.

"Satan Exulting over Eve" (1795), color print  
43.2 x 53.4 cm.

"Elohim Creating Adam" (1795), color print  
43.1 x 53.6 cm.

Small "Pity" (1795), color print  
19.75 cm. high at left, 19.5 cm. high at right,  
27.2 cm. wide at top, 27.4 cm. wide at bottom

29. See G. E. Bentley, Jr., "Blake's Heavy Metal," in Part VI, below.

30. BR(2) 688.

31. BB p. 73.

32. The ten copperplates consist of *Songs* pls. 3, (6, 43), 8, 16, 18, 24, (27, 33), (34, 47), (36, 46), (48, 53) (those in parentheses are back to back). Pl. 29, *Experience* title page, reproduced with the other plates in Gilchrist, is in fact a facsimile by William Muir.

33. Alexander Gilchrist, *Life of William Blake*, "Pictor Ignotus" (London: Macmillan, 1863) 1: 127; see also 2: 267.

34. Joseph Viscomi, "Blake's 'Annus Mirabilis': The Productions of 1795," *Blake* 41.2 (fall 2007): 65.



"Albion Rose" (1795)

For the copperplate from which "Albion Rose" may have been cut, see *The Book of Ahania*.

*All Religions are One* (?1788)

Edition

§"Le Romantisme révolutionnaire: Toutes les religions sont une." *Europe: Revue littéraire mensuelle* 82, no. 900 (2004): 57. In French.

*America* (1793)

Copy F

History: Reproduced in the William Blake Archive in 2007.

*The Book of Ahania* (1795)

According to Viscomi, Blake acquired a sheet of copper 39.4 x 54.4 cm. "This sheet was cut exactly in half and each half was cut in half, hence each of the four quarters has a side 27.2 cm. wide or high." On these quarter sheets Blake etched (1) *The Book of Los* (text pls. 2-5), (2) *The Book of Ahania* (text pls. 3-6), (3) "Albion Rose," and (4) the small "Pity,"<sup>35</sup> the last always previously assumed to be on millboard. (The prints from millboard sometimes, as in "Christ Appearing to the Apostles" and "The Night of Enitharmon's Joy," exhibit striations from the millboard, despite its sealing with glue size or gesso. The small "Pity" exhibits embossing characteristic of copper but not of millboard.) As *The Book of Ahania* and *The Book of Los* are both dated 1795 by Blake, the first state of "Albion Rose" is almost certainly also 1795, not 1794 as previously assumed.

Edition

\**The Book of Ahania*. ([1892]) <BB #15>

For Quaritch's business records of the edition, see February 2007 Charles Cox catalogue in Part IV, below.

*The Book of Los* (1795)

See *The Book of Ahania* for the copperplate from which *The Book of Los* plates were cut.

*The Book of Thel* (1789)

Copy H

History: Said to be reproduced (in black and white) in Jordi Doce's translation of *Tiriel, El libro de Thel* (2006)—see copy J, below.

Copy J

History: Probably the copy reproduced (in black and white) in Jordi Doce's translation of *Tiriel, El libro de Thel* (2006).

35. Viscomi, "Blake's 'Annus Mirabilis'" 69-71. The sizes are *The Book of Los* (19.6 x 27.2 cm.), *The Book of Ahania* (19.8 x 27.3 cm.), "Albion Rose" (27.2 cm. high at left, 27.3 cm. at right, 19.75 cm. wide at top, 19.95 cm. at bottom), and small "Pity" (19.75 cm. high at left, 19.5 cm. high at right, 27.2 cm. wide at top, 27.4 cm. wide at bottom).

Pl. 7

See Small Book of Designs (B).

*The First Book of Urizen* (1794)

Pls. 7, 11-12, 17, 19, 23

See Small Book of Designs (B).

Edition

§\**The Book of Urizen*. (Mineola: Dover Publications, 1997) <Blake (1998)> B. §(2007).

*An Island in the Moon* (?1784)

Editions

§*An Island in the Moon*. Illustrated by Nicholas Parry. (Market Drayton: Tern Press, 2007) 36 pp., 35 signed copies.

§*An Island in the Moon: Eine Insel im Mond*. Tr. Gernot Krämer and Jan Weinert. Mit Anmerkungen und einem Nachwort von Gernot Krämer sowie Illustrationen von Horst Hüssel. (Berlin: Matthes & Seitz, 2007) 8°, 126 pp.; ISBN: 9783882218992. In English and German.

*Jerusalem* (1804[-20?])

Copy E

History: The Folio Society edition (2007) is a facsimile of the Blake Trust facsimile (1991) of copy E.

Editions

\**Jerusalem: The Emanation of the Giant Albion*. Ed. Morton D. Paley. (1991, 1997) <BBS p. 88, Blake (1998)> D. §(London: Folio Society in association with the William Blake Trust "on the 250th anniversary year of Blake's birth," 2007) Blake's Illuminated Books volume 1.

The 2007 Folio Society edition is a facsimile of the Blake Trust facsimile of *Jerusalem* copy E. Nothing seems to have been added to the Folio Society printing.

Review

Deirdre Toomey, "Printed Perfect," *Yeats Annual* 14 (2001): 360-64 (with *Songs* [1991], *The Early Illuminated Books* [1993], *Milton* [etc.] [1993], *The Continental Prophecies* [1995], and *The Urizen Books* [1995]; the Blake Trust volumes are produced "to almost inconceivably high standards" [361]).

*William Blake's "Jerusalem" Explained: The First Full-Scale Line by Line Analysis*. Transcription and exegesis by D. Whitmarsh-Knight. Cambridge: William Blake Press, "Published 28th November 2007 in celebration of the 250th Anniversary of the birth of William Blake") 8°, 611 pp.; ISBN: 9781434821010.

It consists of intermingled text and explication (32-583) plus "Preface" (9-14), "Introduction" (15-31) about "Blake's Golden String," "Blake's Cosmology," and "The Emanative Principles," plus a "Conclusion" (584-611), concerning "Methodology," "The World of Ulro," "The World of Eden," "The World of Generation," and "The World of Beulah." The designs are neither reproduced nor discussed.



"My focus is the plot ... as a consciously crafted literary chronological sequence of events that connect all parts into a whole"; "Once the reader has grasped the 'game-rules' of his myth, Blake's work reads fluently and clearly" (10, 18).

#### Letters

Four letters to Ozias Humphry

History: Offered with the extra-illustrated set of *Nollekens* (no date or edition identified) expanded to 9 volumes with 450 portraits and 200 letters including 4 from Blake to Humphry, among the autographs of Joseph Mayer of Liverpool, after whose death it was sold at Sotheby's, 19 July 1887, lot 189;<sup>36</sup> these letters from Blake to Humphry are otherwise unknown and untraced.

N.d., recipient unknown

History: When the manuscript of "Thomas Dodd, Memorials of Engravers that have practised the Art in Great Britain from the Year 1550 to 1800" was offered with the mss. of Joseph Mayer in the Sotheby's catalogue of 21-25 July 1887, lot 730, it included "Letters or Signature by Bewick, Blake ... in 50 [quarto] portfolios"; untraced.<sup>37</sup>

#### *The Marriage of Heaven and Hell* ([?1790])

Pl. 16

See Small Book of Designs (B).

#### Editions

\**The Marriage of Heaven and Hell*. Ed. Geoffrey Keynes. (1975) <BBS p. 100>

#### Review

§*Times of India Magazine* 10 Oct. 1976: 6-8 (with *The Illuminated Blake*).

\**The Marriage of Heaven and Hell*. (Mineola: Dover Publications, 1994) <Blake (1995)> B. §(2007).

§\**Het huwelijk van hemel en hel*. Tr. Sylvia Koetsier. (Utrecht: Bijleveld, 2001) 23 cm., 191 pp.; ISBN: 9061319854. In Dutch.

#### *Poetical Sketches* (1783)

Copy E

History: Acquired from Pickering & Chatto catalogue no. 686 (1991), lot 164 <BBS p. 107> for \$170,000 by James Edwards of Potomac, who sold it for \$250,000 through John Windle in January 2007 to Alan Parker.

36. This is probably *not* the unbound copy of *Nollekens*, 2nd ed. (1829), in William Upcott's auction by Evans, 15-19 June 1846, lot 910, with a letter to J. T. Smith from William Twopenny about Blake's widow (see Appendix: Addenda and Corrigenda to *Blake Records*, entry for p. 490, below).

37. Dodd's "Memorials of Engravers" went to the British Library (Add. MSS. 33397, ff. 140-42), but the Blake ms. did not accompany it.

Copy Q

History: Reproduced in facsimile by Tate Publishing in 2007.

#### Editions

§*Poetical Sketches*. ([?Sydney:] Objective Systems Pty Ltd., 2006) available in 4 different print sizes, 8°, 80 pp.; ISBN: 1425084885.

\**Poetical Sketches*. Introduction by Robin Hamlyn. (London: Tate Publishing, 2007) 8°, xxi, 70 pp.; ISBN: 9781854377685.

Facsimile of copy Q; Robin Hamlyn, "William Blake: From *Sketches* to *Songs*" (vii-xxi).

#### Small Book of Designs (1796)

Copy A

British Museum, Department of Prints and Drawings

#### Table

Plate	Leaf size in cm.	Watermark	Printing color
<i>Thel</i> pl. 2 #	22.5 x 29.2	—	color printed
<i>Thel</i> pl. 4 #	19.0 x 26.0	—	color printed
<i>Thel</i> pl. 6 #	19.0 x 26.0	—	color printed
<i>Thel</i> pl. 7	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 1	16.6 x 26.1	—	color printed
<i>Urizen</i> pl. 2	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 3	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 5	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 7	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 8 #	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 10	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 11	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 17	19.0 x 26.0	1794   J W HATMAN	color printed
<i>Urizen</i> pl. 19	16.1 x 26.1	—	color printed
<i>Urizen</i> pl. 23	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 24 #	19.0 x 26.0	—	color printed
<i>Urizen</i> pl. 27 #	19.0 x 26.0	—	color printed
<i>Marriage</i> pl. 11	18.9 x 26.0	—	color printed
<i>Marriage</i> pl. 14	18.9 x 26.0	—	color printed
<i>Marriage</i> pl. 16	18.9 x 26.0	—	color printed
<i>Marriage</i> pl. 20	18.9 x 26.0	—	color printed
<i>Visions</i> pl. 3 #	19.0 x 26.0	—	color printed
<i>Visions</i> pl. 10	17.8 x 26.0	—	color printed

# Not in Small Book (B)

All are reproduced in Butlin, pls. 308-30.

Offset order	Orders British Museum accession no. <sup>38</sup>	Pencil no. on verso <sup>39</sup>
<i>Marriage</i> pl. 11	426	
? <i>Urizen</i> pl. 7	442	15a
? <i>Marriage</i> pl. 20	430	
<i>Urizen</i> pl. 17	427	8a
<i>Urizen</i> pl. 10	439	16a
? <i>Marriage</i> pl. 14	429	B9
? <i>Urizen</i> pl. 24	432	
<i>Thel</i> pl. 2	434	
? <i>Urizen</i> pl. 2	436	
<i>Urizen</i> pl. 19	438	
? <i>Visions</i> pl. 10	444	10a
	425 <i>Urizen</i> pl. 1	
	428 <i>Marriage</i> pl. 16	
	431 <i>Urizen</i> pl. 23	
	433 <i>Urizen</i> pl. 3	
	435 <i>Urizen</i> pl. 27	
	437 <i>Urizen</i> pl. 8	
	440 <i>Thel</i> pl. 6	
	441 <i>Visions</i> pl. 3	
	443 <i>Urizen</i> pl. 11	
	445 <i>Urizen</i> pl. 5	
	446 <i>Thel</i> pl. 7	
	447 <i>Thel</i> pl. 4	

The orders given by the offsets (copy A), the accession numbers (copy A), the pencil numbers (copy A), and the ink numbers (copy B) are quite irreconcilable one with another. Only the offsets in copy A and the ink numbers in copy B bear Blake's authority—*Urizen* pl. 10 comes before *Marriage* pl. 14 in the offsets in copy A, but the same plates are numbered 20 and 9 in copy B.

Binding: All these prints were stabbed together through three holes 7.2 and 8.8 cm. apart; the distance of the top hole from the top of the leaf varies from 2.2 cm. (*Urizen* pl. 8) to 4.3 cm. (*Urizen* pl. 10), suggesting either that the leaf size was variant when bound or that they have been trimmed since they were stabbed. They bear no Blake number or inscription.

38. The British Museum Department of Prints and Drawings accession numbers all begin with 1856-2-9.

39. Most versos are invisible because they are pasted down.

## Copy B

Plate	Collection	Table			Printing color
		Watermark	Leaf size in cm.		
<i>Thel</i> pl. 7	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Urizen</i> pl. 1	Keynes Trust	—	18.2 x 26.0		orangish brown
<i>Urizen</i> pl. 2	TATE	—	18.7 x 20.8		color printed
<i>Urizen</i> pl. 3 <sup>40</sup>	Keynes Trust	—	15.0 x 9.9		orangish brown
<i>Urizen</i> pl. 5	YALE	—	19.0 x 16.0		color printed
<i>Urizen</i> pl. 7	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Urizen</i> pl. 9 #	PRINCETON	invisible	15.6 x 20.7		color printed
<i>Urizen</i> pl. 10	YALE	—	19.0 x 16.0		color printed
<i>Urizen</i> pl. 11	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Urizen</i> pl. 12 #	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Urizen</i> pl. 17	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Urizen</i> pl. 19	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Urizen</i> pl. 22 #	Essick	1794	18.3 x 26.2		color printed
<i>Urizen</i> pl. 23	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Marriage</i> pl. 11	PRINCETON	invisible	17.9 x 12.9		color printed
<i>Marriage</i> pl. 14	LIBRARY OF CONGRESS	—	18.8 x 12.1		color printed
<i>Marriage</i> pl. 16	Anon.	??	c. 18.5 x 26.0 @		color printed
<i>Marriage</i> pl. 20	Essick		5.6 x 10.3 <sup>41</sup>		color printed
<i>Visions</i> pl. 10	Keynes Trust	—	18.4 x 27.0		color printed

# Not in copy A

@ The newly discovered prints are 18.2 to 18.7 x 25.0 to 26.7 cm.

*Urizen* pls. 1-3, 5, 9-10, 12, 22, *Marriage* pls. 11, 14, and *Visions* pl. 10 are reproduced in Butlin, pls. 350-60.

The fact that one plate is numbered "22" but that there are fewer prints traced suggests that prints are missing from copy B.

Ink no.	Plate	Inscription <sup>42</sup>
	<i>Urizen</i> pl. 1	"Which is the Way" "The Right or the Left"
	<i>Urizen</i> pl. 2	Teach these Souls to Fly
	<i>Urizen</i> pl. 3	O flames of furious desire
	<i>Urizen</i> pl. 5	The Book of my Remembrance
	<i>Urizen</i> pl. 12	"The floods overwhelmed me" <sup>43</sup>

40. Another copy of *Urizen* pl. 3 (Sendak Collection) was cut down to 9.9 x 6.1 cm., eliminating any framing lines, numbers, and inscriptions, if they existed.

41. The original size of *Marriage* pl. 20 is found by combining the present dimensions of the separated print leaf (18.9 x 13.0 cm.) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm.).

42. The inscriptions are in black ink in Blake's hand below the designs, except for those on *Urizen* pls. 3 (which is heavily trimmed) and 12 (see note 43); the *Urizen* pl. 3 and 12 (Morgan) inscriptions in a modern hand are on the verso, perhaps repeating those trimmed away.

43. BB associates the Morgan color-printed copy of *Urizen* pl. 12 (10.2 x 15.1 cm.), inscribed in old brown ink on the verso "I labour upwards into |



	Urizen pl. 22	"Frozen doors to mock" "The World: while they within torments up lock."
	Marriage pl. 11	"Death & Hell" "Teem with Life"
	Urizen pl. 7	"I sought a Pleasure & found Pain" "Unutterable"
9	Marriage pl. 14	"A Flaming Sword" "Revolving every way"
	Thel pl. 7	"Doth God take care of these"
	Urizen pl. 11	"To be human"
13	Urizen pl. 9	Eternally I labour on
	Marriage pl. 16	"Who shall set" "The Prisoners Free"
16	Marriage pl. 20	"O revolving serpent" "O the Ocean of Time & Space"
	Urizen pl. 17	"Vegetating in fibres of Blood"
	Urizen pl. 23	"Fearless tho in Pain I travel on"
20	Urizen pl. 10	"Does the Soul labour thus", "In Caverns of The Grave"
	Urizen pl. 19	"Is the Female death Become new Life"
22	Visions pl. 10	"Wait Sisters" "Tho all is Lost"

The positions of the plates without numbers here is almost entirely arbitrary, though I have tried to utilize the offset order of copy A.

Binding: Each print in copy B "is a repeated pull from the same coloring" as in copy A.<sup>44</sup>

Probably stabbed together through three holes 3.8 and 4.3 cm. apart (as in *Thel* pl. 7, *Urizen* pls. 2, 5, 7, 10-11, 17, 19, 22-23, and *Marriage* pls. 11, 16) but now disbound. There are three or four framing lines round *Thel* pl. 7, *Urizen* pls. 1-3, 5, 7, 9-11, 12 (two lines), 17, 19, 22 (one line), 23, *Marriage* pls. 14, 16, 20 (two lines), and *Visions* pl. 10, and the surviving numbers are in the top right corners in black ink.

History: Copy B was almost certainly created about 1796—the *Urizen* title page is here dated "1796", though the etched date was "1794"—at the same time as copy A, but with the addition of three or four framing lines, numbers, and inscriptions on each print; Robert N. Essick, "Blake in the Marketplace,

futurity | Blake", with Small Book (B), but the copy of *Urizen* pl. 12 in the newly discovered suite of Small Book (B) prints is a more likely candidate, since it is numbered with other prints almost certainly from Small Book (B). The inscription on the newly discovered copy of *Urizen* pl. 12, however, is in pencil in a non-Blakean nineteenth-century hand.

44. Martin Butlin, "A New Color Print from the Small Book of Designs," *Blake* 26.1 (summer 1992): 19. Viscomi, *Blake and the Idea of the Book* (1993) 376, dates them all to 1796.

2007," *Blake* 41.4 (spring 2008): 142, speculates that "Blake may have begun, c. 1818 or later, to assemble two sets of A *Small Book of Designs*" (copies B and C) "using illuminated-book illustrations color printed c. 1794-96"—*Urizen* pls. 9, 12 (Morgan), 22, which are not in copy A, "have thinner color printing, but more extensive hand coloring, than their companions"; at Blake's death in 1827, the collection was inherited by his wife Catherine; at her death in 1831 they were acquired by Frederick Tatham, who wrote "This Coloured print by W<sup>m</sup> Blake | was given to me by his Widow | Frederick Tatham | Sculptor" on the versos of *Thel* pl. 7, *Urizen* pls. 1, 7, 11-12, 19, 23, and *Marriage* pl. 16, and sold the prints piecemeal.<sup>45</sup>

#### Newly Discovered Prints

*Thel* pl. 7, *Urizen* pls. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16 History: Acquired at a furniture auction (?in London) "many years ago" by an anonymous collector who took them to the Victoria and Albert Museum, where they were identified,<sup>46</sup> and offered them at an [unidentified] auction in 2007.<sup>47</sup>

There are pencil numbers 1, 4-10 in the bottom right corners of *Urizen* pl. 19, *Marriage* pl. 16, *Thel* pl. 7, *Urizen* pls. 11, 23, 17, 7, and 12. This suggests that the group once had ten prints, two of which, numbered 2-3, are now missing.

The subsequent histories of the other copy B prints may be gleaned from *BB*, *BBS*, and *Blake*, as follows:

*Urizen* pl. 1: *BB* pp. 182-83, *BBS* p. 75, *Blake* (1997) p. 124

*Urizen* pl. 2: *BB* p. 183

*Urizen* pl. 3: *BB* p. 183, *BBS* p. 76

*Urizen* pls. 5, 10: *BB* pp. 183-84

*Urizen* pl. 9: *BB* p. 184

*Urizen* pl. 12 (Morgan): *BB* p. 184, *BBS* p. 76

*Urizen* pl. 22: *BB* p. 184, *BBS* p. 76, *Blake* (1996) p. 136

*Marriage* pl. 11: *BB* p. 302

*Marriage* pl. 14: *BB* p. 302

*Marriage* pl. 20: *BBS* pp. 99-100, *Blake* (1996) pp. 138-39

*Visions* pl. 10: *BB* p. 478, *BBS* p. 146

#### The Song of Los (1795)

According to Viscomi, "Blake's 'Annus Mirabilis': The Productions of 1795," *Blake* 41.2 (fall 2007): 78-81, the full-page designs in *The Song of Los* (pls. 1-2, 5, 8) were color printed from millboard, as may be seen in the striations on pl. 8 (copy B), and not from copper, as had always previously been assumed (e.g., *BB* p. 70). Therefore the entries for *The Song of Los* pls. 1-2, 5, 8 on *BB* p. 70 should be omitted.

45. *BBS* p. 108 suggests that Small Book (B) may be the "prints" referred to in the letter of 15 Aug. 1797 from James Curry in Kettering (near Northampton) to Ozias Humphry (who owned Small Book [A]). However, the clear association of many of the prints with Tatham and Blake's other disciples suggests that the Curry prints are not Small Book (B).

46. Robert N. Essick, "Blake in the Marketplace, 2007," *Blake* 41.4 (spring 2008): 141.

47. Anon., "Long-Lost Blake Watercolours Shown for First Time," Tate exhibition (2007-08) notices in Part IV, below.



Songs of Experience (1794)

Edition

§\*Songs of Experience [Z]: Facsimile Reproduction with Twenty-Six Plates in Full Color. (1984); ISBN: 0486246361 <BBS p. 134> B. §(1985) C. §(1997) D. §(2007).

Also published with the Dover Favorite Works of William Blake ([?1997]) <Blake (1998)>.

Songs of Innocence (1789)

Order of the Plates<sup>48</sup>

Copy

R/Y	R	Y-Y	R-R	R-R	R-R
Plates	2 [3]	4-18	19-20 [21, 53]	22-25 [54]	26-27
Nos.	1 [2]	3-17	18-19 [20-21]	22-25 [26]	27-28

Table

Copy	Prints	No. of leaves	Watermark	Blake nos.	Leaf size in cm.	Printing color
# R/Y	2, 4-20, 22-27	24	BUTTA[NSHAW] (4, 7, 16-17)	1, 3-19, 22-25, 27-28	14.5 x 20.9 (2) 14.5 x 20.3 (4) 14.0 x 20.3 (5) <sup>49</sup> 13.5 to 15.0 x 20.0 to 21.2	pale brown (2, 4-7, 10, 12-14, 16-17) reddish brown
R	2, 19-20, 22-27	9			14.3 x 20.8 (9)	(8-9, 15)
Fitzwilliam					14.2 x 20.7 (10)	bluish gray
Y <sup>1</sup>	4-5, 9-10, 18	5			15.0 x 21.4 (12)	(11, 18)
Essick					14.9 x 20.8 (16)	blue
Y <sup>2</sup>	12, 16-17	3			14.4 x 20.9 (17)	(19-20, 24)
Parker					13.6 x 20.1 (18)	
Y <sup>3</sup>	6-8, 11, 13-15	7			14.5 x 20.9	
Neuerburg					(19-20, 22-27) <sup>50</sup>	

# Watercolored by Blake or his wife

Coloring:

Pls. 4-5, 9, 12, 17-18 have liquified gold.

Pl. 10: The boy on the left has darker skin than the other boy. The bottom 0.7 cm. is uncolored—in later copies it is colored to represent earth or water.

Copy R/Y

Essick, "Blake in the Marketplace, 2007," *Blake* 41.4 (spring 2008): 143, suggests that the prints were printed in different colors and colored and collated (and numbered) at several different periods. The pale-brown prints, some watermarked

48. The plates are now loose, and some are missing, but the order is established by Blake's numbers. The plate following pl. 20 ("Night" pl. 1) must be pl. 21 ("Night" pl. 2) numbered 20. The plates following pls. 21 and 25 are probably pls. 53 and 54 (as in *Innocence* [S] and *Songs* [S] on paper watermarked 1808), numbered 21 and 26.

49. Pl. 5 has a deckle edge at the bottom. According to the 2007 catalogue, the deckle edges are "above and below" on pl. 5 and "below" on pl. 18. Deckle edges appear on the margins of the original uncut sheet of paper, and no sheet was manufactured only 20.3 cm. high, as in pl. 5.

50. Pls. 20 and 23 are smaller than the others. Presumably the different sizes are to be explained at least in part by the need to trim them after they were scorched in a bonfire in the 1890s.

BUTTANSHAW,<sup>51</sup> were printed about 1802. The reddish-brown and blue prints were printed somewhat later, perhaps at the same time (?1807) as the blue plates in *America* (M) and *Jerusalem* proofs. Blake numbered the plates 1-28 in black ink at the top right corners in the order of *Innocence* (S) and *Songs* (S), which are on paper watermarked 1808 (printing dated 1811 by Viscomi), and stabbed them in the left margin through three holes 2.6 and 3.5 cm. apart. The (hypothetical) presence in *Innocence* (R/Y) of pls. 53-54, which Blake moved to *Experience* in late copies, suggests that *Innocence* (R/Y) was collated before this transfer took place in 1818 (*Songs* [T<sup>2</sup>, U]). Pls. 34-36, not found in *Innocence* (R/Y), appear in early copies of *Innocence* but later were placed in *Experience*. The liquified gold in *Innocence* (R/Y) implies a late date for some of the coloring, as in *Innocence* (S) and *Songs* (S).

In the 1890s the volume was damaged in a bonfire,<sup>52</sup> the leaves were removed and some were trimmed (pl. 18 partially through the stab holes). Pls. 3, 21, 53-54 were lost, probably through fire damage. The remaining leaves were hinged at the corners of the versos (leaving pastemarks on the versos of pls. 10, 12, 18) "into a 4to volume, green straight-grained morocco—gilt" (1952 catalogue). By 1952 the leaves were separated into 9 leaves (pls. 2, 19-20, 22-27, here called copy R) and 15 leaves (pls. 4-18, here called copy Y). After 1952 Geoffrey Keynes had the leaves of copy R matted and bound. In April and May 1962 the margins of copy Y were cleaned by Mrs. Kastner of Wolfenbuttel (according to letters kept with the prints).

History: Copy R/Y was acquired by Baron Dimsdale;<sup>53</sup> the leaves were "rescued by their owner from a bonfire"<sup>54</sup> "in the 1890s";<sup>55</sup> at some time thereafter the 24 surviving leaves were separated into copy R (pls. 2, 19-20, 22-27) and copy Y (pls. 4-18).

Copy R

History: Sold by Major T. E. Dimsdale at Sotheby's, 24 Nov. 1952, lot 99, for £240 to Armstrong; acquired by Geoffrey Keynes, who lent it to exhibitions in the British Museum

51. Blake used paper marked BUTTANSHAW about 1801-08:

BUTTANSHAW	<i>Innocence</i> (Y), drawings (1806-08)
BUTTANSHAW   1799	drawing (1802)
BUTTANSHAW   18[ ]	letter of 19 Oct. 1801
BUTTANSHAW   180[ ]	<i>Innocence</i> (O)
BUTTANSHAW   1802	<i>Songs</i> (P, Q), dated by Viscomi to 1802

52. According to the 1952 catalogue, in copy R "some leaves [are] stained by fire."

53. The family tradition reported in the 1952 catalogue said the purchaser was the first Baron Dimsdale (1712-1800), but, as the volume seems to have been produced c. 1802-11, the purchaser was more probably his son.

54. According to Geoffrey Keynes and Edwin Wolf 2nd, *William Blake's Illuminated Books: A Census* (1953).

55. According to Geoffrey Keynes, *Bibliotheca Bibliographica: A Catalogue of the Library Formed by Geoffrey Keynes* (1964).



(1957), nos. 32 2-4, 6-7, 33 2-6, and (anonymously) the National Library of Scotland (1969), no. 28, the Whitworth Art Gallery (1969), no. 3, described it in his catalogue (1964), no. 508, and bequeathed it to the Fitzwilliam Museum <BBS p. 120>.

#### Copy Y

History: Sold by "a gentleman" at Sotheby's, 12 March 1962, lot 151, for £1,000 to Fairbrother (i.e., the dealer Nicolas Rauch of Geneva)<sup>56</sup> apparently for Dr. Walter Neuerburg, who acquired it in March 1962, blind-stamped each print at the lower right with the collection mark of his father, Heinrich Neuerburg (d. 1956),<sup>57</sup> and "placed it on permanent deposit in 1978 [according to Detlef Dörrbecker] in the Wallraf-Richartz-Museum, Cologne" <BBS p. 120>; by 2007 copy Y was divided into eight prints with pls. 4-5, 9-10, 12, 16-18 (here called Y<sup>1-2</sup>), and seven prints with pls. 6-8, 11, 13-15 (here called Y<sup>3</sup>).

#### Copy Y<sup>1-2</sup>

History: The Neuerburg family sold pls. 4-5, 9-10, 12, 16-18 at Sotheby's (New York), 1 Nov. 2007, lots 16-21, to Robert N. Essick (pls. 4-5, 9-10, 18, copy Y<sup>1</sup>) and Alan Parker (pls. 12, 16-17, copy Y<sup>2</sup>).

#### Copy Y<sup>3</sup>

History: According to Essick, the Neuerburg family reclaimed copy Y about 2004-05 and sold pls. 4-5, 9-10, 12, 16-18 at Sotheby's on 1 Nov. 2007, but in Dec. 2007 the "owners," plural, "had no plans to sell the remaining seven plates."

#### *Songs of Innocence and of Experience* (1794)

##### Copy A

History: Reproduced in 2007 in the William Blake Archive.

##### Copy B

History: Reproduced in 2007 in the William Blake Archive, the first time in color.

##### Copy T

History: Reproduced in 2007 in the William Blake Archive.

##### Copy W

History: The facsimile of copy W in the Blake Trust edition, ed. Andrew Lincoln (1991) <BBS p. 136>, was reproduced in smaller size in the Tate edition (2007).

56. Rauch's sale records were not preserved after his death by his successor, André Cottet.

57. Frits Lugt, *Les Marques de Collections de Dessins et d'Estampes: Supplément* (The Hague: Martinus Nijhoff, 1956) 190 #1344a, cited by Essick, "Blake in the Marketplace, 2007," the source of much of the information here about copy Y.

#### Editions

\**Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience* [U]. (1893) <BB #173>

For Quaritch's business records of the edition, see February 2007 Charles Cox catalogue in Part IV, below.

\**Songs of Innocence and of Experience*. Ed. Andrew Lincoln. (1991) <BBS p. 136>

This facsimile of copy W was in turn reproduced in facsimile in far smaller leaf size in the edition of 2007.

#### Review

Deirdre Toomey (see *Jerusalem*, above).

§\**Songs of Innocence and of Experience*. Introduction by Richard Holmes. (London: Tate Publishing, in association with the William Blake Trust, 2007) 12°; ISBN: 9781854377296.

A facsimile (each plate facing a transcription by Andrew Lincoln), much reduced in leaf size, of the Blake Trust facsimile (1991) of copy W. "Introduction" (v-xv) says that Blake "frequently got into street-brawls" and that the *Songs* have "a quality of philosophic epic" (vii, xiv).

§*Songs of Innocence and of Experience*. (N.p.: Filiquarian Publishing LLC, 2007); ISBN: 9781599868448.

#### *Tiriel* (?1789)

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

"Tiriel Led by Hela," not sold at the Sotheby's auction of 23 Nov. 2006, lot 192, is owned by Connie, David, and Richard Kain, heirs of Mrs. Louise Y. Kain.<sup>58</sup>

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

##### Edition

§"Blake's 'The Four Zoas' Fetishized: An Experimental Hypertext." Ed. F. William Ruegg. <<http://www.lcc.gatech.edu/~broglie/eromantic/fetishized.html>>.

A curious version of the manuscript.

#### *Visions of the Daughters of Albion* (1793)

##### Copy N

History: Sold by the Whitney family through Sotheby's (New York) "for something over \$2 million" to an anonymous collection.<sup>59</sup>

#### Section B: Collections and Selections

§*A tapasztalás dalai: Versei és írásai*. Tr. Mihály Babits [1883-1941]. ([Szentendre:] Interpopulart, 1993) 20 cm., ii, 78 pp.; ISBN: 9638069457. In Hungarian.

58. Essick, "Blake in the Marketplace, 2007" 141.

59. Essick, "Blake in the Marketplace, 2007" 140.



\**Blake's Poetry and Designs: Authoritative Texts, Illuminations in Color and Monochrome, Related Prose, Criticism.* Ed. Mary Lynn Johnson and John E. Grant. ([1980]) Norton Critical Edition <BBS p. 149> B. *Blake's Poetry and Designs: Illuminated Works, Other Writings, Criticism.* Ed. Mary Lynn Johnson and John E. Grant. 2nd ed. (New York: W. W. Norton & Company, [2007, copyright 2008]) tall 8°, xxvi, 628 pp., 102 reproductions (16 in color); ISBN: 9780393924985.

The contents of the first edition are listed in BBS pp. 149-50; the second edition contains "Preface to the Second Edition" (xi-xii), "Introduction" (xiii-xv), "Key Terms" (xxv-xxvi), "Illuminated Works" (1-352), "Other Writings" (353-493), "Criticism": "Comments by Contemporaries" (497-517, as in 1980 but omitting Lamb and adding Robert Hunt, "From Mr. Blake's Exhibition (1809)" <BB #1911> [497-98]) and "Twentieth- and Twenty-First-Century Perspectives" (519-98, Frye and Nurmi continued from 1980, Bloom's *Visionary Company* replaced by his *Blake's Apocalypse* <BB #1227> [590-91], and Hagstrum, Price, Erdman, Rose, T. S. Eliot, Gleckner, and Tayler replaced by excerpts from Allen Ginsberg, *Paris Review* [1966] <BB #1391> [519-23]; W. J. T. Mitchell, "Dangerous Blake" <BBS p. 650> [536-41]; Joseph Viscomi, "[Blake's Relief Etching Process: A Simplified Account]" "condensed and adapted from *The Art of William Blake's Illuminated Prints*" [Manchester Etching Workshop, 1983] <BBS p. 669> [541-46]; Stephen C. Behrendt, "Something in My Eye: Irritants in Blake's Illuminated Texts," *Blake in the Nineties*, ed. Clark and Worrall <Blake (2000)> [547-54]; Alicia Ostriker, "Desire Gratified and Ungratified: William Blake and Sexuality" <BBS p. 394> [560-71]; Nelson Hilton, *Literal Imagination* <BBS p. 507> [571-73]; Jon Mee, *Dangerous Enthusiasm* <BBS p. 571> [574-76]; Saree Makdisi, *William Blake and the Impossible History of the 1790s* <Blake (2004)> [576-83]; Julia Wright, *Blake, Nationalism, and the Politics of Alienation* <Blake (2005)> [583-86]; Morris Eaves, "The Title-Page of *The Book of Urizen*," *William Blake: Essays in Honour of Sir Geoffrey Keynes*, ed. Paley and Phillips <BB #A2350> [586-90]; and V. A. De Luca, "A Wall of Words: The Sublime as Text" <BBS p. 509> [591-98]), "Textual Technicalities" (599-602), "William Blake's Life and Times: A Chronology" (603-10), "Selected Bibliography" (611-16), plus maps at front and back of "Blake's Britain," "The Holy Land," and "Blake's London."

The second edition is thoroughly revised both in text and apparatus. This is an admirable edition.

\**The Complete Illuminated Books.* With an introduction by David Bindman. (2000) <Blake (2001)> B. §(New York: Thames & Hudson, 2001) paperback C. (2005); ISBN: 9780500282458 (paperback distributed in Canada by Penguin).

\**The Continental Prophecies.* Ed. D. W. Dörrbecker. (1995) <Blake (1996)>

Review

Deirdre Toomey (see *Jerusalem* in Part I, Section A, above).

\**The Early Illuminated Books.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. (1993) <Blake (1994)>

Review

Deirdre Toomey (see *Jerusalem* in Part I, Section A, above).

§*The Four Zoas* [Nights 1-2 only]. ([?Sydney:] Objective Systems Pty Ltd., 2006) available in 7 different print sizes, 69 pp.; ISBN: 1425083021.

§*The Healing Power of Blake: A Distillation.* Ed. John Diamond, MD. (1998, 1999) <Blake (2000)> C. §(Square One Publishers, 2007).

§*Die Hochzeit von Himmel und Hölle [und] Ausgewählte Dichtungen.* (Erfstadt: Area Verlag, 2005) 8°, 192 pp.; ISBN: 3899964292. In German. <Blake (2007)> §, listed as a translation of *Marriage* only>

*The Marriage of Heaven and Hell*, "Auguries of Innocence," *The Book of Thel*, *Visions of the Daughters of Albion*, *America*, *The Book of Los*, *The Book of Urizen*, *The Book of Ahania*, *Europe*, and selections from *The Four Zoas* entitled "Los und Enitharmon," *Marriage* tr. Lillian Schacherl (see *Marriage*, ed. Geoffrey Keynes, German tr. by Lillian Schacherl [1975] <BBS p. 100>), the rest reprinted from *William Blake: Ausgewählte Dichtungen*, tr. Adolf Knoblauch (1907) <BB #361>.

\**The Illuminated Blake.* Commentary by David V. Erdman. (1974, 1992) <BB #A261, BBS p. 157> C. §(Mineola: Dover Publications, 2007); ISBN: 9780486272344.

Review

§*Times of India Magazine* 10 Oct. 1976: 6-8 (with *Marriage* [1975]).

\**Milton a Poem* [etc.]. Ed. Robert N. Essick and Joseph Viscomi. (1993) <Blake (1994)>

Review

Deirdre Toomey (see *Jerusalem* in Part I, Section A, above).

§*Night.* (Vienna: [?Wolfgang Buchta,] 1999) 16 pp., 35 cm.

According to the colophon it consists of "6 unique color lithographs and handwritten text by W. Buchta. 13 copies."

\**Poems.* Selected and introduced by Patti Smith. (London: Vintage Books, 2007) 8°, xiii, 173 pp.; ISBN: 9780099511632.

"Introduction" (xi-xiii): "He is a messenger and a god himself." The text of the *Poems* includes letters.

\**The Poems of William Blake.* Ed. W. H. Stevenson. (1971, 1972) <BB #296A-B> C. *Blake: The Complete Poems.* (1989) <BBS p. 149> D. 3rd ed. (Harlow [England]: Pearson Education Limited, 2007) Longman Annotated English Poets, 8°, xxv, 929 pp., 24 reproductions (including 3 on the covers); ISBN: 9781405832809.



The third edition contains John Barnard and Paul Hammond, "Note by the General Editors" (x-xi), "Preface" (xiii-xvi), "Chronological Table of the Life and Work of William Blake" (xvii-xxiii), "Appendix: Doubtful and Spurious Attributions" (914-15) ("To the Nightingale" and "The Felpham Rummer"), indices of "Titles and First Lines" (916-26), of "Notes and Relevant Passages" (927-28), and of "Prose Quotations" (929). The "Poems" include *The Marriage of Heaven and Hell* and, for the first time, *There is No Natural Religion* and *All Religions are One*.

The text is still modernized, and poems after 1807 have been rearranged. "The heart and lungs of the edition ... are ... the headnotes [which] have been largely rewritten ... [and] the footnotes [which] ... have been scoured and revised" (xiv). The headnotes and footnotes are admirable: humane, learned, crucially informative.

§*Poetic Genius*. Ed. Steve Ricketts. (Guelph: Rickman Press, 2004) 8°, 66 pp.; ISBN: 9780973174779.

A selection of Blake's lyrics, from the *Songs* (not a book about Blake as in <Blake (2007)>).

§*\*Selected Poems*. ([?Boston:] Adamant Media Corporation, 2000) Elibron Classics series, 4°, 151 pp.; ISBN: 9780543895066.

§*Selected Poems*. ([?Sydney:] Objective Systems Pty Ltd., 2006) available in 6 different print sizes, 8°, 150 pp.; ISBN: 1425055370.

§*Songs of Innocence and of Experience and The Book of Thel*. (Teddington: Echo Library [print on demand], 2006) 8°, 53 pp.; ISBN: 9781847020215 and 9781406825343 (large print, 84 pp.).

This is distinct from the work with the same title published by Dodo Press (2005), 45 pp., and a different ISBN <Blake (2007)>.

\**Tiriel, El libro de Thel*. Edición crítica de Jordi Doce. (Santa Cruz de Tenerife: Artemisa Ediciones, 2006) Clásica 2, 8°, 160 pp., 18 black-and-white plates including all 9 known designs for *Tiriel* and *Thel* (H [i.e., J?]); ISBN: 8496374394.

Doce, "En los valles de har" (7-29); text in English and Spanish on facing pages of *Tiriel* (42-83) and *Thel* (111-29); "Notas" (105-10, 149-55).

#### Reviews

§Jaime Siles, "Imagen y visión," *ABCD las artes y las letras* 25 March 2006 (in Spanish).

§Luis Muñoz, "Blake, al comienzo," *La Nueva España* 29 June 2006 (in Spanish).

\**The Urizen Books*. Ed. David Worrall. (1995) <Blake (1996)>

#### Review

Deirdre Toomey (see *Jerusalem* in Part I, Section A, above).

§*Versei*. Tr. Mihály Babits, Gábor Devecseri et al. (Budapest: Európa, 1977) 18 cm., 375 pp.; ISBN: 9630712512. In Hungarian.

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

In 2007, the Archive added reproductions of *America* (F), *Songs of Innocence and of Experience* (A, B, and T), copy B for the first time in color, plus Young, *Night Thoughts* (1797), colored copy I (Huntington) and an uncolored copy, and Blake's watercolors for Milton's *Comus* (Thomas-Huntington and Butts-Boston Museum of Fine Arts sets).

\**William Blake: Poetry for Young People*. Ed. John Maynard. Illustrations by Alessandra Cimattoribus. (New York: Sterling Publishing Co., 2007) 4°, 48 pp.; ISBN: 9780806936475.

"Introduction" (4-9). The illustrations would give the heeby-jeebies to the children I know. The poems include head-notes and helpful annotations such as "Tyger—tiger" and "groand—groaned."

\**The Works of William Blake, Poetic, Symbolic, and Critical*. Ed. Edwin John Ellis and William Butler Yeats. (1893) <BB #369>

For Quaritch's business records of the edition, see February 2007 Charles Cox catalogue in Part IV, below.

## Part II: Reproductions of Drawings and Paintings

### Section A: Illustrations of Individual Authors

BLAIR, Robert, *The Grave* (1805)

"The Day of Judgment," not sold at the 2 May 2006 Sotheby's sale, was seen on the wall of Sam Fogg's book and antique shop, 15d Clifford Street, London, but was, according to Fogg, "not presently for sale."

Five watercolors are still unsold with Libby Howie and her backers: "Whilst Surfeited upon Thy Damask Cheek," "The Descent of Man into the Vale of Death," "The Gambols of Ghosts," "The Counsellor, King ...," and "The Death of the Good Old Man," not priced but vendible.<sup>60</sup>

BUNYAN, John, *Pilgrim's Progress* (1824-27)

#### Edition

\**The Pilgrim's Progress*. Ed. G. B. Harrison. (1941) <BB #377> B. §(Norwalk: Easton Press, 2007).

The 2007 edition is a debased reproduction of that of 1941.

GRAY, Thomas, *Poems* (1797-98)

\**Blake's Water-Colours for the Poems of Thomas Gray*. (Mineola: Dover Publications, 2000) <Blake (2001)> B. §(2007); ISBN: 9780486409443.

60. Essick, "Blake in the Marketplace, 2007" 140.



MILTON, John, *Comus* (1801, c. 1815)

The Thomas–Huntington and Butts–Boston Museum of Fine Arts sets were reproduced in the William Blake Archive in 2007.

YOUNG, Edward, *Night Thoughts* (1795–97)

Edition

Young, Edward. *Night Thoughts: The Poem Illustrated with Water Colours by William Blake*. (Folio Society, 2005) <Blake (2006)>

Review

Karen Mulhallen (see Blake 41.2 in Part VI, below).

### Section B: Collections and Selections

\**Drawings of William Blake: Ninety-Two Pencil Studies*. Ed. Geoffrey Keynes. (1970) <BB #405> B. §(Mineola: Dover Publications, 2007); ISBN: 9780486223032.

### Part III: Commercial Book Engravings

ADAMS, Michael, *New Royal Geographical Magazine* (1793, 1794)

1793 New Locations: British Library, Dalhousie, Union Theological Seminary.

BIBLE

*Illustrations of the Book of Job* (1826)

Edition

\**Blake's Illustrations for the Book of Job*. (Mineola: Dover Publications, 1995) <Blake (1996)> B. §(2007); ISBN: 9780486287652.

BLAIR, Robert, *The Grave* (1808, etc.)

Edition

§*The Grave a Poem by Robert Blair Illustrated by William Blake*. ([?Tokyo,] 2000) small 4°, 112 pp.; ISBN: 4657001027.

Japanese translation of Blair's text with reproductions of the 13 prints in the 1808 edition.

BÜRGER, Gottfried Augustus, *Leonora* (1796)

Edition

§Bürger, Gottfried Augustus. *Leonora 1796 Translated by J. T. Stanley*. A reproduction of the 1796 edition with Blake's illustrations. Introduction by J. W. [Jonathan Wordsworth]. (Otley: Woodstock Books, 2000) 4°, [1–5], xi, 12 pp.; ISBN: 1854772325.

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

Edition

§J. H. Füssli "Lectures on Painting": *Das Modell der Antike und die moderne Nachahmung*. Ed. Gisela Bungarten. 2 vols. (Berlin: Gebr. Mann, 2005) Berliner Schriften zur Kunst.

The text is in English, the notes in German. It was originally a Berlin dissertation.

HAYLEY, William, *Ballads* (1805)

Edition

§Hayley, William. *Ballads Founded on Anecdotes of Animals*. (Teddington: Echo Library [print on demand], 2007) 80 pp.; ISBN: 9781406817553.

*Remember Me!* (1824, 1825)

New Location: Victoria University in the University of Toronto (formerly an Essick copy).

STEDMAN, John Gabriel, *Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam* (1796, 1806, 1813)

1796 New Location: Sveriges [Swedish] Nationalbibliothek.

VARLEY, John, *Zodiacal Physiognomy* (1828)

New Location: Victoria University in the University of Toronto.<sup>61</sup>

YOUNG, Edward, *Night Thoughts* (1797)

Colored Copies

Copy I

History: It was reproduced in the William Blake Archive in 2007.

Copy Y

History: The watercolored leaves are reproduced in color by the National Gallery of Victoria online.

### Appendix: Books Improbably Alleged to Have Blake Engravings

Anon., *Biographical Sketches of Eminent British Characters* (1813)

§Anon. *Biographical Sketches of Eminent British Characters: Containing the Life and Character, Labors and Actions of Several British Worthies, Now Published for the Instruction and Entertainment of Youth*. (London: Printed and Sold by W. Darton, Jun., 58, Holborn Hill, 1813) Price Six Pence, 58 pp.

The copy in the Victoria and Albert Museum is inscribed "Rebekah Ivory, May 3rd 1814" and in pencil on the upper paste-down: "These admirable 'Heads' were engraved by W. Blake."

### Part IV: Catalogues and Bibliographies

1933 JANUARY

§*A Miscellany of Rare Books ... and an Original Drawing by William Blake to Illustrate "Paradise Lost."* (London, 1933). William H. Robinson Catalogue 42.

The drawing is "Satan, Sin and Death: Satan Comes to the Gates of Hell," Butlin #530.

61. Bought from John Windle, October 2007.



1964

Geoffrey Keynes. *A Study of the Illuminated Books of William Blake: Poet, Printer, Prophet*. (1964) <BB #688>

Review

§*Theosophist* [Madras] 89.8 (May 1968): 128-29.

1980

§*From Blake to Miró: Fine Prints by Nineteenth and Twentieth Century European and British Masters*. (London: William Weston Gallery, [1980]) Weston Catalogue no. 3, 44 pp.

The catalogue includes prices.

1994 16 JULY-16 AUGUST

§\*Robin Hamlyn. *William Blake: Art and Revolution*. Exhibition at the Tate Gallery, 16 July-16 August 1994. 8 pp.

2000 9 NOVEMBER-2001 11 FEBRUARY; 27 MARCH-24 JUNE

\**William Blake*. (2000) <Blake (2001)>

Reviews, Notices, etc.

Frank Kermode, "At Tate Britain," *London Review of Books* 14 Dec. 2000 <[http://www.lrb.co.uk/v22/n24/kerm01\\_.html](http://www.lrb.co.uk/v22/n24/kerm01_.html)>.

§C. Pickstone, "William Blake: Impression Spectacular Bodies," *Month* 33.12 (2000): 497-98 (review of the Tate exhibition and of Spectacular Bodies at the Hayward Gallery).

Paul Kingsnorth, "Worth Seeing: William Blake Exhibition at Tate Gallery," *Ecologist* Feb. 2001, online.

Anon., *Blake vs. Glaxo Smith Kline* (11 Feb. 2001) (a leaflet [seen online] given out at a demonstration on the last day of the Blake exhibition at the Tate protesting the neglect by the pharmaceutical company, the sponsor of the exhibition, of Africans with AIDS).

§Hilton Kramer, "A Mystery and Genius: Blake's a Conundrum," *New York Observer* 15 April 2001 <<http://www.observer.com/node/44287>>.

2004 1 JULY-14 AUGUST

§[Christopher Bucklow and William Blake.] *I Will Save Your Life*. ([London: Rifle-maker, 2004.]) 1 folded sheet 58 x 77 cm.

"Published on the occasion of an exhibition held at Rifle-maker, London, July 1-Aug. 14 2004."

2006 15 FEBRUARY-1 MAY

\*Martin Myrone. *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*. (2006) <Blake (2007)>

Reviews

Audrey Niffenegger, "Creatures of the Night: As Tate Britain's major spring exhibition Gothic Nightmares opens this month, Audrey Niffenegger succumbs to the dark seductions of Blake and Fuseli," *Guardian* [London] 4 Feb. 2006 <<http://arts.guardian.co.uk/features/story/0,,1701788,00.html>>.

Jackie Wullschlager, "Dawn of Our Violent Dreams," *Financial Times* 17 Feb. 2006: 11.

§Tom Lubbock, "The Body Abominable," *Independent* [London] 20 Feb. 2006: 46-47.

2006 2 MAY

\**William Blake: Designs for Blair's Grave*. (2006) <Blake (2007)>

Review, Notice, etc.

Anon., "Auction to Split Up Rare Set of Blake Watercolors," *ArtInfo* 16 Feb. 2006, online (four brief paragraphs from the story by Carol Vogel, "Art Experts Protest Sale ...," *New York Times* 16 Feb. 2006 <Blake (2007)>).

2006 30 OCTOBER-15 DECEMBER

[Robert C. Brandeis.] *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University*. (2006) <Blake (2007)>

Review

C. S. Matheson (see *Blake* 41.3 in Part VI, below).

2007 11 JANUARY-21 MARCH

*William Blake: Under the Influence*. Exposition at the British Library 11 January to 21 March 2007.

According to an electronic press release, it "features unique items lent or donated by writers and artists who have been inspired in some way by Blake's life and work, including Tracy Chevalier, Philip Pullman and Patti Smith."

Reviews

§\*Michael Glover, "Angels and Demons," *Independent* [London] 12 Jan. 2007: 2-4.

§*Rare Book Review* Feb.-March 2007.

2007 FEBRUARY

§Charles Cox. Catalogue 54. (February 2007).

Lot 199 is "Bernard Quaritch's Wholesale Stock. Annual Results," a folio ledger of business records with "the statistics on William Blake's *Book of Ahania* (1895) [William Griggs's facsimile ([1892])], *Songs of Innocence* [and of *Experience*, ed. E. J. Ellis] (Quaritch, 1893) and the three-volume *Works* of 1893 edited by Yeats and Ellis (small and large paper)."

2007 31 MARCH-10 JUNE

\*Simon Martin, Martin Butlin, and Robert Meyrick. *Poets in the Landscape: The Romantic Spirit in British Art*. (Chichester: Pallant House Gallery, 2007) 20 Blake reproductions.

The volume was "published on the occasion of the exhibition ... [in] Pallant House Gallery, Chichester 31 March-10 June 2007."

The sections relevant to Blake are:

Simon Martin. "Everything except the Poetry: William Hayley and Romantic Patronage 1775-1805." 17-25, 115-16.

Martin Butlin. "The Pastoral Vision: Blake, Palmer and the Ancients 1805-1850." 41-45, 116-17.

Review

§Charles Darwent, *Independent on Sunday* [London] 15 April 2007: 15.

2007 7 APRIL-2008 6 APRIL

\*David Bindman. *Mind-Forg'd Manacles: William Blake and*



*Slavery*. With an essay by Darryl Pinckney. With 66 illustrations. (London: British Museum/Hayward Gallery Publishing, 2007) square 8", 147 pp.; ISBN: 9781853322594.

An exhibition at Ferens Art Gallery, Hull (7 April-20 May 2007), Burrell Collection, Glasgow (3 November 2007-6 January 2008), and Whitworth Art Gallery, Manchester (26 January-6 April 2008).

It consists of 77 [not 66] illustrations, plus:  
Ralph Rugoff and Roger Malbert. "Foreword." 7-9.  
David Bindman. "Mind-Forg'd Manacles: William Blake and Slavery." 10-21.  
Darryl Pinckney. "In My Original Free African State." 22-28.  
Anon. "William Blake's Printing Technique." 44.  
Anon. "William Blake Biography." 146.  
Anon. "Glossary." 147.

#### 2007 30 APRIL-21 OCTOBER

§Blake, Slavery and the Radical Mind. Exhibition at Tate Britain 30 April-21 October 2007.

##### Reviews

\*Sara Allen, "Blake, Slavery and the Radical Mind at Tate Britain," *24 Hour Museum News* 5 Aug. 2007, online.

\*Hew Lewis-Jones, "Mind in Chains: Two exhibitions devoted to Blake and slavery reveal an artist of baffling ambiguities as well as savage power," *Apollo* Nov. 2007, online.

#### 2007 11 JULY-DECEMBER

§Matthew Hargraves. *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art*. Introduction by Scott Wilcox. (New Haven: Yale University Press, 2007) 4", 223 pp.; ISBN: 9780300116588.

Catalogue of an exhibition at the Virginia Museum of Fine Arts (Richmond), 11 July-30 September 2007, and at the State Hermitage Museum (St. Petersburg), October-December 2007. An \*essay on Blake is on 68-77, and the exhibition includes works by Palmer (178-81).

#### 2007 15 AUGUST-18 NOVEMBER

\*David Bindman, Stephen Hebron, and Michael O'Neill. *Dante Rediscovered: From Blake to Rodin*. (Grasmere: Wordsworth Trust, 2007) 4", xii, 259 pp.; ISBN: 9781905256228 (case bound) and 9781905256235 (softbound).

David Bindman. "Nature worse than Chaos': Blake's Dante." 31-38 of "Artists Discover Dante."

A very impressive catalogue and exhibition, including Blake reproductions as figs. 4, 10-17, 21, 28, 30, 32, catalogue nos. 17, 23, 30, 36, 38-39, 43-44, 46-47, 49, 51-52, 55, 58, 61-64, 67-68, and Fuseli and Flaxman.

##### Reviews, Notices, etc.

\*[David Bindman and Stephen Hebron,] *Dante Rediscovered: From Blake to Rodin* (Grasmere: Wordsworth Trust, 2007) oblong 4", 24 unnumbered pp. plus covers; no ISBN ("This booklet accompanies the exhibition *Dante Rediscovered*").

A. N. Wilson, "Dante Inspired a Wealth of Genius," *Tele-*

*graph* [London] 19 Nov. 2007 <<http://www.telegraph.co.uk/opinion/main.jhtml?xml=/opinion/2007/11/19/do1905.xml>>.

#### 2007 1-2 NOVEMBER

*Prints*. 1-2 November 2007. (New York: Sotheby's, 2007).

The Neuerburg family offered *Songs of Innocence* (Y<sup>1-2</sup>):

\*16. "Introduction" (pl. 4); estimate \$3,000-\$5,000 (sold for \$28,000 to John Windle for Robert N. Essick).

\*17. "The Shepherd" (pl. 5); estimate \$35,000-\$45,000 (sold for \$109,000 to John Windle for Robert N. Essick).

\*18. "The Little Black Boy" (pls. 9-10); estimate \$45,000-\$65,000 (sold for \$193,000 to John Windle for Robert N. Essick).

\*19. "The Chimney Sweeper" (pl. 12); estimate \$3,000-\$5,000 (sold for \$73,000 to Alan Parker).

\*20. "The Divine Image" (pl. 18); estimate \$5,000-\$10,000 (sold for \$121,000 to John Windle for Robert N. Essick).

\*21. "A Cradle Song" (pls. 16-17); estimate \$10,000-\$15,000 (sold for \$115,000 to Alan Parker).<sup>62</sup>

All reproduced in color. According to *BBS* p. 120, Walter Neuerburg placed *Innocence* (Y), consisting of pls. 4-18, "on permanent deposit in 1978 in the Wallraf-Richartz-Museum, Cologne"; the ownership and location of the seven leaves (Y<sup>3</sup>) with pls. 6-8, 11, 13-15 are not alluded to in the Sotheby's catalogue.

#### 2007 3 NOVEMBER-2008 1 JUNE

§William Blake: "I still go on / Till the Heavens and Earth are gone." Exhibition at Tate Britain 3 November 2007 to 1 June 2008.

The exhibition focuses upon eight newly discovered color prints from *Thel*, *The Marriage of Heaven and Hell* (apparently including pl. 16), and *Urizen* (including pl. 23), together with 13 new lines accompanying the prints.

##### Reviews, Notices, etc.

Vanessa Thorpe, "Fresh Finds Unveil Blake's Mystic World: Tate Britain showcases eight lost watercolours with handwritten texts by the visionary poet," *Guardian* [London] 11 Nov. 2007 <<http://www.guardian.co.uk/uk/2007/nov/11/artnews.poetry>> (about the Tate exhibition of the newly discovered prints [not watercolors] for Small Book of Designs [B], each with "startling" verse).

Anon., "Long-Lost Blake Watercolours Shown for First Time," *CBC News* 12 Nov. 2007 <<http://www.cbc.ca/arts/artdesign/story/2007/11/12/blake-watercolours-tate.html>>.

#### 2007 20-30 NOVEMBER

§Innocence and Experience 2007. Southbank Mosaics (73 Waterloo Road, London) Exhibition at Waterloo Gallery 20-30 November 2007.

62. Prices and buyers derive from Essick, "Blake in the Marketplace, 2007" 140, 142, 145-46. The underbidder for the Essick lots was Parker and for the Parker lots Essick.



According to a publicity release, it was an exhibition of "translations of William Blake's Lambeth work ... [?as mosaics] made by [37] artists and volunteers for installation in Centaur Street." Apparently there was no catalogue.

2007 NOVEMBER–2008 FEBRUARY

\*William Blake at 250. An Exhibition from November 2007 to February 2008 [in the] University of Iowa Libraries. 8°; a 2-leaf description of the exhibition.

"Exhibit Planning: Mary Lynn Johnson, John Grant, Eric Gidal, Judith Pascoe, Greg Prickman." The exhibits are facsimiles plus "Commercial Engravings and Book Illustrations."

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

§Ackland, Michael. "Breeding 'Reptiles of the Mind': Blake's Dialectics of Vision and [Christina] Stead's Critique of Polity in *The Man Who Loved Children*." *Studies in the Novel* 38 (2006): 234-49.

§Ackroyd, Peter. "The London That Became Jerusalem." *Times* [London] 3 March 2007: 6.

§Adams, Will W. "Love, Open Awareness, and Authenticity: A Conversation with William Blake and D. W. Winnicott." *Journal of Humanistic Psychology* 46.1 (2006): 9-35.

§Adams, Will W. "William Blake's Integral Psychology: Reading Blake and Ken Wilber Together." *Journal of Transpersonal Psychology* 38.1 (2006): 55-72.

§Allison, Robert J. "William Blake, Illustrations for *Narrative, of a Five Years' Expedition* ... by John Gabriel Stedman." Part 3: Related Documents, of his edition of Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (New York: Palgrave Macmillan, 2007).

\*Altizer, Thomas J. J. *The New Apocalypse: The Radical Christian Vision of William Blake*. (1967, 2000) <BB #807, Blake (2004)>

Review

§Jennifer G. Jesse, *Journal of Religion* 81 (2001): 700.

Ankarsjö, Magnus. *William Blake and Gender*. (2006) <Blake (2007)>

Reviews

\*Eugenie R. Freed (see *Blake Journal*, below).

G. A. Rosso (see *Blake* 41.3, below).

\*Anon. "Blake [bleyk], William." *Türk ansiklopedisi* (Ankara: Milli Eğitim Basımevi, 1955) 7: 102-03. In Turkish.

\*Anon. "Blake (Guillermo)." *Enciclopedia universal ilustrada europeo-americana* (Barcelona: Hijos de J. Espasa, [c. 1920]) 8: 1058-59. In Spanish.

\*Anon. "Blake, William." *Enciclopedia europea* ([Milan: Aldo Garzanti, 1976) 2: 388. In Italian.

\*Anon. "Blake, William." *Magyar nagylexikon* (Budapest, 1995) 4: 130-31. In Hungarian.

\*Anon. "Blake, William." *Meyers enzyklopädisches Lexikon* (Mannheim: Bibliographisches Institut, Lexikonverlag, 1972) 4: 292-93. In German.

\*Anon. "Blake, William." *La Piccola Treccani: dizionario enciclopedico* (Rome: Istituto della Enciclopedia italiana fondata da Giovanni Treccani, 1995) 2: 232. In Italian.

§Anon. "Felpham Set to Raise a Toast to Famous Resident." *Bognor Observer* 22 Nov. 2007.

Anon. "Intelligence in Literature and the Arts and Sciences." *New Monthly Magazine* 2 (1814 [1 Jan. 1815]): 537.

"Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. [sic] Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor."<sup>63</sup>

This is the earliest puff for Flaxman's *Hesiod* (1817); the others are all in 1817—*Literary Panorama*, *Edinburgh Review*, and *New Monthly Magazine*—and all misidentify the engraver as "J. Blake." The first payment to Blake for his engravings was in September 1814, but Flaxman's contract with Longman was not signed until 24 February 1816 (BR[2] 771-72).

Anon. "Lodge's Portraits and Memoirs. Further Notice." *Times* [London] 3 Jan. 1829: 4, col. A.

A review of Edmund Lodge, *Portraits of Illustrious Personages of Great Britain* (London: William Smith, 1828) goes out of its way to describe Blake's Visionary Heads as a "delusion" but "of no kin to madness."

The review was first reported by Keri Davies (see *Blake* 41.1, below).

\*Anon. *The University of York The Centre for Eighteenth Century Studies Presents An Evening with William Blake with Tracy Chevalier (author of Girl with a Pearl Earring) and A Musical Performance of Blake's Works, 8:00 pm, Tuesday 31st July 2007. Venue: Bootham School, York. (York, 2007) 8°, 28 pp.*

A program including "Blake Texts" (4-18) and "Notes on Tracy Chevalier and Michael Phillips" (19) and on "Composers and Performers" (20-27).

Anon. "Visions of Blake, the Artist." *Times* [London] 27 Jan. 1830: 3, col. E.

Quotation from Cunningham's life of Blake, §37, about Blake's Visionary Heads of William Wallace and Edward I.

63. See Morton D. Paley, "Mr. J. Blake," *Blake* 40.4, below.



The review was first reported by Angus Whitehead (see *Blake* 41.1, below).

Ansari, A. A. *Arrows of Intellect*. (1965) <BB #1085>

Reviews

§*Calcutta Review* ns 1.2 (Oct.-Dec. 1965): 362-64.

§*Indian Journal of English Studies* [Mumbai] 8 (1967): 139-41.

§Ansari, A. A. "Blake's America." *Aligarh Critical Miscellany* 10.1 (1997): 33-43.

§Araki, Tomotsugu. "Tsugi no ippo—Blake no energy ni kansura 'gainen shi' note [The Next Step—A Note on the "Conceptual History" of Energy in Blake]." *Metropolitan* no. 51 (2006): 37-58. In Japanese.

§Aryan, Subhashini. "Blake, Dante and Others." *Thought* [India] 25.15 (12 April 1975): 16-18.

\*Ault, Donald A. *Visionary Physics: Blake's Response to Newton*. (1974) <BB #B1098> B. §*Visionary Physics and Other Essays*. (Barrytown: Barrytown, Ltd./Station Hill Press, 2002); ISBN: 1581770871.

§Banerjee, Benoy Kumar. "William Blake's Songs and the Vedanta." *Bulletin of the Ramakrishna Mission Institute of Culture* [Kolkata] 52.9 (Sept. 2001): 359-62.

§Barnes, Jonathan. *The Somnambulist*. (London: Orion, 2007); ISBN: 9780575079410 (hardback) and 9780575079427 (paperback).

Fantasy fiction with a plot to recreate Blake's prophecies and destroy the British empire.

Barr, Mark Lyle. "In Search of Justice: Blake, Coleridge, and the Romantic Conflict between Legal and Literary Discourse." *DAI* 65 (2004): 2997A. Vanderbilt PhD, 2004. 205 pp.

Basu, Asoke. "Blake's Truth." *Prabuddha Bharata* [Kolkata] 110.6 (June 2005): 338-39.

About the nature of God.

§Baulch, David M. "Time, Narrative, and the Multiverse: Post-Newtonian Narrative in Borges's *The Garden of the Forking Paths* and Blake's *Vala* or *The Four Zoas*." *Comparatist* 27 (2003): 56-78.

§Beck, M. "William Blake and Psycho-Biological Integration." *Psychoanalytic Review* 66.2 (summer 1979): 245-51.

\*Bedard, Michael. *William Blake: The Gates of Paradise*. (2006) <Blake (2007)>

Review

\*Elizabeth B. Bentley (see *Blake* 41.2, below).

Beer, John. "Blake's Fear of Non-Entity." *Romantic Consciousness: Blake to Mary Shelley*. (2003) <Blake (2004, 2005)>

Review

§Kai Merten, *European Romantic Review* 18 (2007): 663-68.

Beer, John. *Blake's Humanism*. (1968) <BB #1143>

An electronic version was available in 2007 at <<http://www.humanities-ebooks.co.uk/>>.

\*Bentley, G. E., Jr. "Bibliomania: The Felicitous Infection and the Comforting Cure." *Papers of the Bibliographical Society of Canada: Cahiers de la société bibliographique du Canada* 45.1 (spring 2007): 7-41.

"For fifty-six years ... I acquired books, prints, and drawings by William Blake and his friends" (7), an infection which was cured by giving them to the library of Victoria University in the University of Toronto.

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

Review

Jason Whittaker, *Year's Work in English Studies* 85 (covering work published in 2004) (2006): 613.

\*Bentley, G. E., Jr. "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates." *University of Toronto Quarterly* 76.2 (spring 2007): 714-70.

Ten tables of tentative data lead to the "stupendous simplification" of Bentley's Theory of Engraving:  $E=MG^2$ —Engraving equals Money times Genius<sup>2</sup>.

The essay is a sequel to "[']What is the Price of Experience?[']: William Blake and the Economics of Illuminated Painting [i.e., Printing]," *University of Toronto Quarterly* 68.2 (spring 1999): 617-41 <Blake (2000)>.

\*Bentley, G. E., Jr. "Blake, William." *Encyclopædia Britannica Online*. (2007?; discovered 3 March 2008) 19 pp., 51,409 words. <<http://search.eb.com/eb/article-9015583>>.

\*Bentley, G. E., Jr. *The Stranger from Paradise: A Biography of William Blake*. (2001) <Blake (2002)>

Review

Stephen C. Behrendt, *University of Toronto Quarterly* 72.1 (winter 2002-03): 405-06 (this is a "remarkable biography," "meticulously documented" and "richly enhanced" with almost 200 reproductions, which "engages readers directly with the artist ... in a way that virtually no previous biographical study has done").

§Besson, Françoise. "Outline for a Commentary on William Blake's 'Introduction' to *Songs of Innocence*." 176-77 of *An Introduction to Poetry in English*, ed. Éric Doumerc and Wendy Harding (Toulouse: Presses Universitaires du Mirail, 2007).



§Bhattacharjya, Subhrenda. "Impact of Indian Philosophy on William Blake." *Bulletin of the Ramakrishna Mission Institute of Culture* [Kolkata] 57.8 (Aug. 2006): 361-63.

§Biet, J. "Leven en Werk van William Blake (1757-1827)." In *Programma AMUZ (Augustinus Muziekcentrum)*, ed. R. Steins (Antwerp: Grafisch centrum van de stad Antwerpen, 2006). In Dutch.

§Blackwell, J. C. "William Blake: The Philosophy of East and West." *Bulletin of the Ramakrishna Mission Institute of Culture* [Kolkata] 24.1 (Jan. 1973): 5-12.

*Blake/An Illustrated Quarterly*  
Volume 40, number 4 (spring 2007)

\*Robert N. Essick. "Blake in the Marketplace, 2006." 116-46. (The magisterial survey includes addenda to his *The Separate Plates of William Blake: A Catalogue* [1983] and *William Blake's Commercial Book Illustrations* [1991] [146].)

J. B. Mertz. "Gilbert Dyer: An Early Blake Vendor?" 147-49. (Gilbert Dyer [b. 1776], the son of the active Exeter bookseller Gilbert Dyer [1743-Oct. 1820], is probably the vendor in April 1821 of *Marriage* [B] and "Accusers" [B].)<sup>64</sup>

Review

G. E. Bentley, Jr. Marsha Keith Schuchard, *Why Mrs Blake Cried* (2006). 150-51. ("All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated.")

Minute Particular

Morton D. Paley. "Mr. J. Blake." 151. (According to the *New Monthly Magazine* for 1 Jan. 1815, 537, "Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. [sic] Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor.")

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G. E. Bentley, Jr., with the assistance of Hikari Sato for Japanese publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2006." 4-43. (There were "a remarkable number of worthy essays," particularly those by Keri Davies, Jon Mee, and Joseph Viscomi [7]. There is an "Appendix: Addenda to *Blake Records*, 2nd ed. (2004)" [39-41].)

Review

Magnus Ankarsjö. Blake Society Annual Lecture, 28 November 2006: Patti Smith at St. James's Church, Piccadilly, London. 44-45. (She "has taken the anecdotes of Blake's life to heart.")

64. George Dyer had been suggested in *BB* p. 298 and *BR*(2) 378fn, and Gilbert Dyer in *BR*(2) 344fn.

Minute Particulars

Keri Davies. "Blake in the *Times Digital Archive*." 45-46. (A *Times* review on 3 Jan. 1829 of Edmund Lodge's *Portraits of Illustrious Personages of Great Britain* [1828] digresses to discuss the "exalted imagination" of "the late Mr. Blake, the engraver" and his "interviews with his distinguished buried [i.e., dead] acquaintance.")

Angus Whitehead. "'Visions of Blake, the Artist': An Early Reference to William Blake in the *Times*." 46-47. (A review in the *Times* on 27 Jan. 1830 of Cunningham's *Lives* quotes from his life of Blake, ¶37, about Blake's Visionary Heads of William Wallace and Edward I.)

*Blake/An Illustrated Quarterly*  
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\*Joseph Viscomi. "Blake's 'Annus Mirabilis': The Productions of 1795." 52-83. (A major essay, especially about the "sequencing" and supports of the color prints of 1795. The 49 reproductions include all of *The Song of Los* [B]. "An online version of this article, with six more illustrations [nos. 4, 7, 18, 25, 32, 35], all illustrations in color, and a slightly longer first section, is available ... at <<http://www.blakequarterly.org>>." The essay is a sequel to his "Blake's Virtual Designs and Reconstruction of *The Song of Los*," *Romanticism on the Net* 41-42 [2006] <*Blake* (2007)>. According to a corrigendum in *Blake* 41.3 [see below], the plate identified as *The Song of Los* [C] pl. 3 should be identified as *The Song of Los* [E] pl. 7.)

Reviews

\*Karen Mulhallen. Young, *Night Thoughts* [facsimile], commentary by Robin Hamlyn (Folio Society, 2005). 84-91. (A major review, with original identifications of portraits in the drawings. "We can actually climb into these drawings for the first time, and it is a profound experience." However, there are "remarkable variations as to accuracy of color in the Folio [Society] edition throughout the series. [In some reproductions, the] coloring [is] almost unrecognizable," particularly with respect to "greenishness," and there are omissions of many significant details. "Hamlyn's commentary is a major contribution to Blake scholarship" [85, 89, 90].)

\*Elizabeth B. Bentley. Michael Bedard, *William Blake: The Gates of Paradise* (2006). 91. ("I recommend this book to adolescents and to anyone teaching them ....")

Minute Particular

\*M. Crosby. "The Sketch on the Verso of Blake's Self-Portrait: An Identification." 92-95. (The very rough lines on the verso of Essick's self-portrait of Blake seem to represent the colonnade of Hayley's Turret House, which "reinforces Essick's dating of the self-portrait to the period Blake was resident in Felpham ..." [1800-03] [95].)

Newsletter

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



Justin Van Kleeck. "A Bibliography for the Study of VALA/ The Four Zoas." 100-24. ("This bibliography is also online in an expanded version—including reviews, which have been omitted from the print version ...—at the journal's web site <<http://www.blakequarterly.org>>, where it will be updated yearly.")

#### Reviews

Michael Ferber. Jennifer Davis Michael, *Blake and the City* (2006). 125-26.

Wayne C. Ripley. Jeremy Tambling, *Blake's Night Thoughts* (2005). 127-29. ("Tambling moves stylistically in rhapsodic prose from one association to another.")

Jennifer Davis Michael. Jason Allen Snart, *The Torn Book: Un-Reading William Blake's Marginalia* (2006). 129-31.

C. S. Matheson. [Robert C. Brandeis,] *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University, Victoria University Library, Toronto* (2006). 131-33. ("The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration.")

G. A. Rosso. Magnus Ankarsjö, *William Blake and Gender* (2006). 133-35. (A "well-meaning book," though "Ankarsjö ... tends to misread and take things out of context"; "his study appears somewhat reductive in the light of resurgent feminist scholarship.")

#### Minute Particular

Morton D. Paley. "The Last Judgment by 'B. Blake.'" 135. (In the 1808 Royal Academy catalogue, "The Last Judgment" is identified as being by the landscape artist "B. Blake" of 37 Broad Street, Soho, rather than by the poet-engraver William Blake of 17 South Molton Street.)

#### Corrigendum

Joseph Viscomi. 135. (In his "Blake's 'Annus Mirabilis'" [*Blake* 41.2], the plate identified as *The Song of Los* [C] pl. 3 should be identified as *The Song of Los* [E] pl. 7.)

#### Blake Journal

Journal of the Blake Society at St. James's

Number 10 ([copyright 2006, received 2007])

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

Jim McCord. "At the Gates of Death." 25. (A poem.)

Morton D. Paley. "'Two Congenial Beings from Another Sphere': Blake and Coleridge." 26-45. (A rewarding Blake Society lecture.)

Jim McCord. "No Bonnet Rouge." 46-47. (A poem.)

\*Andrew Solomon. "Mental Fight." 48-64. ("Blake's myth ... can, if we use it rightly, lead us to a new state of inner peace. That is my own experience" [53].)

Jim McCord. "Visiting the Linnells." 65-66. (A poem.)

\*Rumyana Hristova. "Blake, Dante, and the Bogomils: Two Short Papers with an Introduction." 67-85. (The two parts of the essay are "the influence of ancient unofficial religious doctrines on William Blake's art and writings" [70-77] and "the serpent as a symbol in the context of William Blake's oeuvre and the teaching of the Bogomils" [79-83]. Bogomilism is a tenth-century Bulgarian Gnostic heresy whose descendants are alleged to include Albigenians, Waldensians, Lollards, Templars, Rosicrucians, Freemasons, the Moravian Church in the eighteenth century, Dante, Bacon, Boehme, Milton, and Blake.)

Mavis Howard. "In Paradiso: Dante and William." 86-87. (A poem.)

#### Review

\*Eugenie R. Freed. Magnus Ankarsjö, *William Blake and Gender* (2006). 88-95. (His "careful and sensitive ... readings are consistently compromised ... by Ankarsjö's neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter works—and by the lamentable absence of Catherine Blake from these pages" [94].)

Jim McCord. "Elisha in the Chamber on the Wall." 96-97. (A poem.)

#### Reviews

\*Angus Whitehead. William Blake's *Milton* Adapted and Performed by Richard Ramsbotham, Amador Productions, the Merlin Theatre, Tintagel House, Nether Edge, Sheffield, 4 November 2006. 98-102. (A "careful adaptation and exciting performance" [98].)

Magnus Ankarsjö. Blake Society Annual Lecture, 28 November 2006: Patti Smith at St. James' Church, Piccadilly, London. 103-05.

Tim Heath. "Introduction to the 2006 Blake Society Annual Lecture." 106-08.

§Bloch, H. "Defenders of Human Welfare: William Blake (1757-1827), Poet, and Charles Dickens (1812-1870), Novelist." *New York State Journal of Medicine* 79 (Jan. 1979): 112-13.

Bloom, Harold. "Blake and Revisionism." (1976, 1985, 1987) <BBS p. 414> D. §*Poesía y represión: De William Blake a Wallace Stevens*. (Buenos Aires: Adriana Hidalgo Editora, 2000). In Spanish.

§Bloom, Harold, ed. *Bloom's BioCritiques: William Blake*. (New York: Chelsea House, 2006) 8°, xiii, 184 pp.; ISBN: 0791085716.

It consists of Bloom, "The Work in the Writer" (ix-xiii) and "Introduction" (1-20), plus:

Neil Heims. "Biography of William Blake." 21-79.

Heather Dubnick. "The Poet as Prophet: William Blake, 1757-1827." 81-100.

Robert E. Gleckner. "The Structure of Blake's Poetic." 101-22. (From *The Piper and the Bard* [1959] <BB #1702>.)



Northrop Frye. "Blake's Introduction to *Experience*." 123-35. (From *Huntington Library Quarterly* [1957] <BB #1644>, reprinted in *William Blake's Songs of Innocence and of Experience*, ed. Bloom [1987] <BBS p. 416>.)

W. J. T. Mitchell. "Blake's Composite Art." 137-62. (From *Blake's Visionary Forms Dramatic*, ed. Erdman and Grant [1970] <BB #1580>.)

"Chronology." 163-65.

"Works by William Blake." 167-68.

"Works about William Blake." 169-74.

Boldina, Alla. "Androgynous Imagination in Romantic and Modernist Literature: From William Blake and Elizabeth Barrett Browning to D. H. Lawrence and H. D." *DAI* 68 (2007): 1931A. State University of New York (Binghamton) PhD, 2007. 308 pp.

Breslin, Stephen L. "Blake and Allegory." *DAI* 64 (2004): 4057A. State University of New York (Buffalo) PhD, 2004. 171 pp.

Broglio, Ron, ed. *Digital Designs on Blake*. (College Park: University of Maryland Press, 2005) Romantic Circles Praxis Series. <<http://www.rc.umd.edu/praxis/designsonblake/>>. Ron Broglio. "Living inside the Poem: MOOs and Blake's *Milton*."

David M. Baulch. "If the acts have been perform'd let the Bard himself witness': William Blake's *Milton* and MOO Space."

Marcel O'Gorman. "The Fourfold Visions of William Blake and Martin Heidegger."

Nelson Hilton. "Golgonooza Text."

Joseph Byrne. "Blake's Contraries Game." (On *Songs of Innocence and of Experience*.)

Adam Komisaruk et al. "Blake and Virtuality: An Exchange."

Steven Guynup. "William Blake and the Study of Virtual Space: Adapting 'The Crystal Cabinet' into a New Medium."

\*Bruder, Helen P., ed. *Women Reading William Blake*. (Basingstoke: Palgrave Macmillan, 2007) 8°, xx, 286 pp.; ISBN: 9781403997043.

Helen P. Bruder. "Introductory Note: 'look over the events of your own life ...' (E 617)." xv-xx.

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

Tracy Chevalier. "Peeking over the Garden Wall." 12-15. (She is unwilling to give up the story of the Blakes naked in their Lambeth garden in her novel with the "working title ... *Blake's Neighbours*" merely because "po-faced scholars" such as G. E. Bentley, Jr., "relegate it to a footnote" [13]. The essay was first published "in an abbreviated form" on 40-42 of the 2005 August-4 September catalogue *Cloud and Vision* <Blake (2006)>.)

Claire Colebrook. "Blake, Literary History and Sexual Dif-

ference." 16-25. ("Milton ... a text about literary history expressed through a drama of sexual difference" "provides a new way for feminist criticism to approach the politics of literary history" [23, 16].)

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

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

Sibylle Erle. "William Blake's Lavaterian Women: Eleanor, Rowena and Ahania." 44-52. (An account of "genderfication in Blake," focusing on "how Blake encoded the characters of Edward I, Vortigern, Urizen and, in particular, those of their female companions" [50, 44].)

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

Addie Stephen. "How to Nearly Wreck Your Life by Living Blake." 62-69.

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

Germaine Greer. "'No Earthly Parents I confess': The Clod, the Pebble and Catherine Blake." 78-90. (She "suggests that the Blakes' childlessness might have been deliberately contrived" [78].)

Yoko Ima-Izumi. "The Impact of Feminism on Blake Studies in Japan." 91-99.

\*Mary Lynn Johnson. "Blake's Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels." 100-08. (An impressive essay focusing upon Blake's watercolor of "The Hymn of Christ and the Apostles.")

Kathryn Sullivan Kruger. "The Trimurti Meet the Zoas: 'Hindoo' Strategies in the Poetry of William Blake." 109-17. ("Nothing in western literary or biblical tradition can explain their [the Zoas'] existence," but representations of Brahm can [110].)

Jacqueline M. Labbe. "Towards an Ungendered Romanticism: Blake, [Mary] Robinson and [Charlotte] Smith in 1793." 118-26. (Especially about responses to Marie Antoinette.)

Harriet Kramer Linkin. "William Blake and Romantic Women Poets: 'Then what have I to do with thee?'" 127-36. (About "how contemporary women poets [Ann Batten Cristall, Mary Tighe, Charlotte Smith, Felicia Hemans, and Lucy Hooper] read and responded to Blake" [127].)

Catherine L. McClenahan. "'Endless Their Labour': Women in Blake's Illuminated Works and in the British Workforce." 137-47. (An account of how Blake's "depictions of ... women



in the illuminated works correspond to the occupations of women in the labouring classes between 1750-1830" [137].)

\*Cindy McCreery. "Sentiment, Motherhood and the Sea in Gillray and Blake." 148-58. ("James Gillray and William Blake both addressed the terrors of shipwreck and the vulnerability of unfortunate mothers in their art" [149].)

\*Jennifer Davis Michael. "Framing Eve: Reading Blake's Illustrations." 159-69. (An exploration of "the relationship between her [Eve's] creation and her fall" in the designs to the Bible and *Paradise Lost* [160].)

Gerda S. Norvig. "Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake's Songs." 170-78. ("Lucid dreaming ... [is] the capacity to attain waking consciousness within one's dreams" [170].)

Heather O'Donoghue. "Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake's Prophetic Books." 179-88. (A learned and persuasive account of how the "representations of valkyries and sibyls ... [in Gray's Norse Odes and Percy's *Northern Antiquities*] can be traced in Blake's works" [180].)

Alicia Ostriker. "Re-Deeming Scripture: My William Blake Revisited." 189-99. (A sequel to her "The Road of Excess: My William Blake," in *The Romantics and Us*, ed. Gene W. Ruoff [1990]: "is Blake of the woman's party without knowing it?" [192].)

Tilottama Rajan. "The Gender of Los(s): Blake's Work in the 1790s." 200-08.

Marsha Keith Schuchard. "The 'Secret' and the 'Gift': Recovering the Suppressed Religious Heritage of William Blake and Hilda Doolittle." 209-18. (The "suppressed religious heritage" is Moravianism.)

Sheila A. Spector. "A Kabbalistic Reading of *Jerusalem's* Prose Plates." 219-27. (A "reading that provides some plausible explanations for a few of the conundrums" in "To the Public" [pl. 3], "To the Jews" [pl. 27], "To the Deists" [pl. 52], and "To the Christians" [pl. 77].)

June Sturrock. "Britannia counter Britannia: How *Jerusalem* Revises Patriotism." 228-36. (It is "through female personages—Jerusalem, Mary, Erin, Dinah, ...—that Blake disputes entrenched assumptions about British nationhood" [229].)

Irene Tayler. "Blake: Sex and Selfhood." 237-46.

Janet Warner. "Blake Moments." 247-53. (Autobiographical moments with Blake which changed her life.)

Brenda Webster. "Blake, Sex and Women Revisited." 254-60. ("His attitude towards women seems saturated with conflicted feelings toward a mothering figure," especially in *Visions of the Daughters of Albion* [255].)

Susan J. Wolfson. "The Strange Difference of Female 'Experience.'" 261-69.

Julia M. Wright. "Baillie and Blake: At the Intersection of Allegory and Drama." 270-78. (Joanna Baillie, *Plays on the Passions*, and "Blake are responding in similar ways to the impact of sensibility on understandings of human character ..." [274-75].)

#### Review

§Susan Matthews, *BARS Bulletin and Review* no. 32 (Dec. 2007): 33-34.

\*Buckley, Peter J. "Images in Psychiatry: William Blake (1757-1827)." *American Journal of Psychiatry* 162.5 (2005): 866.

A potted biography from Bentley, *Stranger*, stressing Blake's "recurrent hallucinatory visions."

§Burdon, Christopher. "William Blake." Chapter 27 (448-69) of *The Oxford Handbook of English Literature and Theology*, ed. Andrew Hass, David Jasper, and Elisabeth Jay (Oxford: Oxford University Press, 2007).

Call, Thomas C. "Science and the Spirit of the Age: Blake, Wordsworth, and the Romantic Scientific Paradigm." *DAI* 66 (2005): 3656A. Tennessee PhD, 2005. 207 pp.

§Cana, Shernaz. "The Emergence of Consciousness: Parallels in Zoroastrian Myth and Blake's *Jerusalem*." *Aligarh Critical Miscellany* 8.2 (1995): 142-61.

Carson, Jamin. "The Sublime and Education." *Journal of Aesthetic Education* 40 (spring 2006): 79-93. <Blake (2007)>

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

§Castellani, Aldo. "Montale e Blake: il caso dell' *Angelo Nero*." *Strumenti critici* [Turin] 21 (2006): 447-52. In Italian.

Castellano, Katey Kuhns. "Rage for Order: British Conservatism and Romantic Revolutionary Aesthetics." *DAI* 68 (2006): 2463A. Duke PhD, 2006. 252 pp.

For "Edmund Burke, William Blake, William Wordsworth, and Samuel Taylor Coleridge, it is precisely their conservative and anti-modern commitments that led to their radical departures from ... conventions." Chapter 3 is on Blake.

§Chatterjee, Visvanath. *Four Romantic Poets: Blake, Wordsworth, Shelley and Keats*. (Kolkata: Saha Book Company, 2005) 200 pp.

#### Review

§*Bulletin of the Ramakrishna Mission Institute of Culture* [Kolkata] 57.2 (Feb. 2006): 93-94.

Chevalier, Tracy. *Burning Bright*. (New York: Dutton, 2007) 4°, 311 pp.; ISBN: 9780525949787. B. §(London: Harper-Collins, 2007). C. §*Oskuld och erfarenhet*. Tr. Anna Strandberg. (Stockholm: B. Wahlströms, 2007) 22 cm., 335 pp.; ISBN: 9789132333606. In Swedish. D. §*Ártatlanok*. (Budapest: Geopen Könyvkiadó, 2007) 21 cm., 431 pp.; ISBN: 9789639574977. In Hungarian. E. §*Siim kwa Sök'ösa*. Tr. Chin Yi. (Seoul: Pich'ae, 2007) 21 cm., 435 pp.; ISBN: 9788992036504. In Korean.

A novel in which Thomas Kellaway, a Windsor chairmaker, comes from Piddletrenthide, Dorsetshire, to work for Philip



Astley's circus and live during March 1792-July 1793 at 12 Hercules Buildings next door to William Blake, of whom he and his family see something.

#### Reviews

§Sarah Emily Miano, "A Radical in the Garden," *Times* [London] 3 March 2007: 6.

§Giles Waterfield, *Spectator* 10 March 2007: 40.

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

§Nicholas Delbanco, "Innocence and Experience: Two children spark the imagination of William Blake," *Book World* 18 March 2007: 6.

§Christiansen, Rupert. *Once More with Feeling: A Book of Classic Hymns and Carols*. (London: Short Books, 2007).

An excerpt about the "Jerusalem" hymn from *Milton* appeared as "The Story behind the Hymn," *Telegraph* [London] 27 Sept. 2007 <<http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/09/27/bmhymn227.xml>>.

\*Clark, Steve, and Masashi Suzuki, eds. *The Reception of Blake in the Orient*. (2006) <Blake (2007)>

#### Reviews

§Donald Richie, "William Blake, Well Traveled through the Imagination of All," *Japan Times* 28 May 2006.

Hiroko Nakamura, *Igirisu Romanha Kenkyu* [Essays in English Romanticism] no. 31 (2007): 89-94. In Japanese.

Clark, Steve, and Jason Whittaker, eds. *Blake, Modernity and Popular Culture*. (Basingstoke: Palgrave Macmillan, 2007) 8°, x, 240 pp.; ISBN: 9780230008441.

A collection of essays, preceded by Clark and Whittaker, "Introduction: Blake, Modernity and Popular Culture" (1-11).

G. A. Rosso. "Popular Millenarianism and Empire in Blake's *Night Thoughts*." 12-25.

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

Colin Trodd. "Emanations and Negations of Blake in Victorian Art Criticism." 39-56.

Shirley Dent. "'Esoteric Blakists' and the 'Weak Brethren': How Blake Lovers Kept the Popular Out." 57-68.

Edward Larrissy. "Blake: Between Romanticism and Modernism." 69-77.

Steve Clark. "'There is no Competition': Eliot on Blake, Blake in Eliot." 78-99.

James Keery. "Children of Albion: Blake and Contemporary British Poetry." 100-12.

Mark Douglas. "Queer Bedfellows: William Blake and Derek Jarman." 113-26. (Jarman [1942-94] was a filmmaker.)

Matt Green. "'This Angel, who is now become a Devil, is my particular Friend': Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie." 127-39. (Salman "Rushdie himself lists *The Marriage* as a seminal text in the develop-

ment of the oppositional standpoint presented in *The Satanic Verses*" [128].)

Christopher Ranger. "Friendly Enemies: A Dialogical Encounter between William Blake and Angela Carter." 140-50.

Mark Lussier. "Blake beyond Postmodernity." 151-62.

Wayne Glausser. "What Is It Like to Be a Blake? Psychiatry, Drugs and the Doors of Perception." 163-78. (A comparison of the ideas on Blake's mental state of Kay Redfield Jamison, *Touched with Fire: Manic Depressive Illness and the Artistic Temperament* [1993], Aldous Huxley, *The Doors of Perception* [1954], and Huston Smith, *Cleansing the Doors of Perception: The Religious Significance of Entheogenic Plants and Chemicals* [2000].)

Michelle Gompf. "The Silence of the Lamb and the Tyger: Harris and Blake, Good and Evil." 179-91. (On Thomas Harris's fictional trilogy *Red Dragon* [1981], *Silence of the Lambs* [1988], and *Hannibal* [1999].)

Jason Whittaker. "From Hell: Blake and Evil in Popular Culture." 192-204.

Susan Matthews. "Fit Audience Tho Many: Pullman's Blake and the Anxiety of Popularity." 205-20. (On "Philip Pullman's trilogy for children, *His Dark Materials*": *Northern Lights* [1995], *The Subtle Knife* [1997], and *The Amber Spyglass* [2000].)

#### Review

Helen P. Bruder, *BARS Bulletin and Review* no. 32 (Dec. 2007): 36-38.

Clark, Steve, and David Worrall, eds. *Blake, Nation and Empire*. (2006) <Blake (2007)>

#### Review

§M. F. Lowe, *Literature and Theology* 21 (2007): 330-32.

§Coman, B. J. "William Blake and the Rawleigh's Man." *Quadrant* [Sydney] 51.1-2 (Jan.-Feb. 2007): 72-75. B. §Brian J. Coman. *A Loose Canon: Essays on History, Modernity and Tradition*. (Ballan [Australia]: Connor Court Publishing, 2007).

§Conway, Moncure. "William Blake." *Fortnightly Review* ns 3 (Feb. 1868): 216-17.

\*Cox, Judy. *William Blake: The Scourge of Tyrants*. (2004) <Blake (2006)> B. \*William Blake: *Flagelo de tiranos*. Tr. Gemma Galdón. (Mataró: Ediciones de Intervención Cultural, 2006) 12°, 118 pp., 23 reproductions; ISBN: 9788496356597. In Spanish.

Cox, Kenyon. "William Blake." 127-32 of his *Old Masters and New: Essays in Art Criticism* (1905) <BB #1420> B. §(Freeport, New York: Books for Libraries Press, 1969).

§Crosby, M. "'The sweetest spot on earth': Reconstructing Blake's Cottage at Felpham Sussex." *British Art Journal* 7.3 (winter 2006-07): 46-53.

A densely factual and rewarding essay.



§Cunningham, Allan. *Pictori englezi*. Tr. Georgeta Pădureleanu, prefată de Dan Grigorescu. (Bucharest: Editura Meridiane, 1987) 19 cm., 369 pp. In Romanian.

A translation of *Great English Painters* ([1886]) <BB #1433J>.

\*de Selincourt, Ernest. "Blake, William." *Enciclopedia italiana di scienze, lettere ed arti* (Milan: Bestetti & Tumminelli, 1930) 7: 176-78. In Italian.

Illustrated with a reproduction of a fine medieval manuscript subtitled "William Blake, Frontespizio del *The Book of Thel*" (see illus. 1).

§Devi, G. N. "Jerusalem: Apocalypse against Design." *Journal of the University of the Maharaja Sayaji Rao University of Baroda* [India] 30.1 (1981): 59-69.

§Dimitrakopoulou, Georgia P. "'Exuberance is Beauty': A Study of William Blake's Visionary Aesthetics." Leicester PhD, 2005.

§Dominiczak, M. H. "Poetry, Images and Visions: William Blake." *Clinical Chemistry and Laboratory Medicine* 40.10 (Oct. 2002): 1066-70.

§Eaves, Morris. "Multimedia Body Plans: A Self-Assessment." 210-13 of *Electronic Textual Editing*, ed. Lou Burnard, Katherine O'Brien O'Keeffe, and John Unsworth (New York: Modern Language Association of America, 2006).

Eguchi, Asuka. "William Blake no fukugo geijutsu to 'kami no image' [William Blake's Composite Art and 'The Divine Image']." *Shukyo Kenkyu* [Journal of Religious Studies] 79 (2006): 1080-81. In Japanese.

\*Elouson, Harald. "Blake [bleik], William." *Svensk uppslagsbok* (Malmö: Norden AB, 1958) 4. In Swedish.

Esterhammer, Angela. "Romantic Voices, Romantic Curses: Blake's *Tiriel*, Hölderlin's *Tod des Empedokles*, Shelley's *Prometheus Unbound*." 21-32 of *Romantic Voices, Romantic Poetics: Selected Papers from the Regensburg Conference of the German Society for English Romanticism*, ed. Christoph Bode and Katharina Rennhak (Trier: WVT [Wissenschaftlicher Verlag Trier], 2005) Studien zur Englischen Romantik (Neue Folge) Band 1.

"The most relevant context for analysing Romantic curses ... is the powerful philosophy of performative language" (22).

\*Evans, Lloyd. "Incapable of Compromise." *Spectator* 27 Oct. 2007: 68.

Ill-informed remarks stimulated by the celebrations of Blake's 250th anniversary.



1. "William Blake, Frontespizio del *The Book of Thel*," illustration for Ernest de Selincourt, "Blake, William," *Enciclopedia italiana di scienze, lettere ed arti* (Milan: Bestetti & Tumminelli, 1930) 7: 177, exhibiting a talent for illuminating medieval manuscripts not otherwise recorded in Blake. It illustrates the assertion that "In *Songs of Innocence*, *Songs of Experience*, e *The Book of Thel* la parola non si può dissociare dall'immagine più che il profumo da una rosa" (the words can no more be dissociated from the images than the perfume from the rose).

Fallon, D. J. "'Devouring Fiery Kings': William Blake and the Politics of Apotheosis." Oxford DPhil, 2007.

\*Fallon, David. "'That Angel Who Rides on the Whirlwind': William Blake's Oriental Apotheosis of William Pitt." *Eighteenth-Century Life* 31.2 (spring 2007): 1-28.

On the context of official statues of Pitt.

Feldman, Travis. "The Contexts and Production of William Blake's 'The Four Zoas': Towards a Theory of the Manuscript." *DAI* 66 (2005): 2203A. Washington PhD, 2005. 288 pp.



\*Ferguson-Wagstaffe, Sarah. "Points of Contact: Blake and Whitman." In *Sullen Fires across the Atlantic: Essays in Transatlantic Romanticism*, ed. Lance Newman, Chris Koenig-Woodyard, and Joel Pace (College Park: University of Maryland Press, 2006) Romantic Circles Praxis Series <[http://romantic.arhu.umd.edu/praxis/sullenfires/sfw/sfw\\_essay.html](http://romantic.arhu.umd.edu/praxis/sullenfires/sfw/sfw_essay.html)>.

Nineteen paragraphs about the adaptation of Blake's design for "Death's Door" for Whitman's tomb.

§Fievet, A. "William Blake's Conception of Marriage: A Revision of Difference." *Topic* 55 (2007): 1-12.

Fischer, Kevin. *Converse in the Spirit*. (2004) <Blake (2005)> Review

Jason Whittaker, *Year's Work in English Studies* 85 (covering work published in 2004) (2006): 614-15.

§\*Földényi, László. *Newtons Traum: Blake's Newton*. Tr. Akos Doma (from Hungarian). (Berlin: Matthes & Seitz, 2005) 272 pp.; ISBN: 9783882218602. In German.

The Hungarian National Library and WorldCat have no record of an edition in Hungarian.

Fox, Barclay. *Barclay Fox's Journal*. Ed. R. L. Brett. (London: Bell & Hyman, 1979).

On 27 Oct. 1843, he "called on Linnell, a very clever painter. He showed us Blake's Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted" (359).

Frye, Northrop. *Northrop Frye on Milton and Blake*. (2005) <Blake (2006)>

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W. J. Keith, *Canadian Book Review Annual* (for 2005) (2006): 3231.

Fulford, Tim, Debbie Lee, and Peter J. Kitson. *Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge*. (Cambridge: Cambridge University Press, 2004) Cambridge Studies in Romanticism.

266-70 in chapter 10, "Britain's Little Black Boys and the Technologies of Benevolence," are especially about Blake's "The Little Black Boy."

Fuller, David. "'The Human Form Divine': Blake and the Body." *Igrisu Romanha Kenkyu [Essays in English Romanticism]* no. 31 (2007): 53-73.

"Blake had an ambivalent attitude to the body. It is both opportunity and limitation" (53).

§Gilchrist, Grace. "The Theosophy of William Blake." *Theosophist* [Madras] 113.10 (July 1992): 383-89.

§Ginsberg, Allen. *Nineteenth Century Poetry—Allen Ginsberg*. (Boulder: Naropa Institute, 29 Oct. 1981; 3, 5, 10 Nov. 1981).

Sound recordings of Ginsberg's lectures, dealing, inter alia, with Vala.

§Godwin, George. "Emanuel Swedenborg and William Blake." 77-96 of his *The Great Mystics* (London: Watts & Co., 1945) Thinker's Library, no. 106.

The Blake section is 84-96.

Goss, Erin M. "Excessive Encounters: The Language of Revelation in Nineteenth-Century Literature." *DAI* 66 (2005): 3659A. Emory PhD, 2005. 254 pp.

About Blake, Coleridge, Thomas Carlyle, and Gerard Manley Hopkins.

§Green, Matthew J. A. "He Who has Suffered You to Impose on Him': Blake, Derrida and the Question of Theory." *Literature Compass* 4.1 (2007): 150-71. <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2006.00404.x>>.

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

Review

§Marcel O'Gorman, *Romanticism* 12 (2006): 160-62.

§Harley, Alexis. "America a Prophecy: When Blake Meets Blade Runner [1982]." *Sydney Studies in English* 31 (2005): 61-75.

Healey, R. M. "First Impressions: Blake and Turner are just two of the artists in the Thomas Ross Collection. R. M. Healey pays a visit." *Rare Book Review* (April-May 2007): 50-53.

The firm of Thomas Ross owns "nearly 10,000 plates," including unidentified "plates by William Blake" (not elsewhere recorded as surviving).

The company is descended from John Dixon, who printed proofs of Blake's *Job* on 3-4 March 1825 (*BR*[2] 410, 783, 804), and from Dixon & Ross, who printed 25 sets of Blake's Dante on 26 Sept. 1838 (*BB* p. 545). The company's web site, <<http://www.thomasross.co.uk>>, lists over 5,000 subjects for sale, including Flaxman, Hogarth, Linnell, and Stothard (apparently from the original of his Canterbury Pilgrims plate), but the only Blake there is a reduced facsimile of his Canterbury Pilgrims plate.

\*Hecimovich, Gregg. "Technologizing the Word: William Blake and the Composition of Hypertext." *Language and Image in the Reading-Writing Classroom*. (2002) <Blake (2007)>§

"In my advanced composition course, I take Blake's *The Marriage of Heaven and Hell* ... as our model for the power of technical writing in the modern age" because, working with "iron and acid," "Blake demonstrated a prescient glimpse of digital composition in its multivalent dimension" (135, 141, 137).



\*Holmes, Richard. "William Blake (1757-1827)." 16-18 of his *The Romantic Poets and Their Circle* (London: National Portrait Gallery Publications, 1997).

A collection of portraits and busts from the National Portrait Gallery.

§Hoshino, Eriko. "William Blake to W. B. Yeats wo hedateru mono—'memory' wo meguru ichi kosatsu [A Fundamental Difference between William Blake and W. B. Yeats: A Study of the Idea of 'Memory']." *Musashino Ongaku Daigaku Kenkyu Kiyo* [*Bulletin of Musashino Academia Musicae*] no. 38 (2006): 75-86. In Japanese.

\*Howell, Heather. *William Blake 1757-1827: A brief history to mark the 250th anniversary of his birth.* (Felpham: Blake Memorial Project, 2007) 4°, 8 pp.; no ISBN.

Cherry Rogers, editor. "Introduction." 3.

"Every purchase of this booklet supports The Blake Memorial Project."

§Hughes, John. "Music and Inspiration in Blake's Poetry." 85-106 of *The Figure of Music in Nineteenth-Century British Poetry*, ed. Phyllis Weliver (Aldershot: Ashgate, 2005) Music in Nineteenth-Century Britain.

§Hutchinson, Gregory. "Blake and Unappreciated Vision." *Eigo Eibungaku Kenkyu* [*Studies in English Language and Literature*] no. 12 (2006): 15-34.

Ima-Izumi, Yoko. "Feminism to Roman shugi—Blake kenkyu no shin tenkai [Feminism and Romanticism—A New Development in Blake Studies]." *Eigo Seinen: Rising Generation* 153 (2007): 203-05. In Japanese.

Inchausti, Robert. "The Soul under Siege." Chapter 1 (15-46) of his *Subversive Orthodoxy: Outlaws, Revolutionaries, and Other Christians in Disguise* (2005) <Blake (2007)§>

The Blake section ("William Blake's Defense of the Imagination") is 19-28.

Ishizuka, Hisao. "Enlightening the Fibre-Woven Body: William Blake and Eighteenth-Century Fibre Medicine." *Literature and Medicine* 25.1 (spring 2006): 72-92.

A very original and rewarding essay. "Blake's idea of the 'fibres of love' derives partly from a spiritual strand embedded in [Enlightenment] fibre medicine ... and partly from a spiritualized trend of Swedenborg's idea of a divine organ." "Blake, in appropriating and enlightening the fibre's three representative functions of weaving, mediating, and spiritualizing, and in grounding his visionary work with images of the fibre and the fibre-woven body, was working through a set of intellectual and metaphorical cruxes that originated in fibre medicine. He therefore may be called the last progeny, not the radical opponent, of Enlightenment fibre medicine" (87, 88).

Jones, Steve. "View from the Lab: Science's Debt to William Blake." *Telegraph* [London] 27 Nov. 2007. <<http://www.telegraph.co.uk/earth/main.jhtml?xml=/earth/2007/11/27/scilab127.xml>>.

An essay "on the debt software pirates and biochemists owe to William Blake's genius" in "reverse engineering"—scarcely related to Blake.

§Joseph, T., and S. Francis, eds. *William Blake: A Critical Study.* (New Delhi: Anmol Publications, 2005) Encyclopædia of World Great Poets, 8°, 351 pp.; ISBN: 8126120460.

It consists of:

Editors. "Preface" and "William Blake: An Overview."

Christopher Z. Hobson. "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*." (Reprinted from *Studies in English Literature 1500-1900* 33.4 [autumn 1993]: 725-54 <Blake (2000)>.)

William Richey. "'One must be master': Patronage in Blake's *Vala*." (Reprinted from *Studies in English Literature 1500-1900* 33.4 [autumn 1993]: 705-24 <Blake (1997)>.)

John B. Pierce. "Rewriting Milton: Orality and Writing in Blake's *Milton*." (Reprinted from *Studies in Romanticism* 39.3 [fall 2000]: 449-70 <Blake (2001)>.)

Paul Miner. "Blake's London: Times and Spaces." (Reprinted from *Studies in Romanticism* 41.2 [summer 2002]: 279-316 <Blake (2003)>.)

James Mulvihill. "'The History of All Times and Places': William Blake and Historical Representation in *America* and *Europe*." (Reprinted from *Clio* 29.4 [summer 2000]: 373-94 <Blake (2003)>.)

Steve Vine. "Blake's Material Sublime." (Reprinted from *Studies in Romanticism* 41.2 [summer 2002]: 237-57 <Blake (2003)>.)

Edward Thompson. "Anti-Hegemony: The Legacy of William Blake." (Reprinted from E. P. Thompson, *Witness against the Beast* [1993] <Blake (1994)>.)

The fact that the essays are reprinted is not acknowledged, and at least one author did not know that his essay had been reprinted.

§Joshua, Essaka. "William Blake." In his *The Romantics and the May Day Tradition* (Aldershot: Ashgate, 2007) Nineteenth Century Series.

§Kang, Oksun. "[William Blake's Anti-Imperialism: The Problem of Industrialization and Labor]." *Nineteenth Century Literature in English* 9.3 (2005): 5-28. In Korean, with an English abstract.

Kastner, Jeffrey. "Manhattan Project: Jeffrey Kastner on Friends of William Blake." *Art Forum* 43.1 (2004): 216.

"Friends of William Blake, a group of New York-based artists, writers, and activists," published a map showing how to escape from the Republican National Convention in Madison Square Garden in the event of a terrorist attack.



Kawasaki, Misako. "Blake no kodomo kan—Muku to Keiken no Uta wo chushin ni [Blake's Image of Children in Songs of Innocence and of Experience]." *Toyo Daigaku Daigakuin Kiyo* [Bulletin of the Graduate School, Toyo University] no. 43 (2006): 183-99. In Japanese.

Kawasaki, Misako. "'Tairitsu suru jotai' wo koete: Songs of Innocence and of Experience by William Blake." *Toyo Daigaku Daigakuin Kiyo* [Bulletin of the Graduate School, Toyo University] no. 42 (2005): 289-305 <Blake (2007)>. In Japanese.

§Kawasaki, Ryoji. "Blake no e to vision [Blake's Paintings and Vision]." *Kodahara* no. 29 (2007): 27-54. In Japanese.

§Kazemek, F. E. "And I wrote my happy songs, / Every child may joy to hear': The Poetry of William Blake in the Middle School Classroom." *ALAN* [Assembly on Literature for Adolescents, National Council of Teachers of English] Review 30.2 (2003): 44-48.

\*Keach, William. *Arbitrary Power: Romanticism, Language, Politics*. (Princeton: Princeton University Press, 2004) Literature in History.

Part 3 (130-44) of chapter 6, "The Language of Revolutionary Violence" (122-58, 179-84), is about Blake.

Kingston, Beryl. *Gates of Paradise*. (2006) 8°, 255 pp.; ISBN: 9780749082420 <Blake (2007)> B. §2007 (paperback); ISBN: 9780749080716.

A carefully factual novel about the Blakes' three years in Felpham and his trial, told from the points of view of the villagers, the Blakes, and Alexander Gilchrist, with some minor twists in the story of the fracas in the garden and landlord pressure on witnesses.

§Le Rider, Jacques. "Ruptures et tradition dans l'interprétation du *Laocoon*, du Greco à Winckelmann, Lessing et William Blake." *Revue germanique internationale* 19 (2003): 181-94. In French.

Lindsay, Jack. *William Blake: Creative Will and the Poetic Image*. (1927, 1929, 1969) <BB #2131>

The second edition adds an §essay on *Vala*.

§Lipipipatvong, Lisa Marie. "'Freeborn Joy': Sexual Expression and Power in William Blake's *Visions of the Daughters of Albion*." 155-72 of *'And Never Know the Joy': Sex and the Erotic in English Poetry*, ed. C. C. Barfoot (Amsterdam: Rodopi, 2006).

Lister, Raymond. *William Blake*. (1968) <BB #2137>

Review

§Aryan Path [Mumbai] 39.11 (Nov. 1968): 456-57.

§Londero, Renata. "Luis Cernuda di fronte a William Blake: percorsi interpretativi." 95-119 of *Intersezioni plurilingui nella*

*letteratura medioevale e moderna*, ed. Fedora Ferluga Petronio and Vincenzo Orioles (Rome: Calamo, 2004) Lingue, culture e testi. In Italian.

Longacre, Jeffrey S. "On the Threshold of the Infinite: Blake, Joyce, and the War on Authority." *DAI* 67 (2006): 4196A. Tulsa PhD, 2006. 322 pp.

Lucie-Smith, Edward. "William Blake 1757-1827." 24-25 of his *Sussex Writers and Artists*, illustrated by Ivan Hissey (Aldfriston, Sussex: Snake River Press, 2007) Book no. 2.

Blake was "Hayley's increasingly discontented guest at Felpham for three years."

§MacLean, Robert. "The Methodology of Night: William Blake and Edward Young's *Night Thoughts* (part 2)." *Ritsumeikan Eibei Bungaku* [Ritsumeikan (University) English and American Literature] no. 16 (2007): 16-38.

Part 1 is in no. 15 (2006) <Blake (2007)>.

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

Reviews

§Dennis M. Welch, *English Studies* 86 (2005): 91-92.

§Robin Jarvis, *Literature and History* 14 (2005): 86-89 (with Rawlinson, *William Blake's Comic Vision* [2003]).

Manson, Douglas Finley. "Pre-Poetic Precursors: Blake, [Kenneth] Patchen, [B. P.] Nichol, and the Materials and Ethics of Verbal-Visual Poetry." *DAI* 64 (2004): 4047A. State University of New York (Buffalo) PhD, 2004. 248 pp.

Martin, M. Elaine. "A Klippel-Feil Syndrome in the Artistic Works of William Blake." *Bulletin of the History of Medicine* 28.3 (May-June 1954): 270-71.

Matsushima, Shoichi. "Bokka to muku—Blake no shoki no shi [Pastoral and Innocence—Reading Blake's Early Poems]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo* [Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University] no. 53 (2006): 95-116. In Japanese.

§Matthews, Susan. "Rouzing the Faculties to Act: Pullman's Blake for Children." 125-34 of *His Dark Materials Illuminated: Critical Essays on Philip Pullman's Trilogy*, ed. Millicent Lenz and Carole Scott (Detroit: Wayne State University Press, 2005) Landscapes of Childhood.

Mauger, Matthew. "'He Turns the Law into a Castle!': Blake's Use of Eighteenth-Century Legal Discourse in *The Four Zoas*." *Romanticism* 12.3 (2006): 165-76.

Explores "how William Blake deploys architectural imagery in his own poetic exploration of the emergence of legal and constitutional structures in two of his 1790s manuscripts [*sic*] *The French Revolution* and *The Four Zoas*" (165).



§Mazella, David. "Diogenes the Cynic in the Dialogues of the Dead of Thomas Brown, Lord Lyttleton, and William Blake." *Texas Studies in Language and Literature* 48.2 (2006): 102-22.

§Mee, Jon. "Blake and the Poetics of Enthusiasm." 194-210 of *The Cambridge Companion to English Literature 1740-1830*, ed. Thomas Keymer and Jon Mee (Cambridge: Cambridge University Press, 2004).

Melchiori, Giorgio. "William Blake and Michelangelo." 114-32 in *Art and Ideas in Eighteenth-Century Italy*, Lectures Given at the Italian Institute 1957-1958 [by] Harold Acton [and others] (Rome: Edizioni di storia e letteratura, 1960) Pubblicazioni dell'Istituto Italiano di Cultura di Londra 4 <Blake (2007)§> B. *Art and Ideas*. (1961) <BB #A2208>

"I want to insist on the direct influence of Michelangelo's figures on Blake's *vision* rather than on his art" (121).

\*Michael, Jennifer Davis. *Blake and the City*. (2006) <Blake (2007)>

Review

Michael Ferber (see *Blake* 41.3, above).

§Michel, Régis. "Paris, Musée du Louvre: William Blake ou la sagesse de l'Enfer." *Revue du Louvre et des Musées de France* 56.5 (Dec. 2006): 6-8. In French.

On the acquisition of the watercolor of "The Death of the Strong Wicked Man" for Blair's *Grave*.

§Miller, J. Hillis. "Digital Blake." 29-49 of *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*, ed. Beverly Maeder, Jürg Schwyter, Ilona Sigris, and Boris Vejdovsky (Bern: Peter Lang, 2006) *Transatlantic Aesthetics and Culture*, vol. 1.

Mostly on the William Blake Archive and *Marriage* pl. 14.

§Mitchell, Adrian. "The Greatest Briton [i.e., Blake]." *Socialist History* no. 25 (2004).

Mitchell, Elizabeth Kathleen. "Mechanical Reproduction and the Mechanical Philosophy: The Idea of Originality in Eighteenth-Century British Printmaking." *DAI* 68 (2006): 6A. California (Santa Barbara) PhD, 2006. 289 pp.

Mostly about Hogarth, but chapters 8-9 are on Blake.

§Mohan, Devinder. "The Orphic Poet in Blake's Milton and Contemporary Critical Theory." *Panjab University Research Bulletin (Arts)* [Chandigarh, India] 17.2 (Oct. 1986): 17-47.

\*Monteiro-Grillo, J. "Blake (William)." *Verbo: Enciclopédia luso-brasileira de cultura* (Lisbon: Verbo, [1982]) 3: 1418-19. In Portuguese.

\*Morsberger, Katharine M. "William Blake." 137-42 of volume 4: *The Seventeenth and Eighteenth Centuries*, *Dictionary*

of *World Biography* (Chicago: Fitzroy Dearborn Publishers; Pasadena: Salem Press, 1999).

§Mounsey, C. F. "William Blake's *The Four Zoas*: A Reassessment of Its Implied Metaphysics." Warwick PhD, 1992. 276 pp.

§Munteanu, Anca. "Visionary and Artistic Transformations in Blake's *Visions of the Daughters of Albion*." *Journal of European Studies* 36 (2006): 61-83.

On melancholia.

\*Myrone, Martin. *The Blake Book*. (London: Tate Publishing, 2007) *Essential Artists*, 4<sup>th</sup>, 223 pp., 126 reproductions; ISBN: 9781854377272.

A sound, well-organized, and generously illustrated setting of Blake in his artistic context. The most original point is that a very useful analogue to Blake's designs in his works in illuminated printing may be seen in "the embroidered sampler, the common and highly prized exercises in needlework undertaken by girls and women, often framed and used as a kind of decoration themselves" (72).

§\*Nagel, Ivan. "Die Muse der Kindheit: Zu William Blakes 200. Geburtstag." *Frankfurter Allgemeine Zeitung* no. 276 (28 Nov. 1957): 12. In German.

§Nakayama, Fumi. "Wankyoku suru sen—Blake no 'nejire' no image [A Curved Line—The Image of 'Twist' in Blake]." *Hiroshima Jogakuin Daigaku Daigakuin Gengo Bunka Ronso* [Language and Literature Review, Graduate School of Hiroshima Jogakuin University] no. 9 (2006): 145-60. In Japanese.

\*Natarajan, Uttara, ed. "William Blake (1757-1827)." Chapter 1 (4-62) of *The Romantic Poets: A Guide to Criticism* (Malden: Blackwell Publishers, 2007).

A survey, with extracts from Frye, *Fearful Symmetry* (1947) <BB #1646> (16-18), Erdman, *Blake: Prophet against Empire* (1954) <BB #1561> (21-35), and De Luca, *Words of Eternity* (1991) <BBS p. 450> (39-57).

§Niimi, Hatsuko. "Blake to [and] Swedenborg." *Nihon Joshi Daigaku Eibei Bungaku Kenkyu* [Japan Women's University, Studies in English and American Literature] no. 41 (2006): 181-92. In Japanese.

§O'Keeffe, Bernard. "Comparisons: 'London' and 'Composed upon Westminster Bridge.'" *English Review* 17 (Sept. 2006): 21-24.

\*Østermark-Johansen, Lene. "Victorian Angles on Blake: Reading the Artist's Head in the Late Nineteenth Century." *Angles on the English-Speaking World*. (2003) <Blake (2005)§>



On "William Blake's head and the Victorians' attempt to establish a visual image of the Romantic poet that fully corresponded to their own complex myth of him" (143).

\*Paananen, Victor N. *William Blake*. (1977, 1996) <BBS p. 597, *Blake* (1997)>

Review

David M. Baulch, *Romanticism on the Net* 8 (Nov. 1997) <<http://www.erudit.org/revue/ron/1997/v/n8/005778ar.html>>.

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

Review

§Jonathan Roberts, *BARS Bulletin and Review* no. 32 (Dec. 2007): 34-36 (with Wright, *Blake, Nationalism, and the Politics of Alienation* [2004]).

Palomares Arribas, José Luis. "La génesis del pensamiento radical en William Blake." Universidad Complutense (Madrid) PhD, 1998. 750 pp., 27 reproductions <*Blake* (2007)>

Includes chapters on Diggers, "milénarismo y gnosticismo," Ranters, and Muggletonians ("una secta familiar a Blake").

\*Peskett, Reverend Timothy (rector of St. Mary's Church, Felpham). *William Blake and Felpham: The 250th Anniversary of William Blake's Birth 28th November 2007*. ([Felpham: Rectory, 2007]) single sheet folded to make three narrow quarto leaves; no ISBN.

An account of how "The Village Of Felpham Celebrates 250th Anniversary of William Blake's Birth." See also Anon., *Blake and Felpham* <*Blake* (2007)>.

\*Pierce, John B. *The Wond'rous Art: William Blake and Writing*. (2003) <*Blake* (2004)>

Review

§Jeremy Tambling, *Modern Language Review* 100 (2005): 488-89.

§Piquet, François. *William Blake: Songs of Innocence and [of] Experience, The Marriage of Heaven and Hell, The Book of Urizen*. ([Paris:] Didier Érudition, 1995) Collection CNED-Didier Concours, 8°, 120 pp.; ISBN: 2864602539. In French. A commentary on the poems.

Porter, Roy. "William Blake: The Body Mystical." Chapter 24 (433-46) in his *Flesh in the Age of Reason*. (2003, 2004) <*Blake* (2007)>

"Above all, Blake proclaimed the true spirituality and holiness of the flesh, as shone forth in such images as *Bright Day*" [apparently "Glad Day"] (442).

§Preston, Kerrison. "Blake of Soho: This year's Soho Fair includes a special exhibition of the works of William Blake, the Soho-born poet, painter and visionary." *Soho Annual*, n.d.

The only record I can trace of *Soho Annual* is the fourth annual Soho fair, official program, 1958.

§Pudva, Federica. "The Devil's Party: Jim Morrison e William Blake." *Anglistica Pisana* 2 (2005): 119-37. In Italian.

\*Pullman, Philip. "An English Visionary." *New Statesman* 135 (18 Dec. 2006-4 Jan. 2007): 70-72.

On "how the writer and artist has inspired his work, and his life," with inserts from Patti Smith, Tracy Chevalier, and Chris Orr.

§Quinney, Laura. "Escape from Repetition: Blake versus Locke and Wordsworth." 63-79 of *Ritual, Routine, and Regime: Repetition in Early Modern British and European Cultures*, ed. Lorna Clymer (Toronto: University of Toronto Press in association with the UCLA Center for Seventeenth- and Eighteenth-Century Studies and the William Andrews Clark Memorial Library, 2006) UCLA Clark Memorial Library Series.

Rawlinson, Nick. *William Blake's Comic Vision*. (2003) <*Blake* (2004)>

Reviews

§Brian Wilkie, *Modern Language Review* 100 (2005): 200-01.  
§Robin Jarvis (see Makdisi, above).

§Rayner, Judith. "Rehousing of Print Collections at the British Museum—The William Blake Post Binder Project and Other Recent Approaches." *Paper Conservator* 27 (2003): 35-45.

\*Richardson, Nigel. "Blake's London: William Blake saw God, the devil and assorted angels at his various homes in the capital. Nigel Richardson walks in a visionary's footsteps." *Sunday Times* [London] 24 June 2007: 24-25.

A walking tour which included the site of the "underwear shop" of Blake's brother where Blake held his exhibition.

Rike, Gregory B. "'Every Night and Every Morn': A Performance Study of the Song Cycle by Jeffrey Wood from the Poetry of William Blake." *DAI* 65 (2004): 3213A. Ohio State DMA, 2004. 86 pp.

Ripley, Wayne C. "'The secrets of dark contemplation': Edward Young, William Blake, and the History of Radical Devotional Poetics, 1688-1795." *DAI* 67 (2005): 572A. Rochester PhD, 2005. 480 pp.

§Rix, Robert W. "Blake's 'Auguries of Innocence,' 'The French Revolution,' and 'London.'" *Explicator* 64 (2005): 23-25.

§Rix, Robert W. "'In Infernal Love and Faith': William Blake's *The Marriage of Heaven and Hell*." *Literature and Theology* 20 (2006): 107-25.



Rix, Robert. *William Blake and the Cultures of Radical Christianity*. (Aldershot: Ashgate, 2007) 4°, ix, 182 pp.; ISBN: 9780754656005.

Especially useful on satire of Swedenborg in *The Marriage of Heaven and Hell*.

Rix, Robert W. "William Blake and the Prophetic Marketplace." *Angles on the English-Speaking World*. (2003) <Blake (2005)>

About "what Blake believed his art could tell his contemporaries" (47).

\*Rix, Robert. "William Blake and the Radical Swedenborgians." *Esoterica* 5 (2003): 95-137. <Blake (2007)>

"A historical investigation of how the reception of Swedenborg's esoteric teaching was absorbed into the socio-cultural matrix of the late eighteenth century to become a platform for opposition politics" (96).

§Roberts, Jonathan. "St. Paul's Gifts to Blake's Aesthetic: 'O Human Imagination, O Divine Body.'" *Glass* 15 (2003): 8-18.

Parts of it are reprinted in chapter 3 (39-74, "Reading Blake") of his *William Blake's Poetry: A Reader's Guide* (see below).

\*Roberts, Jonathan. *William Blake's Poetry: A Reader's Guide*. (London: Continuum, 2007) Continuum Reader's Guides, 8°, xii, 124 pp.; ISBN: 9780826488596 (hardback) and 9780826488602 (paperback).

A responsible summary, with "Study Questions." Parts of his "St. Paul's Gifts to Blake's Aesthetic" (see above) are reprinted in chapter 3, "Reading Blake" (39-74).

§Rogers, F. B. "A Sidelight on Sir Geoffrey Keynes and William Blake." *Transactions and Studies of the College of Physicians of Philadelphia* 5.2 (June 1983): 129-30.

\*Rohrer, Finlo. "An Everyman's Mystic: From penniless obscurity to recognition 250 years after his birth as one of the greatest Britons, how did a mystical outsider like William Blake win a place in our hearts?" *BBC News Magazine*. 27 Nov. 2007. <[http://news.bbc.co.uk/2/hi/uk\\_news/magazine/7114628.stm](http://news.bbc.co.uk/2/hi/uk_news/magazine/7114628.stm)>.

A general essay; "William Blake was a bit of a nutter."

§Romero, Milena. "The Fourfold Circle of Jerusalem." *Textus: English Studies in Italy* 7 (1994): 23-40.

On the symbolic and numerological significance of Jerusalem in *Jerusalem and Vala*.

§Rowland, Christopher. "Blake and the Bible: Biblical Exegesis in the Work of William Blake." 168-84 of *Biblical Interpretation: The Meanings of Scripture—Past and Present*, ed. J. M. Court (London: T. & T. Clark, 2003). B. A later version

appeared in *International Journal of Systematic Theology* 7 (2005): 142-54. <Blake (2007)>

"The neglect of Blake by biblical exegetes and theologians is to the impoverishment of biblical study and theology" (153 [2005]).

Rowland, Christopher. "Christology, Controversy and Apocalypse: New Testament Exegesis in the Light of the Work of William Blake." 355-78 of *Christology, Controversy and Community: New Testament Essays in Honour of David R. Catchpole* (Leiden: Brill, 2000).

"The work of William Blake ... is more likely to enable an understanding of Revelation or apocalyptic hermeneutics than many [ancient] Jewish texts" (355).

§Rowland, Christopher. "Ezekiel's *Merkavah* in the Work of William Blake and Christian Art." Chapter 13 (183-200) of *The Book of Ezekiel and Its Influence*, ed. Henk de Jonge and Johannes Tromp (Aldershot: Ashgate, 2007).

Rowland, Christopher. "Face to Faith: Blake's creative engagement with the Bible recognised its power and its limitations, says Christopher Rowland." *Guardian* [London] 24 Nov. 2007. <<http://www.guardian.co.uk/commentisfree/2007/nov/24/comment.religion>>.

Rowland, Christopher. "'Sweet Science Reigns': Divine and Human Wisdom in the Apocalyptic Tradition." Chapter 5 (61-73) of *Where Shall Wisdom Be Found? Wisdom in the Bible, the Church, and the Contemporary World*, ed. Stephen Barton (Edinburgh: T. & T. Clark, 1999).

Blake's two "Holy Thursday" poems "offer a typical example of apocalyptic wisdom, in which contrasts are used to stimulate the imagination in a new assessment of reality" (61).

Rowland, Christopher. *"Wheels within Wheels": William Blake and the Ezekiel's Merkavah in Text and Image*. (Milwaukee: Marquette University Press, 2007) Père Marquette Lecture in Theology 2007, 12°, 48 pp.; ISBN: 9780874625875.

In "London," "it is as a latter day Ezekiel or John that Blake the poet walks the streets of London" (42).

§Ryu, Son-Moo. "[William Blake and the Body: The Dialectic of Subjection and Transgression.]" *Nineteenth Century Literature in English* 11.1 (2007): 207-31. In Korean, with an English abstract.

§Savaminathan, S. R. "The Nature of Perception: John Locke v. William Blake." *Theosophist* [Madras] 115.11 (Aug. 1994): 430-37.

§Saxena, S. K. "Susanne K. Langer and a Poem of Blake." *Journal of Comparative Literature and Aesthetics* [Orissa, India] 8.1-2 (1985): 65-77.



Schierenbeck, Daniel. "Sublime Labours: Aesthetics and Political Economy in Blake's *Jerusalem*." *Studies in Romanticism* 46 (2007): 21-42.

Schock, Peter A. "Blake, the Son of Fire, and the God of This World." *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Byron*. (2003) <Blake (2004)>

#### Review

Paul M. Curtis, *Byron Journal* 32 (2004): 63-65.

Scholze, V. S. "Visionaire Dichters (2): William Blake." *Meander*. April 2001. <<http://meander.italics.net/artikelen/artikel.php?txt=1020>>. In Dutch.

\*Schuchard, Marsha Keith. *Why Mrs Blake Cried*. (2006) <Blake (2007)>

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\*Colin Wilson, "Addicted to Desire," *Daily Mail* [London] 3 Jan. 2007: 44 (Blake's "obsession with uninhibited sex ... terrified his wife, appalled and scandalised society and led him to make the most extraordinary sexual demands on those close to him").

G. E. Bentley, Jr. (see *Blake* 40.4, above).

§Scott, Suzanne Muir. "The Prophetic Muse: The Didactic Imperative of Gerard Manley Hopkins, R. S. Thomas and William Blake." Glasgow PhD, 2004.

§Sharma, Rupakshi. "William Blake: A Mystic Poet." *Vedic Path* [India] 54.1-2 (June 1991-March 1992): 36-47.

Shitaka, Michiaki. "W. Blake no 'kesshite koi wo uchiakeyo-to shiteha naranu' [On 'Never Seek to Tell Thy Love' by W. Blake]." *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [Bulletin of the Fukuyama City Junior College for Women] no. 33 (2007): 57-59. In Japanese.

Shitaka, Michiaki. "William Blake's 'Tiger! Tiger! Burning Bright.'" *Fukuyama Shiritsu Joshi Tanki Daigaku Kiyo* [Bulletin of the Fukuyama City Junior College for Women] no. 32 (2006): 113-16.

§Singh, Charu Sheel. "Empire Colonised: An Indian View of William Blake's Counter Poetics." *Journal of Literature and Aesthetics* [Kollam, Kerala, India] 3.1-2 (Jan.-Dec. 2003): 115-22; 4.1-3 (Jan.-Dec. 2004): 143-50.

§Singh, Charu Sheel. "The Hindu Contexts for William Blake's *The Four Zoas* and Walt Whitman's *Song of Myself*: A Study in 'Primal-Man' Archetype." *Journal of Comparative Literature and Aesthetics* [Orissa, India] 1.4 (Sept. 1981): 13-20. <BBS p. 640 omits "Comparative" and the page numbers>

§Singh, Gurbhagat. *Poetry as Metaconsciousness: Readings in William Blake*. (Delhi: Ajanta Books Inst., 1983) 170 pp. <BBS pp. 640-41>.

#### Reviews

§*Financial Express* [New Delhi] 17 July 1983: 6-7.

§*Times of India* [New Delhi] 4 Sept. 1983: 6-8.

§*Tribune* [Chandigarh, India] 8 Oct. 1983: 3-5.

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Blake is *passim*.

§Ślawek, Tadeusz. *U-bywać: człowiek, świat, przyjaźń w twórczości Williama Blake'a*. (Katowice: Wydaw. Uniwersytetu Śląskiego, 2001) 608 pp.; ISBN: 8322610793. In Polish, with abstracts in English and French.

\*Snart, Jason Allen. *The Torn Book: UnReading William Blake's Marginalia*. (2006) <Blake (2007)>

#### Review

Jennifer Davis Michael (see *Blake* 41.3, above).

\*Snart, Jason. "UnReading William Blake's Marginalia." *Visible Language* 39.2 (2005): 168-93. <Blake (2007)>

He is concerned with "Blake engaging the problems and possibilities associated with representation" (169).

§Spencer, Sidney. "William Blake and Indian Religious Thought." *Aryan Path* [Mumbai] 46.2 (Feb. 1975): 66-69.

§Suh, Kang Mok. "William Eui Yeoksa Dasi Sseugi: *Ne Zoa Deul* Ggajieui Han Ilgi [William Blake's Re-Writing of History: A Reading up to *The Four Zoas*]." Seoul National University PhD, 1995. In Korean.

§Suter, David. "Of the Devil's Party: *The Marriage of Heaven and Hell* in [Salman Rushdie's] *Satanic Verses*." *South Asian Review* 16 (1992): 63-77.

Tambling, Jeremy. *Blake's Night Thoughts*. (2005) <Blake (2006)>

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§*Choice* 43 (Jan. 2006): 857.

Wayne C. Ripley (see *Blake* 41.3, above).

Tanaka, Takao. "Blake no 'muku' to 'keiken' [*Innocence and Experience of Blake*]." *Gengo Bunka* [Shikoku University, Bulletin of the Research Institute of Linguistic Culture] no. 4 (2006): 21-26. In Japanese.

Tanaka, Takao. "Sei James Kyokai to Jerusalem [St. James's Church and Jerusalem]." *Gengo Bunka* [Shikoku University, Bulletin of the Research Institute of Linguistic Culture] no. 3



(2005): 13-17. In Japanese.

A discussion of St. James's Church, Blake, and Jerusalem as a Blakean city.

Tanaka, Tsutomu. "Lyca no yukue [(Blake's) Vision and Lyca Poems]." *Daito Bunka Daigaku Eibei Bungaku Ronso* [Daito Bunka Review] no. 38 (2007): 11-32. In Japanese.

§Tannenbaum, Leslie. "Hirelings and Laborers: Biblical Parable in Blake's Milton." *La Revue LISA/LISA E-journal* 5.4 (2007): 122-32. <<http://www.unicaen.fr/mrsh/lisa/publications/017/06Tannenbaum.pdf>>.

§Taylor, J. B. "The Case of William Blake: Creation, Regression and Pathology." *Psychoanalytic Review* 50 (1963): 489-504.

§Taylor, Walter. "The Mysticism of William Blake." *Aryan Path* [Mumbai] 35.2 (Feb. 1964): 63-67.

Tearle, Oliver. "Blake's 'London' in *A Tale of Two Cities*." *Notes and Queries* 251, ns 53 (2006): 335-36.

Roger Cly's funeral procession is alleged to be "a deliberate mockery or caricaturing of ... Blake's famous elegy."

§Tseng, Ming-Yu. "Iconicity in the Interplay of the Literal and the Metaphorical: An Example from William Blake's *Jerusalem* [pl. 9]." *Journal of Literary Semantics* 35.1 (2006): 31-57.

Tsukasa, Erisa. "William Blake 'London' no ichikosatsu—Anna Barbauld no 'Eighteen Hundred and Eleven' tono hikaku: A Study of William Blake's 'London' in Comparison with Anna Laetitia Barbauld's Description of London in 'Eighteen Hundred and Eleven.'" *Nihon Joshi Daigaku Dagakuin Bungaku Kenkyuka Kiho* [Journal of the Graduate School of Humanities, Japan Women's University] no. 12 (2005): 15-27. In Japanese.

Tsukasa, Erisa. "William Blake to Mary Wollstonecraft no kodomo kan: The Idea of Education and Children in Blake's 'Nurse's Song' and Wollstonecraft's *Original Stories from Real Life*." *Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiyo* [Journal of the Graduate School of Humanities, Japan Women's University] no. 13 (2006): 71-81. In Japanese.

§Vine, Steve. *William Blake*. (Horndon: Northcote House Publishers for the British Council, 2007) Writers and Their Work, 8°, xiv, 130 pp.; ISBN: 9780746309803.

*Vlaanderen*: Kunsttijdschrift 56, no. 314 (Feb. 2007)

\*Simonne Claeys. "Woord vooraf." 1.

\*Katrien Daemen-de Gelder. "William Blake, een biografische schets van een lang miskend genie." 2-7.

\*Michael Phillips. "William Blakes Verluchte Drukkunst." Tr. Simonne Claeys. 8-13. (Apparently a translation of his "The Printing of Blake's *America a Prophecy*," *Print Quarterly* 21

[2004]: 18-38 <Blake (2005)>; most of the reproductions are of Phillips's facsimile copperplates, chiefly of *America*.)

\*Yves Senden. "Are You Experienced?" 14-18.

\*Christophe Madelein. "Stralend subliem: William Blake tegenover Edmund Burke." 19-23.

\*Michael Ferber. "Blakes hymne Jerusalem." Tr. Fleur De Mayer. 24-32. (A translation of Ferber's "Blake's 'Jerusalem' as a Hymn," *Blake* 34.3 [winter 2000-01]: 82-94 <Blake (2001)>.)

All, including Senden's, are in Flemish.

§Wallace, Christina. "Intersecting Blake: Rereading *The Marriage of Heaven and Hell*." 225-38 of *Images and Imagery: Frames, Borders, Limits: Interdisciplinary Perspectives*, ed. Leslie Boldt-Irons, Corrado Federici, and Ernesto Virgulti (New York: Peter Lang, 2005) Studies on Themes and Motifs in Literature 74.

§Wallace, Jan. "Humanizing the Abyss: The Use of Christian and Non-Christian Symbolism in the Work of William Blake." Ulster DPhil, 2006.

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

#### Review

Jason Whittaker, *Year's Work in English Studies* 85 (covering work published in 2004) (2006): 615-16.

\*Weir, David. *Brahma in the West: William Blake and the Oriental Renaissance*. (2003) <Blake (2004)>

#### Reviews

§Kathryn Freeman, *Clio* 34.1-2 (fall 2004-winter 2005): 180-84.

§Robert Ward, "Readings from St. Brevis—*Brahma in the West and the Oriental Renaissance*," *Soundings* 88.1-2 (2005): 212.

§Welch, Dennis M. "Blake, the Famine of 1795, and the Economics of Vision." *European Romantic Review* 18 (2007): 597-622.

§\*Whitehead, Angus. "The Arlington Court Picture: A Surviving Example of William Blake's Framing Practice." *British Art Journal* 8.1 (summer 2007): 30-33.

§Whitmarsh-Knight, David Edward. "William Blake's 'The Four Zoas' Explained." <<http://www.thefourzoas.com>>.

Apparently related to his "Structure as a Key to Meaning in William Blake's *The Four Zoas*," New Brunswick PhD, 1984 <BBS p. 678>.

Whittaker, Jason. "William Blake." Section 2c (612-20) of chapter 12, "The Nineteenth Century: The Romantic Period," of the *Year's Work in English Studies* 85 (covering work published in 2004) (2006).



§Wilson, Rob. "Hirelings in the Camp, the Court & the University: Some Figurations of US English Departments, Area Studies and Masao Miyoshi as Blakean Poet." *Comparative American Studies* 2.3 (2004): 385-96.

§Wormser, Baron. "William Blake." *Southwest Review* 91.1 (2006): 61-77.

A short story.

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

#### Reviews

§Reference and Research Book News 19.3 (Aug. 2004): 279.

R. Paul Yoder, *Romantic Circles Reviews* 8.2 (2005): 11 pars. May 2006 <[http://www.rc.umd.edu/reviews/wright\\_w06.html](http://www.rc.umd.edu/reviews/wright_w06.html)> <Blake (2007)> (The book is "well-researched," but the argument is "buried under Wright's often dense prose and piles of criticism" which are often irrelevant [pars. 1, 9]).

§Harriet Kramer Linkin, *Clio* 35.2 (2006): 281-87.

Jason Whittaker, *Year's Work in English Studies* 85 (covering work published in 2004) (2006): 613-14.

§Jonathan Roberts (see Paley, above).

Yamasaki, Yusuke. "Blake's Dramatic Imagination." *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo* [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University] 4.1 (2006): 99-104.

Yamasaki, Yusuke. "William Blake no kigeki sei [William Blake as a Comic Writer]." *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyo* [Bulletin of the Faculty of Contemporary Social Studies, Nagasaki Wesleyan University] 5.1 (2007): 13-20. In Japanese.

### 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."* Exhibition at the Crawford Art Gallery, Cork. <Blake (2007)>

#### Reviews

Anon., "Books and Arts: Stuff of dreams; Gothic horror," *Economist* 378, no. 8465 (18 Feb. 2006): 90 (with the Gothic Nightmares exhibition at Tate Britain).

§Myrone, Martin. "James Barry." *Print Quarterly* 24 (2007): 68-72.

§Allan, David G. C. *The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or "Great Room" of the RSA in London*. (London: Calder Walker Associates, 2005).

§Crookshank, Anne. "The Genius of James Barry." In her *Ireland's Painters* (New Haven: Yale University Press, 2002).

§Gibbons, Luke. "'Into the Cyclops eye': James Barry, Historical Portraiture, and Colonial Ireland." In *A Shared Legacy: Essays on Irish and Scottish Art and Visual Culture*, ed. Fintan Cullen and John Morrison (Aldershot: Ashgate, 2005).

§Gordon, Scott Paul. "Reading Patriot Art: James Barry's *King Lear*." *Eighteenth-Century Studies* 36 (2003): 491-509.

§Pressly, William L. "James Barry and the Print Market: A Painter-Etcher *avant la lettre*." In *Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives*, ed. Elise Goodman (Newark: University of Delaware Press, 2001) Studies in Eighteenth-Century Art and Culture.

BOWYER, Robert (1758-1834)

Print impresario

§Arnold, Dana. "Robert Bowyer's Historic Gallery and the Feminization of the 'Nation.'" In *Cultural Identities and the Aesthetics of Britishness*, ed. Dana Arnold (Manchester: Manchester University Press, 2004).

BUTTS, Thomas (1757-1845)

Clerk, patron, friend of Blake

"Thomas Butts, Great Marlborough-street, Gent." and [his son] Joseph Edward Butts, same place, were recorded as not having claimed two dividends due October 1799 5% annuities in the list of names and descriptions of the proprietors of unclaimed dividends on bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5 October 1800.<sup>65</sup>

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan 1964-77.

CROMEK, Robert Hartley (1770-1812)

Entrepreneur, friend-enemy of Blake

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek's *Reliques of Robert Burns* (Dec. 1808) (Pforzheimer Collection, New York Public Library).

CUNNINGHAM, Allan (1784-1842)

Biographer

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.

§Hogg, David. *The Life of Allan Cunningham*. ([Whitefish, Montana:] Kessinger Publishing, 2007) Legacy Reprint Series, 9" x 6", 388 pp.; ISBN: 9781430444770.

65. Bank of England, *The Names and Descriptions of the Proprietors of Unclaimed Dividends on Bank Stock, and on the Public Funds ...* (London, 1800). *Eighteenth Century Collections Online*, Gale Group.



FINCH, Francis Oliver (1802-62)

Artist, disciple of Blake

§Schoenherr, Douglas E. "Francis Oliver Finch." 100-01 of his *Dessins britanniques du Musée des beaux-arts du Canada* (Ottawa: Musée des beaux-arts du Canada, 2005). In French. B. §*British Drawings from the National Gallery of Canada*. (2005).

FLAXMAN, John (1755-1826)

Sculptor, friend of Blake

FLAXMAN, Ann (Nancy) (?1760-1820)

Wife of John, friend of Blake

FLAXMAN, Mary Ann (1768-1853)

Half-sister of John

DENMAN, Maria

Sister-in-law of John

The Norfolk Record Office in Norwich has recently received a major archive of letters to the Reverend William Gunn (1750-1841) of Irstead, near Norwich. He was an antiquarian, author of, inter alia, *Inquiry into the Origin and Influence of Gothic Architecture* (1819), about which Flaxman corresponded with him.

The archive includes rich letters of 1794 to 1827 from John Flaxman (in Rome in 1794, in Buckingham Street, Fitzroy Square, thereafter) and from Flaxman's wife Nancy, his half-sister Mary Ann, and his sister-in-law Maria Denman, often writing as his amanuenses or about him. Frequently the letters are thanks (belated) for turkeys, pheasants, and barrels of herring, but often they are rich in details of Flaxman's work as a sculptor and about the art world, elections to the Royal Academy, commissions to other sculptors, and exhibitions of art. Some of Flaxman's letters include sketches, especially of arches and of Anglo-Saxon architecture.

There appears to be no reference to William Blake the poet in the archive, but there is a mysterious Mrs. Blake and a prosaic William Blake. The letters cited here are from John Flaxman unless otherwise noted.

2 Feb. 1794 from Nancy Flaxman: "the Drawings from Aeschylus which delight all who see them are compleat save one .... I chose out the best therefore of the Homer & the Herculeum are also safely deposited & Paid for."

1 July 1800: "several of the English artists are dead in consequence of the blessings of French Liberty being spread over Italy—Hamilton, Hewitson, Keane & some others have been its Martyrs ...."

5 Jan. 1802 from Nancy

17 Oct. 1802 about working with granite and basalt

29 Dec. 1805

19 Feb. 1806

n.d.

March 1810

4 June 1811

Nov. 1812

2 Dec. [no year] from Nancy who gives a plot summary of a

long poem by Flaxman being sent separately. "Our war with America is a very bad thing."

9 Dec. 1812

6 April 1813 [Nancy] copy of a poem by Flaxman called "The Complaint"

n.d. from Nancy

17 Feb. 1814

22 Feb. 1814

11 June [1814]

30 Sept. 1814

1 Oct. 1814: "I am going to publish ... outlines from Hesiod" [engraved by William Blake].<sup>66</sup>

5 Dec. 1814

5 Dec. 1814 [another letter]

16 Dec. 1814 from John and Nancy

28 Jan. 1815 from John and Nancy

18 April 1815 from Mary Ann Flaxman

27 June 1815

12 Sept. 1815

7 Nov. 1815 "W<sup>m</sup> Blake" of Swanton Abbots [about 4 miles northwest of Irstead] writes to the Reverend William Gunn about a curacy for Blake's son.

15 Jan. 1816 [postmark] from Nancy

15 March 1816 from Nancy about Flaxman's designs for "The Shield of Achilles"

28 Dec. 1816

29 July 1817 from Nancy: "the beautiful Hesiod" engravings were published in March.

28 April 1819

16 March 1820

16 Oct. 1820

n.d.

n.d.

22 Jan. 1822

9 Sept. 1822 from Mary Ann

8 Oct. [1822]

15 Oct. 1822

n.d. from Maria Denman

Jan. 1823 from Mary Ann

5 Aug. [?1823] Maria: "M.<sup>r</sup> Blake has received her Shakespeare and I hope is pleased with it—the Bookseller has not yet sent me a bill"—the context suggests that Maria Denman had carried out a commission for Gunn, but no connection of the poet or his wife with Gunn is known.

24 Oct. 1823 from Mary Ann and John

9 Dec. 1824

13 Feb. 1826 from Mary Ann and John

27 Jan. 1827 from Mary Ann

66. Blake's first plates for Hesiod were paid for on 22 Sept. 1814 (BR[2] 772). The same passage from a letter from Flaxman to Gunn of the same date is quoted from British Library Add. MSS. 39790, f. 30, by Martin Myrone, *The Blake Book* (2007) 142. I cannot explain the duplication of original manuscript letters.



§Flaxman's *Illustrations for Dante's Divine Comedy*. (Mineola: Dover Publications, 2007) oblong 8"; ISBN: 0486455580.

A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow's translation of Dante on versos.

§Bindman, David. "John Flaxman's 'Adoration of the Magi' Rediscovered." *Apollo* no. 526 (2005): 40-45.

§Gyllenhaal, Martha. "John Flaxman's Illustrations to Emanuel Swedenborg's *Arcana Coelestia*." *Studia Swedenborgiana* 9.4 (1996): 1-71.

§Lines, Richard. "John Flaxman, Sculptor of Eternity." *Things Seen and Heard: Newsletter of the Swedenborgian Society* 3 (2000), online.

FUSELI, John Henry (1741-1825)

Artist, friend of Blake

\*Furman-Adams, Wendy, and Virginia James Tufte. "Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God." *Milton Quarterly* 35 (2001): 258-74. <Blake (2007)>

A major essay showing that the representations of God in pictures by Fuseli and Blake of "The Triumphant Messiah" casting out the rebel angels from heaven, "The Creation of Eve," and "The Expulsion" "could hardly be more different"; "Blake's revision [of Milton] ... is finally as Christocentric as Fuseli's is Satanically centered"; "Fuseli became Milton's first anti-theistic interpreter" (267, 265, 259), like William Empson's *Milton's God* (1961).

§Knowles, John. *The Life and Writings of Henry Fuseli: Keeper and Professor of Painting to the Royal Academy in London* [1831]. 3 vols. ([Whitefish, Montana:] Kessinger Publishing, 2006) 464, 396, 416 pp.; ISBN: 9781428605275; 9781428605268; 9781428605251.

§Myrone, Martin. "Henry Fuseli and Gothic Spectacle." *Huntington Library Quarterly* 70 (2007): 289-310.

§Perl, Jed. "Troubled Classicism: The Hyper Personality of Henry Fuseli's Work." *Modern Painters* (July-Aug. 2006): 80-85.

§Shestakov, Viacheslav Pavlovich. *Genri Fiuzeli: dnevnnye mechty i nochnye koshmary*. (Moscow: Progress-Traditsiia, 2002) 21 cm., 270 pp. In Russian.

§Stubblefield, Jay. "The Choreography of Passion: Henry Fuseli's Milton Gallery, 1799/1998." In *Reassembling Truth: Twenty-First Century Milton*, ed. Charles W. Durham and Kristin A. Pruitt (Selinsgrove: Susquehanna University Press, 2003).

Vinje, John W. "Fuseli's Bottom and the Barberini Faun." *Notes and Queries* 252, ns 54 (2007): 283-85.

On Fuseli's "Titania's Awakening" for *Midsummer Night's Dream*.

HAYLEY, William (1745-1820)

Poet, patron, employer of Blake

Letters from Hayley to Cadell & Davies, Lady Hesketh (including those of 18 July and 3 Aug. 1805 with references to Blake), William Huskisson,<sup>67</sup> and Robert Wolsley<sup>68</sup> and letters to Hayley from Charles Dunster, Lady Hesketh (including 1 Feb. 1804 about Blake), and Johnny Johnson from the Cowper and Newton Museum (Olney) were deposited in 1996 in the Buckinghamshire County Record Office.

§Hayley, William. *Poems on Serious and Sacred Subjects*. ([Whitefish, Montana:] Kessinger Publishing, 2004) 48 pp.; ISBN: 9781419142314.

Allen, Reggie. "The Sonnets of William Hayley and Gift Exchange." *European Romantic Review* 13 (2002): 383-92.

HEATH, James (1757-1834);

HEATH, Charles (1785-1848);

HEATH, Frederick (1810-78);

HEATH, Alfred (1812-96)

Engravers

Heath, John. *The Heath Family Engravers 1779-1878*. (1993, 1999) <Blake (1994, 2000)>

Review

§David Alexander, *Print Quarterly* 19 (2002): 87-92 (critical; in 2007 John Heath issued privately a 12-page reply particularly enumerating James Heath's separately issued prints).

HUMPHRY, Ozias (1742-1810)

Miniaturist, patron of Blake

§Bindman, David. "Thomas Banks's 'Caractacus before Claudius': New Letters to and from Ozias Humphry." *Burlington Magazine* 142 (2006): 769.

67. The draft of Hayley's letter to William Huskisson of 29 May 1803 says "The Cottager is returned & speaks with due gratitude of Kindness shewn to her in London." Gentlemen, who lived in houses, weren't often on social terms with cottagers—the Blakes are an exception. Nancy Flaxman sent "love to the good Cottagers" on 10 Dec. 1802, and John Carr asked on 29 Jan. 1803 to be remembered to the "owner of the little white-faced Cottage on the sea shore" (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

68. Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire:

I flatter myself it may please you to find in this paper a slight little sketch of the monument erected at Dereham to the beloved object of our poetical idolatry [William Cowper]. The design (if design is not too grand a name for a slight & simple composition) is my own which my excellent friend Flaxman condescended to execute in Marble at the desire of Lady Hesketh.

Perhaps Blake had copied the design, as he had those sent with Hayley's letters of 21, 25 Feb., 7, 13, and 24 March 1802.



- JOHNES, Thomas (1748-1816)  
Patron of Hafod, North Wales
- §Ledger, A. P. *Thomas Johnes, Esq. of Hafod and the Derby China Manufactory: Extracts from the Derby Archives, 1786-1795*. (Grantham: Derby Porcelain International Society, 1993) 29 cm., 17 pp.
- KIRKUP, Seymour (1788-1880)  
Artist, friend of Blake
- §Lindon, John. "Dante 'intra Tamisi ed Arno' (and Halle-am-Saalle): The Letters of Seymour Kirkup to H. C. Barlow." In *Britain and Italy from Romanticism to Modernism: A Festschrift for Peter Brand*, ed. Martin McLaughlin (Oxford: Legenda; [London:] Modern Humanities Research Association, 2000).
- LAMB, Lady Caroline (1785-1828)  
Byron's bête noire, entertainer of Blake
- §Douglass, Paul. "Lady Caroline Lamb before Byron: The Godfrey Vassal Webster Affair." *Wordsworth Circle* 36 (2005): 117-24.
- §Douglass, Paul. "An Unpublished Letter from Lord Byron to Lady Caroline Lamb." *Notes and Queries* 251, ns 53 (2006): 322-23.
- §Douglass, Paul. "What Lord Byron Learned from Lady Caroline Lamb." *European Romantic Review* 16 (2005): 273-81.
- §Gressor, Megan, and Kerry Cook. *An Affair to Remember: The Greatest Love Stories of All Time*. (Gloucester, Massachusetts: Fair Winds Press, 2005).  
Includes Byron and Lady Caroline Lamb.
- §Hasler, John D. *Memoirs—Lady Caroline Lamb*. ([Philadelphia:] Xlibris Corporation, 2005) 616 pp.  
A fictional memoir based on Lady Caroline Lamb's letters.
- §March, Rosemary Helen. "Lady Caroline Lamb and the Page Affair: Literary Life and Romantic Writing." Oxford DPhil, 2007.
- §McDayter, Ghislaine. "Hysterically Speaking: Lady Caroline Lamb's *Glenarvon* and the Revolutionary Voice." In *Romantic Generations: Essays in Honour of Robert F. Gleckner*, ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan (Lewisburg: Bucknell University Press, 2001).
- §Normington, Susan. *Lady Caroline Lamb: This Infernal Woman*. (London: House of Stratus, 2001).
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- §Wetherall Dickson, Leigh. "Authority and Legitimacy: The Cultural Context of Lady Caroline Lamb's Novels." *Women's Writing: The Elizabethan to Victorian Period* 13 (2006): 369-91.
- LINNELL, John (1792-1882)  
Painter, patron of Blake
- §Firestone, Evan R. "Lady Torrens and Her Family by John Linnell." *Elvehjem Museum of Art Bulletin* (1986-87): 11-27.
- Payne, Ernest A. "John Linnell, the World of Artists, and the Baptists." *Baptist Quarterly* 60.1 (Jan. 2003): 22-35.
- Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the church "withdrew" itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.
- MARSH, John (1752-1828)  
Lawyer, musical composer, friend of Blake
- §The John Marsh Journals: *The Life and Times of a Gentleman Composer (1752-1828)*. (Stuyvesant: Pendragon Press, 1998) xiv, 797 pp.
- §Brewer, John. "'The Harmony of Heaven': John Marsh and Provincial Music." In his *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (New York: Farrar Straus Giroux, 1997).
- §Renshaw, Martin. *John Marsh: A Most Elegant and Beautiful Instrument, the Organ*. (Chichester, 2002) iv, 135 pp.
- PALMER, Samuel (1805-81)  
Painter, disciple of Blake  
2004 11 FEBRUARY-23 MAY
- §The Legacy of Samuel Palmer: *Paul Drury, Graham Sutherland and the Pastoral Print*. An Exhibition to Celebrate the Centenary of the Birth of Paul Drury, 11 February-23 May 2004 [at the] Ashmolean Museum. ([Oxford:] Ashmolean Museum, 2004) 8 pp.
- §Drury, Jolyon. *Revelation to Revolution: The Legacy of Samuel Palmer: The Revival and Evolution of Pastoral Printmaking by Paul Drury and the Goldsmiths School in the Twentieth Century*. (Ashford: Jolyon Drury, 2006) 254 pp.
- §Ebony, David. "Samuel Palmer's Luminous Garden." *Art in AMERICA* (Oct. 2006): 146-51, 209.
- §Lange, Oliver. "Samuel Palmer—Masterworks—Oliver Lange Studies the Ashmolean's Mystical Painting A Pastoral Scene." *Artist* 117 (2002): 34.
- §Mallalieu, Huon. "Huon Mallalieu Considers the Legacy of the Nineteenth-Century Printmaker Samuel Palmer." *Country Life* 198 (6 May 2004): 130-31.



§Moore, Jerrold Northrop. "Samuel Palmer." 20-73 of his *The Green Fuse: Pastoral Vision in English Art 1820-2000* (Woodbridge: Antique Collectors' Club, 2007).

§Palmer, Alfred Herbert. *The Life and Letters of Samuel Palmer: Painter and Etcher*. ([Whitefish, Montana:] Kessinger Publishing, 2006) ISBN: 9781428625174.

§Vaughan, William, and Elizabeth E. Barker. "'Mysterious Wisdom Won by Toil': New Light on Samuel Palmer's 'Lonely Tower.'" *Burlington Magazine* 147 (2005): 590.

§Winkfield, Trevor. "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (Dec. 2005-Jan. 2006): 82-85.

PARKER, James (1757-1805)  
Engraver, fellow apprentice,  
print-shop partner with Blake

For a newly recorded stipple engraving by Parker, see Stothard, below.

RICHMOND, George (1809-96)  
Painter, disciple of Blake

Pen and ink over pencil portraits inscribed "G. Richmond 1826—Harriet Tatham" and "Fred Tatham", were offered at §Bonhams auction (London), 6 Feb. 2007, lot 92 (Harriet reproduced).

ROBINSON, Henry Crabb (1775-1867)  
Lawyer, journalist, diarist, friend of Blake

§Behler, Diana. "Henry Crabb Robinson and Weimar." 157-80 of *A Reassessment of Weimar Classicism*, ed. Gerhart Hoffmeister (Lewiston: Edwin Mellen Press, 1996).

§Corfield, Penelope J., and Chris Evans, eds. *Youth and Revolution in the 1790s: Letters of William Pattison, Thomas Amyot, and Henry Crabb Robinson*. (Stroud: A. Sutton, 1996) v, 200 pp.

§Maertz, Gregory. "Reviewing Kant's Early Reception in Britain: The Leading Role of Henry Crabb Robinson." In *Cultural Interactions in the Romantic Age: Critical Essays in Comparative Literature*, ed. Gregory Maertz (Albany: State University of New York Press, 1998).

§Stockhorst, Stefanie. "Was leistet ein cultural turn in der komparatistischen Imagologie? Henry Crabb Robinson als Vermittler deutscher Dichter- und Gelehrtenkultur nach England." *Arcadia* 40 (2005): 354-74. In German.

§Whelan, Timothy. "Henry Crabb Robinson and Godwinism." *Wordsworth Circle* 33 (2002): 58-69.

STEDMAN, John Gabriel (1744-97)

Soldier of fortune, friend of Blake

§Gwilliam, Tassie. "'Scenes of Horror,' Scenes of Sensibility: Sentimentality and Slavery in John Gabriel Stedman's *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*." *ELH* 65 (1998): 653-73.

§Iwanisziw, Susan B. "American Slave-Concubines and the Labor of Assimilation: The Examples of John Gabriel Stedman's Joanna and Toussaint Charbonneau's Sacagawea." *Topic* 55 (2007): 37-54.

§Klarer, Mario. "Humanitarian Pornography: John Gabriel Stedman's *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam* (1796)." *New Literary History* 36 (2005): 559-87.

STOTHARD, Thomas (1755-1834)

Book illustrator, sometime friend of Blake

A circular (19.2 cm.) stipple engraving (Stothard-Parker), printed in reddish brown, of British ladies in India(?) (23.8 x 26.7 cm.), was offered on eBay in Jan. 2007;<sup>69</sup> it is not recorded in A. C. Coxhead, *Thomas Stothard, R.A.* (1906) or Bentley, "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings," *Studies in Bibliography* 49 (1996): 208-31.

§Clifford, Timothy. "Thomas Stothard and the British Neo-Classical Medal." 138-54 of *Designs on Posterity: Drawings for Medals, Papers Read at FIDEM 1992, the 23rd Congress of the Fédération Internationale de la Médaille Held in London, 16-19 September 1992*, ed. Mark Jones (London: British Art Medal Trust, 1994).

TATHAM, Charles Heathcote (1772-1842)

Architect, father of Frederick, friend of Blake

§Pearce, Susan M., and Frank Salmon. "Charles Heathcote Tatham in Italy, 1794-96: Letters, Drawings and Fragments, and Part of an Autobiography." *Walpole Society* 67 (2005): 1-91.

TATHAM, Frederick (1805-78)

Sculptor, disciple of Blake

For portraits of Frederick and Harriet Tatham, see George Richmond, above.

TAYLOR, Thomas (1758-1835)

Platonist, acquaintance of Blake

The Prometheus Trust of Wiltshire has issued the complete works of Thomas Taylor (including his editions of Plato and Aristotle) in 33 volumes, available singly or as a set <[http://www.prometheustrust.co.uk/TTS\\_Catalogue/tts\\_catalogue.html](http://www.prometheustrust.co.uk/TTS_Catalogue/tts_catalogue.html)>.

69. Essick, "Blake in the Marketplace, 2007" 162.



§Taylor, Thomas. *Introduction to the Philosophy and Writings of Plato*. ([Whitefish, Montana:] Kessinger Publishing, [2004]).

§Iamblichus. *On the Mysteries of the Egyptians, Chaldeans, and Assyrians*. Tr. Thomas Taylor. (Miami: Cruzian Mystic Books, 2006).

§Plato. *The Timaeus, and the Critias; or Atlantis*. Tr. Thomas Taylor. ([Whitefish, Montana:] Kessinger Publishing, [2006]).

#### Appendix: Blake Records, 2nd ed. (2004) Addenda and Corrigenda

P. xix

Owners and Repositories of Unique Materials

Emend to read "Cowper and Newton Museum (Olney, Buckinghamshire), since 1996 on deposit in the Buckinghamshire County Record Office."

P. 48

Footnote to Tatham's statement that Blake made his color "prints in oil."<sup>1</sup>

P. 48

Footnote to Tatham's statement that in his color prints, Blake "painted roughly and quickly, so that no colour would have time to dry."<sup>2</sup>

P. 79

15 August 1797

James Curry to Ozias Humphry

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints ....

The "prints" may be a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry ....

For the last sentence substitute "The 'prints' might be proofs or an early copy of Blake's *Night Thoughts* engravings (apparently published in November 1797), perhaps one of the sets Blake colored."<sup>3</sup>

1. Blake's "medium ... was gum and glue-based colors," as is pointed out in Joseph Viscomi, "Blake's 'Annus Mirabilis': The Productions of 1795," *Blake* 41.2 (fall 2007): 61.

2. According to Viscomi, "Blake's 'Annus Mirabilis'" 61, "Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors."

3. The prints cannot be "a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry, probably the previous year," for many of the prints in Small Book (B) were inscribed after Blake's death by Frederick Tatham.

P. 203fn

Letter from Hayley to Lady Hesketh of 18 July 1805: for "Cowper Museum, Olney," read "Cowper and Newton Museum (Olney), on deposit since 1996 in the Buckinghamshire County Record Office."

P. 344fn

Before "Gilbert Dyer" add "Gilbert Dyer [Jr.] (b. 1776), the son of" and after "1788" add "(see J. B. Mertz, 'Gilbert Dyer: An Early Blake Vendor?' *Blake* 40.4 [spring 2007]: 147-49)."

P. 378fn

For "The former owner was probably Lamb's friend George Dyer," read "The vendor was probably Gilbert Dyer [Jr.] (b. 1776), the son of the Exeter bookseller Gilbert Dyer (1743-1820) (as in p. 344fn)."

P. 490

On 19 November 1828, William Twopenny, an antiquary and barrister, wrote to J. T. Smith:

My dear Sir,

Can you tell me where the Widow of Blake the artist lives.

Yours most truly

W.<sup>m</sup> Twopenny

Temple

19. Nov. 1828<sup>4</sup>

P. 493

A review of Edmund Lodge's *Portraits of Illustrious Personages of Great Britain* (London: William Smith, 1828) in the *Times* for 3 January 1829 went out of its way to discuss Blake's Visionary Heads:

Closely associated with the desire of knowing the exclusive history of such [famous] personages, is the wish to be acquainted with their external appearance, and the fashion of

4. The letter, quoted from a reproduction of the manuscript in the Yale Center for British Art, is in an extra-illustrated copy of the second edition of J. T. Smith's *Nollekens and His Times* (1829). The leaves are loose, and the extra-illustrations are numbered to indicate with which printed page they are associated—the Twopenny letter is number 474 (referring to the Blake biography in Smith's book). Some of the extra-illustrations are annotated and signed by the great autograph collector William Upcott (e.g., nos. 58, 66), suggesting that the collection belonged to him.

Perhaps this was the copy of Smith's book which, as he told Linnell in an undated letter (see BR[2] 490), had been "taken to pieces for illustration." This seems to be the extra-illustrated copy of Smith sold in the Evans auction of William Upcott, 15-19 June 1846, lot 910 ("2 vol. unbound," extra-illustrated "to 4 vol."). It is probably not the copy of Smith [no date or edition identified] "loose in boards," extra-illustrated to "9 vol." with many letters, e.g., 4 from Blake to Ozias Humphry, not included in the 1846 sale or the Yale collection, which was in Sotheby's auction of Joseph Mayer, 19 July 1887, lot 189.

For further discussion, see "William Blake and His Circle, 2006," *Blake* 41.1 (summer 2007): 11, 40.



the human form they wore. Nothing is more natural than to covet the power of calling them up

"In their shapes and state majestic,

"That we may wonder at their excellence,"<sup>5</sup>

and verify or correct the images which fancy has formed by the true copy which the art that confers immortality has preserved of them. The late Mr. Blake, the engraver, whose genius was subject to a kind of morbid excitement, was so possessed with this notion, that he had contracted a belief that he could, almost at will, bring before his actual physical eyesight the forms of the great men of this and other countries, whose existence he could only know by means of history. Under this delusion, which, however, was of no kin to madness, and could not have happened to any but a person of exalted imagination, he had frequent interviews with his distinguished buried acquaintance, and used to relate his imaginary conversations with them in perfect conviction of their truth and reality.<sup>6</sup>

P. 503

For "The publication of Cunningham ... appeared in the *Athenaeum* ..." read "The publication of Cunningham's life of Blake provoked a spate of comment upon Blake in the winter and spring of 1830. The first, which appeared in the *Times* for 27 January 1830, merely quoted from Cunningham §37 about Blake's Visionary Heads of William Wallace and Edward I.<sup>7</sup> The second, which appeared in the *Athenaeum* ...."

P. 717fn

For "No account of Blake in the *Times* is known before 1901," read "The only known accounts of Blake in the *Times* before 1901 are reviews of Edmund Lodge and of Allan Cunningham on 3 Jan. 1829 and 27 Jan. 1830."

P. 735

Under 28 Broad Street, for "Stephen Blake ... is listed for this address in 1783 in the *New Complete Guide* and in 1784 in *Lowndes's London Directory*," read "'Stephen Blake, Haberdasher, 28 Broad Street, Carnaby Market' is listed in *Lowndes's London Directory for the Year 1782*<sup>8</sup> and 1784 and in the *New Complete Guide* in 1783."

P. 822fn

Before "Compositions in Outline," add "According to the *New Monthly Magazine* 2 (1814 [1 Jan. 1815]): 537, 'Mr. FLAX-

5. Marlowe, *Doctor Faustus* 4.2, where Alexander the Great is conjured up for the German emperor.

6. Anon., "Lodge's Portraits and Memoirs. Further Notice," *Times* [London] 3 Jan. 1829: 4, col. A, first reported by Keri Davies, "Blake in the *Times Digital Archive*," *Blake* 41.1 (summer 2007): 45-46.

7. Anon., "Visions of Blake, the Artist," *Times* [London] 27 Jan. 1830: 3, col. E, first reported by Angus Whitehead, "Visions of Blake, the Artist: An Early Reference to William Blake in the *Times*," *Blake* 41.1 (summer 2007): 46-47. The *Times*'s account alters Cunningham's "stept" and "stopt" to "stepped" and "stopped."

8. The reference in *Lowndes's London Directory for the Year 1782* was pointed out to me by Angus Whitehead.

MAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor,' and ...."

P. 838ff

Miscellaneous References to "William Blake" in London, 1740-1830

The Proceedings of the Old Bailey, 1674-1913 <<http://www.oldbaileyonline.org>> has records of William Blakes in London in the poet's time in roles as diverse as eel thief and victims of hat theft and murder. However, probably none of these William Blakes is the poet or was known to the poet.

P. 839

Engraver (1748-c. 1817)

William Staden Blake not only "had a press with Charles and William Galabin at 1 Ingram Court, Fenchurch Street (1801)," but he also published at least two editions of a work printed at the Galabin Press:

Samuel Britchen, *A Complete List of All the Grand Matches of Cricket That Have Been Played in the Year 1799; with a Correct State of Each Innings and the Articles of Cricket Inserted* (London: Printed by H. L. Galabin, Ingram-Court, Fenchurch Street, for W. S. Blake, Change-Alley, Cornhill, 1799) 28 pp., 8°, and (1800) 44 pp., 8°. Other editions were produced by different printers and publishers.

P. 842

Classical Scholar (c. 1785)

"William Blake," almost certainly not the poet, wrote his name repeatedly in an eighteenth-century manuscript translation of Sophocles's *Ajax* with learned notes in English, Latin, and Greek.<sup>9</sup>

New Contemporary References to William Blake after 1831

On 27 October 1843, the young Quaker Barclay Fox "called on Linnell, a very clever painter. He showed us Blake's Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted."<sup>10</sup>

P. 859

Endnotes 150 and 159, letters of 14 Nov. 1804 and 3 Aug. 1805: to "Cowper Museum, Olney, Buckinghamshire," add "on deposit since 1996 in Buckinghamshire County Record Office."

9. See Michael Phillips, "William Blake and the Sophocles Manuscript Notebook," *Blake* 31.2 (fall 1997): 44-64 (the handwriting is that of the poet) and G. E. Bentley, Jr., "William Blake and the Sophocles Enigma," *Blake* 31.2 (fall 1997): 65-71.

10. *Barclay Fox's Journal*, ed. R. L. Brett (London: Bell & Hyman, 1979) 359.



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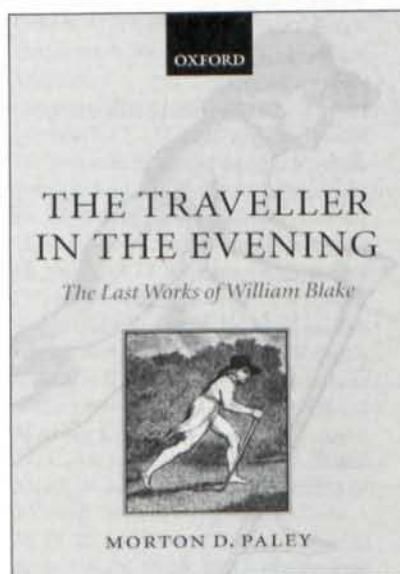


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