

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

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WITH THE ASSISTANCE OF HIKARI SATO FOR
JAPANESE PUBLICATIONS AND OF LI-PING
GENG FOR CHINESE PUBLICATIONS

G. E. BENTLEY, JR. (gbentley@chass.utoronto.ca) shepherded through the press George Cumberland, *The Emigrants or A Trip to the Ohio, A Theatrical Farce* (1817), ed. Elizabeth B. Bentley (Edwin Mellen Press, 2013). His *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax 1749-1826 by William, John, Richard, Thomas, and Specially James Edwards, the Medicean Bookseller, with Catalogues of Their Publications*, 2 vols. (University of Toronto Press), 860 pp., 29 reproductions, is slouching toward publication, and *William Blake in the Desolate Market: Blake's Curious Courtship of the Goddess Fortune* (McGill-Queen's University Press), 245 pp., 33 reproductions, should see the light this year.

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

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Blake Publications and Discoveries in 2012

- 1 This was a bumper year for records of previously unrecorded Blake publications. The total is a multiple of the discoveries in any previous year. Much of this wealth derives from *WorldCat* <<http://www.worldcat.org>>, now for the first time systematically mined for Blake. *WorldCat* is an extraordinary Tom Tiddler's ground of silver and fool's gold. On 11 December 2012 it listed 25,195 entries for William Blake.¹ I looked at the first 5,000,² which is one reason why there are so many ephemeral works in the present checklist. Many of the newly recorded works here are in periodicals that I rarely search in—indeed that I had never heard of—such as *Classification Quarterly*, *Francis W. Parker School Year Book*, *Psychological Medicine*, and *Victorioraphics*.
- 2 In *WorldCat*, I ignore archives (987 entries—I looked fruitlessly at the first 100), audiobooks (511), images (617), interactive multimedia (12), music (1,775), sound recordings (18), and videos (1,176). A large proportion of the works marked here as unseen (§) derive from *WorldCat*, which provided the first use of “cunnilingus” in a title that also mentions Blake. In the catalogue, the title of works reviewed is frequently given merely as “William Blake,” so that the authorship, etc., given here may be significantly hypothetical.
- 3 Numbers of Works about Blake Recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and *Blake/An Illustrated Quarterly* (1992-)

Record for	Books ^[a] including	Editions and	Catalogues	Essays including	Reviews ^[b]
BB	1,406	573	254	3,218	595
BBS	1,010	354	123	4,069	177
Misc. ^[c]	1,951				
1992-93	54	21	15	279	62
1994	50	16	5	234	84
1995	56	22	12	239	74
1996	37	14	10	160	136

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

2. *WorldCat* does not permit one to search beyond 5,000. The last 20,000 seem to be inaccessible. But I did get access to more by looking separately under books (13,792), articles (4,860), and dissertations (1,704, mostly MAs).

1997	75	29	11	135	178
1998	69	32	6	233	59
1999	46	21	3	235	71
2000	73	13	12	52	56
2001	57	23	3	181	175
2002	52	26	6	208	45
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	6	139	79
2006	110	48	11	237	41
2007	118	70	17	336	100
2008	193	68	54	330	107
2009	122	32	30	621	239
2010	180	78	13	313	78
2011	110	23	21	224	43
2012	294 ^[d]	54	70	805	228
Totals	6,187	1,551	696	12,606	2,755

- a. The books include reprints. Editions and catalogues are subdivisions of books, and reviews are a subdivision of essays.
b. One hundred reviews in *BB* were published before 1863.
c. The miscellaneous sources include the Essick collection, the online versions of the *Times* [London] and the *New York Times*, reviews in *Philological Quarterly* (1925-69), and reviews in *Blake* before 1992, when I began reporting reviews in this checklist.
d. The books include a number of dissertations.

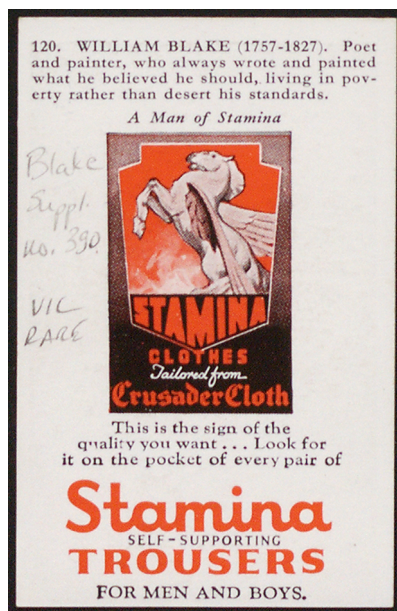
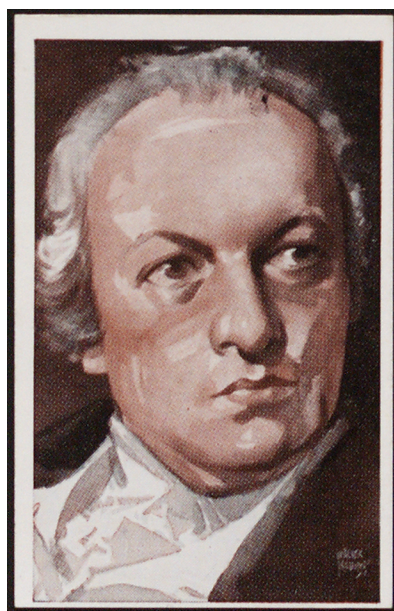
- 4 The non-English languages recorded for Blake studies in 2012 were Afrikaans, Arabic, Catalan, Chinese, Croatian, Dutch, French, Frisian,³ German, Hebrew, Italian, Japanese,⁴ Norwegian, Polish, Portuguese, Russian, Slovenian, and Spanish.

Curious Items

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

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

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



1. A card [?1950s] with a bad color reproduction of the Phillips portrait of Blake, 5 x 8 cm., is inscribed: "120. William Blake ... A Man of Stamina ... [an advertisement for] Stamina Self-Supporting Trousers for Men and Boys" (copy in Victoria University in the University of Toronto). Advertisements for "Stamina Self-Supporting Trousers" appeared in the *Age* [Melbourne, Australia], 18 June 1952 and 2 Dec. 1953; the firm flourished 1946-66.

3. Note also "De Sike Roas," *HJIR* no. 6 (Dec. 1996): 6 (English on p. 5), "De Tiger," *HJIR* no. 1 (March 1997): 5 (English on p. 4).

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

5. John Windle, Antiquarian Bookseller, *Catalogue Fifty* (San Francisco: John Windle, Sept. 2012) 8-9; the picture is reproduced on p. 8.

An Action of Remarkable Generosity and Usefulness

- 6 With extraordinary and characteristic munificence, the Yale Center for British Art <<http://britishart.yale.edu>> has reproduced in color on their web site virtually all their images from Blake's prints and drawings⁶ and made it possible to download them without charge. This is an action truly appropriate for Paul Mellon, the founder of the Yale Center.

The Broken Fire Hydrant

- 7 The problem of evanescent online works is illustrated by Lisa Guernsey, "Searchable Archive Zooms In on William Blake's Illuminated Books," *Chronicle of Higher Education* 17 Sept. 1997 <Blake §(2001)>, which is no longer visible.

Blake's Writings

- 8 Mr. Arthur Vershbow of Newton Centre, Massachusetts, who died on 16 April 2012, owned *Songs* (p) and Blake sketches for Bürger's *Leonora* (1796) (Butlin #338, BBS p. 203) and Thornton's *Virgil* (1821) (Butlin #769.3), which will be auctioned at Christie's (New York) in April 2013.⁷
- 9 The death of Maurice Sendak (1928-8 May 2012) is a loss not only to literature and art but also to Blake studies. His Blake collection included:

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

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

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

Separate Plates

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

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

Drawings and Paintings

- 10 *Genesis: William Blake's Last Illuminated Work*, ed. Mark Crosby and Robert N. Essick with an essay by Robert R. Wark (2012), is a remarkable accomplishment. The work had its genesis as part of the brave series of Materials for the Study of William Blake by the American Blake Foundation (Roger Easson and Kay Parkhurst Easson). They commissioned from G. E. Bentley, Jr., texts for *America* (published 1974), *Europe* (published "1975," i.e., 1979), *An Island in the Moon*, *The Song of Los*, and *Visions of the Daughters of Albion*,⁸ and from Robert R. Wark an essay for Blake's illuminated transcription of *Genesis*. Wark's essay was set up in type⁹ but progressed no further toward publication then.
- 11 Blake's transcription of *Genesis* had been reproduced, much reduced in size, in Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven: Yale University Press, 1981), pls. 974-75, 1084-92, and in Robert N. Essick, *The Works of William Blake in the Huntington Collections* (San Marino: Huntington Library and Art Gallery, 1985). The 2012 edition is a true facsimile, in color and in the enormous size of the original—31.5 x 43.1 cm., almost as large as *Vala*.
- 12 Blake's transcription is fascinating for what it adds to the text of *Genesis* 1-4. For instance, Blake interpolated "the Lord God formed Man ^Adam^ of the dust of the ground ^adamah^" (2.7; see 2.19), and substituted "Jehovah" for "the Lord" (4.1) and "Gods (Elohim)" for "gods" (3.5). His transcription is also intriguing for what it omits. Thus for "the Lord set a mark upon Cain, lest any finding him should kill him" (4.15), Blake wrote "the Lord set a mark upon Cains forehead," and in *Genesis* 1.18, 25 he omitted "and God saw that it was good."

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

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

7. See Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013).

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

9. Proofs of the essay are in the collections of Robert N. Essick and Victoria University in the University of Toronto.

- 13 Crosby and Essick identify “six layers of writing and letter-coloring With every layer, Blake reformatted and thus re-conceptualized his preliminary intentions” (32). It is only in this edition that such details are visible and explored. This is a meticulous,¹⁰ fascinating, and fruitful facsimile.

Commercial Engravings

- 14 A new copy of the proof of “Death’s Door” (1806) for Blair’s *Grave* (1808), only the third recorded, was discovered in 2012 and acquired by Victoria University in the University of Toronto—see illus. 2. Perhaps Cromek used it to show to potential customers on his subscription tours in 1806-08.
- 15 The plates in a French edition (1798) of Stedman’s *Narrative, of a Five Years’ Expedition, against the Revolted Negroes of Surinam* (1796) copy Blake’s prints so closely that they must have been traced—see illus. 3-4. Since Blake almost certainly made significant adaptations to Stedman’s designs when he engraved them, does this mean that the French prints deserve to be recorded in a bibliography of Blake?

Catalogues and Bibliographies

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

Criticism, Biography, and Scholarship

- 17 Four substantial collections of essays about Blake are recorded here. The first is *Blake* (10 essays, 5 reviews). Of these, the most lastingly valuable are Robert N. Essick, “Blake in the Marketplace, 2011” (spring 2012), meticulous as always, G. E. Bentley, Jr., with Hikari Sato and Li-Ping Geng, “William Blake and His Circle ... 2011” (summer 2012), customarily painstaking, and Abraham Samuel Shiff, “Blake’s Hebrew Calligraphy” (fall 2012), with learned details about the eccentricities of Blake’s written Hebrew. And Angus Whitehead, “Mr CLAY of Hercules Buildings” (spring 2012), has reliably redated the beginning of the Blakes’ stay in Lambeth to 1791, which means, incidentally, that *The Marriage of Heaven and Hell* (?1790) can no longer be considered a Lambeth book.
- 18 The second collection is *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*, ed. Steve Clark, Tristanne Connolly, and Jason Whittaker (2012), with 17 essays about the surprisingly extensive influence of Blake in the previous century, particularly in music. Angus White-

head’s essay on Mona Wilson and her biography of Blake (1927ff.) is particularly fruitful.

- 19 The third collection of essays is *Re-envisioning Blake*, ed. Mark Crosby, Troy Patenaude, and Angus Whitehead (2012), with 12 essays, notably Keri Davies and David Worral arguing that Blake was probably not a dissenter, Mark Crosby and Angus Whitehead on Catherine Blake, and Craig D. Atwood on eighteenth-century Moravian “Erotic Spirituality” as an influence on Blake’s mother when she joined the church.
- 20 The fourth collection is *Blake, Gender and Culture*, ed. Helen P. Bruder and Tristanne J. Connolly (2012), with 12 essays.
- 21 One of the most remarkable developments in Blake studies in very recent years is the multiplication of Chinese publications about Blake. There are 112 entries here, compared with 14 in *Blake Books*, 9 in *Blake Books Supplement*, and 74 in *Blake* (1994-2012). The frequent analyses of “The Tyger” and comparison of Blake’s “London” with Wordsworth’s “Composed upon Westminster Bridge, 1802” suggest that these themes are a set topic in Chinese education.

Blake’s Circle

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

- 23 The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2012) and those for previous years that are not recorded in *Blake Books*, *Blake Books Supplement*, and “William Blake and His Circle.” Installments of “William Blake and His Circle” are continuations of *Blake Books* and *Blake Books Supplement*, with similar principles and conventions.
- 24 I have made no systematic attempt to record audio books and magazines, blogs, broadcasts on radio and television, calendars, CD-ROMs, chinaware, coffee mugs, comic books, computer printouts (unpublished), conferences, electronic editions of works by Blake, e-mails, festivals and lecture series, flash cards, furniture, interactive multimedia,

10. I noticed only two typographical errors: “sreptent” for “serpent” (5) and “scared codes” (a nice concept) for “sacred codes” (34).

jewelry, lectures on audiocassettes, lipstick, manuscripts about Blake, microforms, mosaics, movies, murals, music, notebooks (blank), novels merely tangentially about Blake,¹¹ pageants, performances, pillows, places named after Blake,¹² playing cards, plays,¹³ podcasts, poems about Blake,¹⁴ portraits, postcards, posters and individual pictures, recorded readings and singings, refrigerator magnets, stained-glass windows, stamps (postage and rubber), stickers, sweatshirts, T-shirts, tattoos (temporary or permanent), tiles, typescripts (unpublished), video recordings, and web sites.

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

The organization of Division I of the checklist is as in *Blake Books*. In Part VI: Criticism, Biography, and Scholarly Studies, collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted extensively to him are listed under the titles. Reviews, listed here under the book reviewed, are only for works which are chiefly about Blake, not for those with only, say, a chapter on Blake. Note that *Blake Books* and *Blake Books Supplement* normally do not include reviews.

Division II: Blake's Circle is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It does not include important contemporaries with whom Blake's contact was negligible or nonexistent, such as John Constable and William Wordsworth and Edmund Burke. There is nothing in *Blake Books* and *Blake Books Supplement* corresponding to Division II.

- 26 Research for this checklist was carried out particularly in the libraries of the University of Toronto and Victoria University in the University of Toronto, as well as with the electronic resources of *Copac* <<http://copac.ac.uk>>, *Google* <<http://www.google.com>>, *Google Books* <<http://books.google.com>>, *Google Scholar* <<http://scholar.google.com>>,

and *WorldCat* <<http://www.worldcat.org>>. Works published in Japan were found in *CiNii* <<http://ci.nii.ac.jp>> (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue <<https://ndlopac.ndl.go.jp>>, Komaba Library and the General Library of the University of Tokyo, and the National Diet Library. For publications in China, works were found in the National Library of China <<http://www.nlc.gov.cn>> (Beijing)¹⁶ and the databases of Complete Texts for Periodicals in China, VIP Chinese Periodicals in Science and Technology, and Wan Fang Data (digitized periodicals). These Chinese online databases are very difficult to access.

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

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

Symbols

- * Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19, the number is specified. If the illustrations include all those for a work by Blake, say *Thel* or his illustrations to *L'Allegro*, the work is identified.
- \$ Works preceded by a section mark are reported on second-hand authority.

11. Such as Russell Potter, ed., *Pyg: The Memoirs of Toby, the Learned Pig* (New York: Penguin Books, 2012); "winsome 18th-century pig ... encounters such luminaries as Samuel Johnson, Robert Burns and William Blake"; the work is "chiefly based on the 1817 ed. of *The Life and Adventures of Toby the Sapient Pig*."

12. For instance, the William Blake pub, 174-80 Old Street, London EC1V 9BP.

13. For example, Trace Crawford, "Lady and 'The Tyger' or William Blake's 'How I met your mother,'" *The Best Ten-Minute Plays 2011*, ed. Lawrence Harbison (Hanover [New Hampshire]: Smith and Kraus, 2011).

14. Such as \$Heberto Padilla, "Infancia de William Blake," *El justo tiempo humano: poemas* (1962), in Spanish.

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

The standard authority for Blake prints issued separately is Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983).

16. The online catalogue of the National Library of China includes a search-and-download function for the texts of periodicals.

Abbreviations

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

Division I: William Blake

Part I: Blake's Writings

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

Table of Collections Addenda

Essick, Robert N.	ILLUMINATED WORKS: <i>Innocence</i> (Y) pls. 13-14
Fuss, Adam	ILLUMINATED WORKS: <i>Innocence</i> (Y) pl. 11
NORTHWESTERN UNIVERSITY	ILLUMINATED WORKS: <i>Innocence</i> (Y) pls. 6-7
VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO	ILLUMINATED WORKS: <i>Innocence</i> (Y) pl. 8
Anon.	ILLUMINATED WORKS: <i>Innocence</i> (Y) pl. 15

Private Owners and Public Institutions That Have Disposed of Original Blakes Addendum

Neuerburg	ILLUMINATED WORKS: <i>Innocence</i> (Y) pls. 6-8, 11, 13-15
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Table of Watermarks Addendum

Watermark	<i>Found in</i>
W [Whatman countermark]	<i>A Woman Enthroned</i> (Butlin #99, now Essick collection) ¹⁷

The Book of Thel (1789)

Editions

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

Review

§Donald Ault, *Modern Philology* 71.2 (Nov. 1973): 218-21.

§**The Book of Thel* [?]. Adelaide: University of Adelaide Library, 2012. E-book.

A reproduction with a transcription.

Europe (1794)

Copy D

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

Edition

**Europe* [D]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

The First Book of Urizen (1794)

Edition

**The Book of Urizen* [G]. 1958. William Blake Trust. <BB #40>

Review

§Martin Butlin, *Burlington Magazine* 101.676-77 (July-Aug. 1959): 301-02.

For Children: The Gates of Paradise (1793)

Pl. 15

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

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

History: Sold anonymously at Rosebery's Auctions (London), autumn 2011, to Nicholas Lott of Larkhall Fine Art (Bath), who sold it on 30 December 2011 to Robert N. Essick.¹⁸

This is the only known loose print from *For Children*; all the known copies are complete. However, there are numerous loose prints from *For the Sexes: The Gates of Paradise*. The leaves for the known prints from *For Children* are significantly larger than pl. 15 here, and in *For the Sexes* only pls. 6-7 (Keynes-Fitzwilliam) are this small (7.3 x 8.9 cm.). The fragmentary *For the Sexes* copies J and L (far larger) lack pl. 15.

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

Copy M

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

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

17. Robert N. Essick, "Blake in the Marketplace, 2011," *Blake* 45.4 (spring 2012): 113.

18. All the information about *For Children* pl. 15 derives from Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013), who reproduces it.

19. Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013), reporting what "Nicholas Lott tells me."

The Ghost of Abel (1822)

Edition

§*The Ghost of Abel: A Revelation in the Visions of Jehovah*. Transcribed by Algernon Charles Swinburne. Presented in 1939 by C. A. Stonehill to Lessing J. Rosenwald. 2 pp., 33 x 21 cm.

It is in the Library of Congress.

Jerusalem (1804[-31])

Editions

**Jerusalem* [E]. 1951. William Blake Trust. <BB #78>

Review

§C. N. P. P., *Burlington Magazine* 94.587 (Feb. 1952): 62.

**Jerusalem* [E]. Ed. Morton D. Paley. 1991. <BBS p. 88>

Review

See Kitson in Part VI.

William Blake's "Jerusalem" Explained. Ed. D. Whitmarsh-Knight. 2007. <Blake (2008)>

Review

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

§*Yerushalayim: ha'atsalato shel ha-'anak Albiyon* [*Jerusalem: The Emanation of the Giant Albion*]. Trans. Ruth Blumert. Tel Aviv: Keshav le-shirah, 2012. 23 cm., 215 pp. In Hebrew.

Large Book of Designs (1796)

Copy A

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

Edition

*Large Book of Designs [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

Letters (1791-1827)

Date

1796 May 12 letters from J. G. Stedman

Collection

Untraced²⁰

Edition

**The Letters of William Blake*. Ed. Geoffrey Keynes. 1956, 1968 <BB #93>

Review (of 1968)

§Rodney Baine, "Some Recent Blake Books: An Essay Review," *Georgia Review* 24.1 (spring 1970): 38-45 (with Beer, *Blake's Humanism*, Raine, *Blake and Tradition*, and Rosenfeld, ed., *William Blake: Essays for S. Foster Damon*).

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

Editions

§*The Marriage of Heaven and Hell* ... 1790. Rome: De Fonseca Editore, 1945. Phoenix no. 1. 26 cm., 38 pp.

**The Marriage of Heaven and Hell* [D]. 1960. William Blake Trust. <BB #107>

Review

§Martin Butlin, *Burlington Magazine* 103.701 (Aug. 1961): 368.

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

§*Zawāj al-Jannah wa-al-Jahīm* [*Marriage of Heaven and Hell*]. Trans. Ḥasan Ḥilmī. Cairo, 2000. In Arabic.²¹

**The Marriage of Heaven and Hell*. Ed. Michael Phillips. 2011. <Blake (2012)>

Review

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

§*Le mariage du ciel et de l'enfer*. Trans. Jean-Yves Lacroix. Paris: Éditions Allia, 2011. 14 cm., 69 pp.; ISBN: 9782844854124. In French and English.

§*Les Noces del cel i l'infern*. Trans. Segimon Serrallonga, ed. Francesc Codina. Barcelona: Cafè Central, 2012. Jardins de Samarcanda, 63. 21 cm., 115 pp.; ISBN: 9788497664226. In Catalan and English.

Milton (1804[-11])

Edition

§*Juliana Steil. "Tradução comentada de *Milton* de William Blake." Universidade Federal de Santa Catarina [Brazil] doctoral thesis, 2011. 345 pp. In Portuguese.

Notebook (?1793-?1818)

Edition

**William Blake's Notebook (Enhanced)*. [London: "Publisher: The British Library," 18 Sept. 2011]. 109 pp.

A facsimile "with audio and text commentary on selected pages" available through iTunes.

20. According to Stedman's journal, in May 1796 "I wrote ... 12 letters to Blake" (BR[2] 70).

21. This is the official Arabic transliteration used by OCLC. The translator's name could also be given as Hassan Helmi.

Poetical Sketches (1783)

Edition

Poetical Sketches. [Ed. Eric Partridge]. 1927. <BB #133>

Review

§Bernard E. C. Davis, *Review of English Studies* 5.19 (July 1929): 364-65.

Small Book of Designs (1796)

Copy A

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

Edition

*Small Book of Designs [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

Songs of Innocence (1789)

Copy G

It was added to the *William Blake Archive* in 2012.

Copy Y (pls. 6-8, 11, 13-15)²²

Description: Pl. 15 was printed in dark reddish-brown c. 1795, like *Songs* (O), colored then, and touched up, including gold, and numbered c. 1811.

Pls. 6-7, 13-14 were printed in light brown ink c. 1802, like *Innocence* (O), and partly colored then; hand coloring, with shell gold, and numbers were added c. 1811.

Pls. 8 and 11 were printed in gray-black, colored, and numbered c. 1811.

The text was clarified in dark brown ink and made into copy Y c. 1811.

Sizes: 14.2 x 20.0 cm. (pl. 6)

14.8 x 20.9 cm. (pl. 7)

14.6 x 20.7 cm. (pls. 8, 13)

14.6 x 20.9 cm. (pl. 11)

14.6 x 20.8 cm. (pl. 14)

15.0 x 20.7 (pl. 15)

Watermark: Wove paper (pls. 6-8, 11, 13-15), BUTTA[NSHAW] on pl. 7.²³

Numbering: Pls. 6-8, 11, 13-15 are numbered in pen and ink at the top right corner as 5-7, 10, 12-14.

History: The remaining prints of copy Y were sold at Sotheby's (New York) on 26 April 2012 (see 2012 26–27 APRIL in Part IV).

Editions

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

Review

§R. R. T., *Burlington Magazine* 46.267 (June 1925): 320-21.

**Songs of Innocence* [G]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

Songs of Innocence and of Experience (1794-1831)

Copy N

It was added to the *William Blake Archive* in 2012.

Copy W

It is reproduced in *Songs of Innocence and [of] Experience* (2012), Collector's Library.

Editions

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

Review

§B. E. C. Davis, *Review of English Studies* 3.9 (Jan. 1927): 116.

**Songs of Innocence and of Experience* [W]. Ed. Andrew Lincoln. 1991. <BBS p. 136>

Review

See Kitson in Part VI.

§*Songs of Innocence and [of] Experience*. Boston: MobileReference.com, 2008. 43 pp.; ISBN: 9781605019956. An e-book.

It includes an anonymous "author biography." The same firm published *Works of William Blake* (2007) <Blake §(2011)>.

**Songs of Innocence and of Experience* [E]. Ed. Robert N. Essick. 2008. <Blake (2009)>

Review

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

§*William Blake's Songs of Innocence and [of] Experience*. Epilogue and other comments by Robert Crayola; afterword and commentary on the illustrations by Rachel Yee. Illus. Robert Crayola. [N.p.: Robert Crayola, 2011]. 26 cm., 126 pp.; ISBN: 9781456428228.

§*Songs of Innocence and Songs of Experience—The Original Classic Edition*. Dayboro: Emereo Pub., 2012. 23 pp.; ISBN: 9781486414017. An e-book.

§**Songs of Innocence and [of] Experience* [W]. London: Collector's Library, 2012. Illustrated in color, complete and unabridged. 119 pp.; ISBN: 9781907360749.

22. Pls. 6-8, 11, 13-15 are reproduced and extensively described in Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013), from which much of the present account derives.

23. BUTTANSHAW watermark appears in 3 *Songs* pls., BUTTANSHAW | 18[] on Blake's letter of 19 Oct. 1801, and BUTTANSHAW | 1802 on *Innocence* (?O) and *Songs* (P, Q).

Foreword by Peter Harness. A facsimile of copy W, with transcriptions on facing pages.

**Songs of Innocence and of Experience* [N]. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2012.

Section B: Collections and Selections

§*Ancient of Days: Selected Poetry of William Blake*. Ed. Roy Taylor. Bramhall [Cheshire]: Cool Publications, 2004. IS-BN: 9781844810772. An e-book.

§*Antología bilingüe*. Ed. and trans. Enrique Caracciolo Trejo. 1987, 1996. <BBS p. 167 B, *Blake* (1998)> C. 2002. D. 3rd ed. Madrid: Alianza Editorial, 2012. El Libro de bolsillo. 18 cm., 300 pp.; ISBN: 9788420658506. In Spanish.

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

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

§*Blake: Poezje wybrane* [*Blake: Selected Poems*. Selected and trans. Z(ygmunt) Kubiak]. Warsaw: Ludowa Spółdzielnia Wydawnicza, 1991. In Polish.

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

Review (of 2008)

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

§*Bu lai ke shi xuan* [*Selected Poems of William Blake*]. Trans. Kejia Yuan and Liangzheng Zha. Beijing: Wai yu jiao xue yu yan jiu chu ban she, 2011. 21 cm., 153 pp.; ISBN: 9787513513944. In Chinese.

§*The Divine Image*. Printed and designed by Linda Landers. [?London]: Spoon Print Press [2011]. 59 cm., 8 pp.

§*Escritos de William Blake*. Trans. Alberto Mariscano and Regina de Barros Carvalho. Porto Alegre, Rio Grande do Sul: L & PM Editores, [1984]. *Rebeldes & malditos*, 7. 21 cm., 140 pp. In Portuguese.

It includes William Butler Yeats, “William Blake e a imaginação” [“William Blake and the Imagination,” *Ideas of Good and Evil* (1903)] and T. S. Eliot, “Blake” [*The Sacred Wood* (1920)].

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

§*Eternity Is in Love with the Productions of Time*. Tarrytown [New York]: Rectory Basement Press, [1980]. Postcard format broadside, 15 x 10 cm.

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

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

The “Introduction” (10-21) is reprinted on 107-11 of §*A Book of the Book: Some Works and Projections about the Book and Writing*, ed. Jerome Rothenberg and Steven Clay (New York: Granary Books, 2000).

Review

§Hugh Luke, “Another Blake,” *Prairie Schooner* 48.4 (winter 1974-75): 367-68.

§*Night by William Blake*. Illustrated by Roberta F. C. Waudby. London: Medici Society, [1930s]. 4 leaves, including wrappers.

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

**Poems*. Selected by Patti Smith. 2007. <*Blake* (2008)> B. §[N.p.]: Paw Prints, 2008. ISBN: 9781439584477.

§*Poems*. [?Ottawa]: eBooksLib, 2010. 23 pp.; ISBN: 9781412188609.

**The Poems of William Blake*. Ed. W. H. Stevenson. 1971, 1972, 1989, 2007. <BB #296, BBS p. 161, *Blake* (2008)>

Review (of 1989)

§David Fuller, *Review of English Studies* 42.168 (Nov. 1991): 612.

§*Poems of William Blake—The Original Classic Edition*. Dayboro: Emereo Pub., 2012. An e-book.

The Poetical Works of William Blake: A New and Verbatim Text. Ed. John Sampson. 1905 <BB #300, BBS p. 162>

Review

§G. Gregory Smith, *Modern Language Review* 1.4 (July 1906): 343-45.

**The Poetry and Prose of William Blake*. Ed. David V. Erdman. 1965 <BB #304, BBS pp. 162-63, *Blake* (2009)> J. §*The Complete Poetry and Prose of William Blake*. [N.p.]: Paw Prints, 2011. ISBN: 9781448776375.

Review (of 1970)

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

§*The Prophecies of William Blake*. Ed. John Wood. Photographs by Mitch Dobrowner. [South Dennis, Massachusetts]: Stephen Albahari, 21st Editions, 2012. 42 x 53 cm., no ISBN.

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

**The Prophetic Writings of William Blake*. Ed. D. J. Sloss and J. P. R. Wallis. 1926, 1957, 1964. <BB #309>

Reviews

§Benjamin Brawley, *North American Review* 223.833 (Dec. 1926-Feb. 1927): 704-06.

§Bernard E. C. Davis, *Review of English Studies* 3.9 (Jan. 1927): 99-101.

§M. O. Percival, *Journal of English and Germanic Philology* 27.1 (Jan. 1928): 83-87.

§**Prose and Prophecy: Selections from the Prose and Prophetic Books of William Blake*. Franklin [New Hampshire]: Hillside Press, 1964. 6 cm., xvi, 52 pp., 375 copies. <BB #310, here amplified>

The poems are from *Innocence*, *Experience*, and Blake's Notebook. [The cover designs are by Jessie M. King.]²⁴

Selected Poems of William Blake. Ed. F. W. Bateson. 1957 <BB #318, BBS p. 165>

Review

§V. de S. Pinto, *Review of English Studies* 9.35 (Aug. 1958): 345-46.

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

§*The Tiger* [sic]. *Linweave Limited Editions, MCMXXXI*. [Springfield (Massachusetts)]: Linweave Association, 1931.

The book is "a collection of 'Linweave limited editions' on sample papers ([44] p. on double leaves)," 31 cm., with plates. For the individual design, see *Blake* (2006).

§*Two Songs: Infant Sorrow and Infant Joy*. [Oldham, England]: Incline Press, [2005]. 20 cm., 4 leaves.

Colophon: "Designed, set & printed by Christopher Anagnostakis, Graham Moss & Kathy Whalen ... July 2005 An edition of one hundred and sixty copies"

§*Wieczna Ewangelia. Wybór pism* [*The Everlasting Gospel: A Selection*]. Selected and trans. Michał Fostowicz. Wrocław: Pracownia "Borgis," 1998. In Polish.

§*Wiersze i pisma Williama Blake'a* [*Poems and Writings of William Blake*]. Selected and trans. M. Fostowicz. Kraków: Miniatura, 2007. In Polish.

§**William Blake*. [Poesiealbum Band 153, ausgewählt und eingerichtet am 29. Juli bis 1. August 2012.] Ed.[?] Bernd Jentzsch. Flamersheim: Chidher, 2012. 20 cm., 117 pp., no ISBN. In German.

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

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

Reviews

M. Hamel-Schwulst, *Choice* 35, Supplement (1998): 72.

Stuart Peterfreund, *European Romantic Review* 13 (2002): 472-76.

MERLOT English Editorial Board, *MERLOT* (Multimedia Educational Resource for Learning and Online Teaching) 25 Nov. 2010.

§*William Blake: Milton, Zaślubniny Nieba i Piekła* [*William Blake: Milton and The Marriage of Heaven and Hell*]. Trans. W(iesław) Juszcak. Kraków: Universitas, 2001. In Polish.

**William Blake: Poems*. Selected by James Fenton. 2010. <Blake (2011)> B. §London: Faber, 2011. ISBN: 9780571275526.

**William Blake: Selected Poetry and Prose*. Ed. David Fuller. 2000, 2008. <Blake (2001, 2009)>

Review (of 2008)

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

§*William Blake: Wiersze i poematy* [*William Blake: Poetic Works*]. Ed. Krzysztof Puławski. Izabelin: Świat Literacki, 1997. In Polish.

**The Writings of William Blake*. Ed. Geoffrey Keynes. 1925, 1957 <BB #370, BBS p. 170>

Review (of 1957)

§Hazard Adams, *American Scholar* 27.2 (spring 1958): 257, 264.

Zwischen Feuer und Feuer: Poetische Werke. Trans. and ed. Thomas Eichhorn. 1996. <Blake (1998)> B. 2010. ISBN: 9783423135993.

24. Robin De Beaumont, "Towards a Check-List of Books Illustrated by Jessie M. King, 1875-1949," *Private Library* 2nd series 10.3 (autumn 1977): 99-122.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Bible

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

Bible

Genesis (1826-27)

Edition

**Genesis: William Blake's Last Illuminated Work*. Edited, with a commentary, by Mark Crosby and Robert N. Essick. With an essay by Robert R. Wark. San Marino: Huntington Library, Art Collections, and Botanical Gardens, 2012. Folio, xxx, 58 pp., 23 reproductions (including 11 leaves of facsimile); ISBN: 9780873282475.

The work consists of:

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

"Transcription of Blake's Genesis Manuscript" (1-6).

"Notes to the Transcription" (7-9).

"Substantive Differences between Blake's Genesis Manuscript and the King James Bible" (11-13). (Blake's transcription of Genesis 1-4 is fascinating both for what it adds, e.g., "the Lord God formed Man [^]Adam[^] of the dust of the ground [^]adamah[^]" [2.7], and for what it omits, e.g., "and God saw that it was good" [1.18, 25].)

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

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

Commentary by the Editors (23-46), including:

"Blake and the Genesis Tradition" (23-28)

"Blake's Patron, John Linnell" (28-31)

"The Manuscript" (31-46) (Crosby and Essick identify "six layers of writing and letter-coloring With every layer, Blake reformatted and thus re-conceptualized his preliminary intentions" [32])

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

This is a meticulous, fascinating, and fruitful facsimile.

Job (1823-26)

Editions of Drawings

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

Reviews

§H. R., *Burlington Magazine* 67.392 (Nov. 1935): 233-34.

§Philip Hofer, *Parnassus* 8.1 (Jan. 1936): 28.

Illustrations of the Book of Job. Reproduced in Facsimile from the Original "New Zealand" Set Made about 1823-4, in the Possession of Philip Hofer. 1937. <BB #375>

Review

Rhoda Shapiro, *Journal of Bible and Religion* 6.4 (autumn 1938): 239-40.

BLAIR, Robert, *The Grave* (1805)

Two of the watercolors at the Sotheby's (New York) 2 May 2006 sale, *The Soul Hovering over the Body Reluctantly Parting with Life* [bought in at \$520,000] and *Death's Door* [bought in at \$750,000] were offered anonymously through David Benrimon Fine Art (New York) in early 2012 (prices on request).²⁵

DANTE, *Divine Comedy* (1824-27)

Edition

**William Blake: Illustrations to the Divine Comedy of Dante*. 1922, 1968. <BB #380>

Review (of 1968)

§Martin Butlin, *Burlington Magazine* 111.798 (Sept. 1969): 570.

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

Edition

**William Blake's Designs for Gray's Poems, Reproduced Full-Size in Monochrome or Colour* With an introduction by H. J. C. Grierson. 1922. <BB #384>

Review

§Archibald G. B. Russell, *Burlington Magazine* 41.235 (Oct. 1922): 198.

YOUNG, Edward, *Night Thoughts* (1797)

Edition

**Illustrations to Young's Night Thoughts*. Ed. Geoffrey Keynes. 1927. <BB #395>

Review

§A. G. B. R., *Burlington Magazine* 54.310 (Jan. 1929): 45-46.

Section B: Collections and Selections

*Binyon, Laurence. *The Drawings and Engravings of William Blake*. Ed. Geoffrey Holme. 1922, 1967, 2010. <BB #404, Blake §(2011)> D. §Adelaide, 2012. An e-book.

**The Paintings of William Blake*. Ed. Darrell Figgis. 1925. <BB #408>

25. Information from Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013).

Review

§R. R. Tatlock, *Burlington Magazine* 48.278 (May 1926): 271-72 (with another).

**Pencil Drawings by William Blake*. Ed. Geoffrey Keynes. 1927. <BB #409>

Review

§A. G. B. R., *Burlington Magazine* 52.298 (Jan. 1928): 48-49.

Visionary Heads

Owen Glendower, a replica of Butlin #743, was given by Grace Lansing Lambert to Charles Ryskamp and bequeathed by him in 2010 to the Frick Collection (no. 2010.3.08).²⁶

**William Blake*. Ed. Morton D. Paley. 1978. <BBS p. 182>

Review

§William Vaughan, *Burlington Magazine* 121.915 (June 1979): 394.

Part III: Commercial Engravings²⁷

Section A: Illustrations of Individual Authors

ALLEN, Charles, *A New and Improved History of England* (1797)

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

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

Pl. 11 proof (1806), inscribed "DEATH'S DOOR. | Tis but a Night, a long & Moonlefs Night. | We make the Grave

our Bed, & then are gone. | London Published by R. H. Cromek Feb^y 1st 1806", "Drawn by W^m Blake", "Etched by L. Schiavonetti" (offered online in May 2012 for £220 by Grosvenor Prints [London], bought by John Windle and sold immediately to Victoria University in the University of Toronto).

This makes three known copies of the 1806 proof:²⁸

Robert N. Essick copy

Leaf size: 24.8 x 39.2 cm.

Platemark: 20.3 x 35.7 cm.

Watermark: Laid paper without watermark.

Victoria University in the University of Toronto copy

Leaf size: 20.3 x 31.4 cm. Top and bottom edges deckled.

Platemark: None visible (the leaf size here is smaller than the platemark in the Essick copy).

Watermark: Laid paper (faint horizontal chain lines [as in a quarto] 3 cm. apart) of indifferent quality (there are thin places where droplets of water from the vat fell on it); two-thirds of the way up the left margin of the printed side is a rectangular shape (4.5 cm. high, 3 cm. wide, cut off by the margin) that must be from a watermark, and the bottom margin has very faint regular rectangular shapes for which I cannot account.

Untraced copy

Recorded in A. G. B. Russell, *The Engravings of William Blake* (London: Grant Richards, 1912) 130, then in the collection of F. W. Bourdillon.

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

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

BROWN, John, *Elements of Medicine* (1795)

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

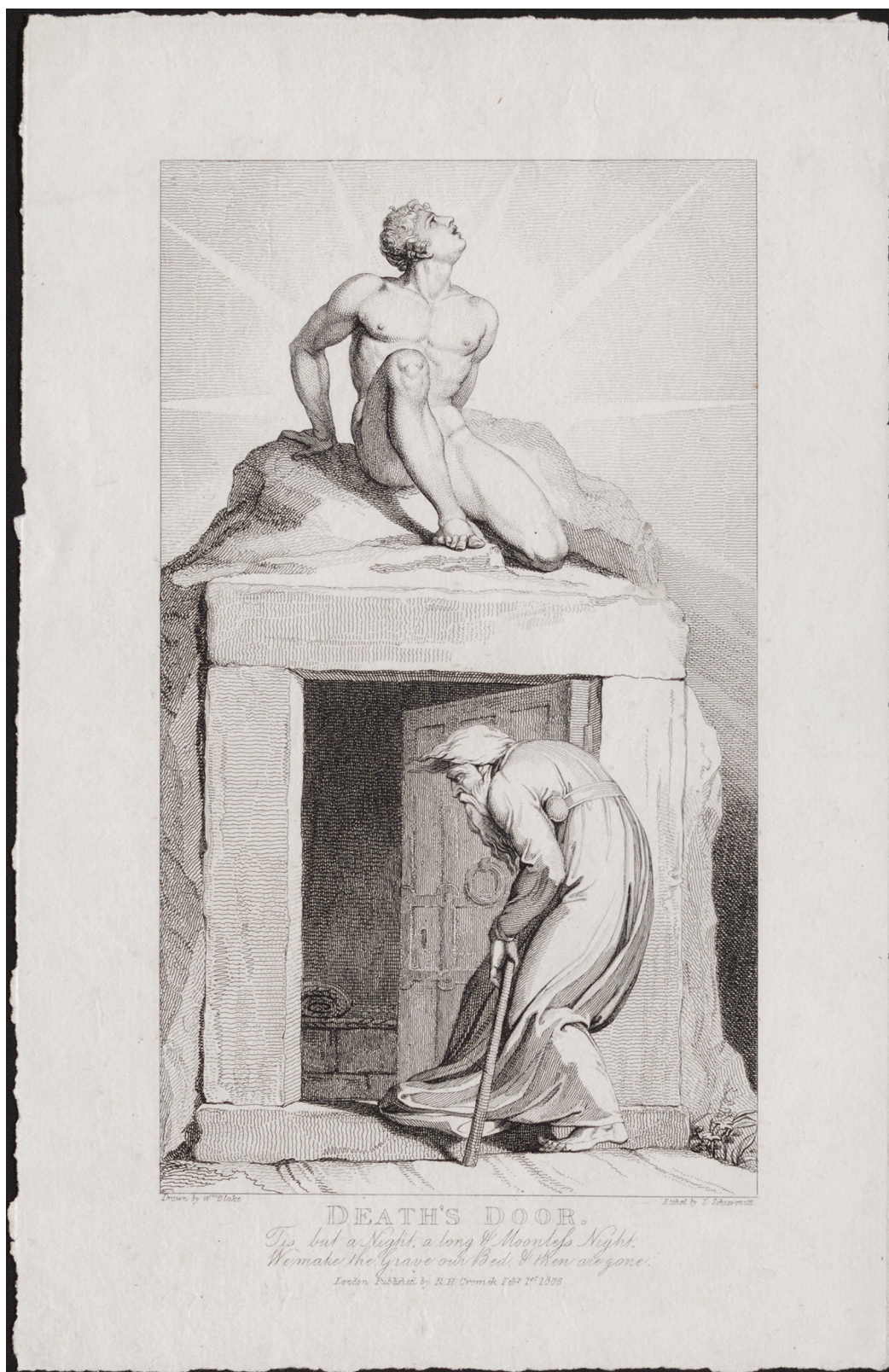
CHAUCER, Geoffrey, *The Prologue and Characters of Chaucer's Pilgrims* (1812)

New Locations: Boston Athenaeum, Carnegie Mellon.

26. Robert N. Essick, "Blake in the Marketplace, 2011," *Blake* 45.4 (spring 2012): 110.

27. From 2010 I record pre-1863 references to separately issued prints by Blake.

28. Much of this information derives from an e-mail from Robert N. Essick to me of 30 Nov. 2012.



2. Proof of "DEATH'S DOOR" (Feb^y 1st 1806) for Blair's *Grave* (1808) (Victoria University in the University of Toronto). Only two other copies of this proof are known, one in the collection of Robert N. Essick and one untraced. The lettering differs from that in the published version (1808).

CUMBERLAND, George, *An Attempt to Describe Hafod* (1796)
Reproduced online at the Cumberland family web site
(Cumberland section of <<http://www.manfamily.org>>),
maintained by David Man.

Reviews, notices

Monthly Magazine (March 1796): 138 (listed at 2s. under
"New Publications in This Month").

Monthly Review (Aug. 1796): 479 (brief).

Critical Review 20 (June 1797): 236-37 (mostly quotations).

British Critic (1798): 440-41 (at 2s. 6d.).

CUMBERLAND, George, Card

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

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

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

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

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

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

EARLE, James, *Practical Observations on the Operation for
the Stone* (1793)
New Locations: Bodleian, Royal College of Surgeons (Lon-
don), Thüringen, Victoria University in the University of
Toronto.

EMLYN, Henry, *A Proposition for a New Order in
Architecture* (1781, 1784)

1781 New Locations: Canadian Centre for Architecture
(Montreal), Colonial Williamsburg Foundation (Williams-
burg [Virginia]), Melbourne, William & Mary (?imper-
fect).

FLAXMAN, John, *Compositions from ... Hesiod*
(1817, 1870, 1881)

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

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

FLAXMAN, John, *The Iliad of Homer* (1805)

New Locations: Alabama, Boston Athenaeum, Boston Col-
lege, Bryn Mawr College, Cape Town, Carleton College,
Carnegie Mellon, Chicago, Cincinnati, Cincinnati and
Hamilton County Public Library, Claremont Colleges,
Clearwater Christian College, Cleveland Public Library,
Colorado (Boulder), Columbus College, Cornell, Corpo-
ration of London Libraries, Creighton, Denver Public Li-
brary, DePaul, Duke, Glasgow School of Art, Hamilton
College, Hennepin County Library (Minnetonka [Min-
nesota]), Houston, Indiana State, Iowa State, Lafayette Col-
lege, McGill, McMaster, Ohio Wesleyan, Old Dominion,
Oregon, Pennsylvania, Pittsburgh, St. John's College (An-
napolis), Smith College, Texas (Austin), Tulsa, Wake For-
est, Washington (St. Louis), Wayne State, Western Michi-
gan, Witwatersrand, Yale.

29. It is not listed in Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983), with other copies
owned by Keynes (N-Q, Z).

GAY, John, *Fables* (1793, [1811])
1793 New Location: Victoria University in the University of Toronto (royal 8°).

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

HAYLEY, William, *Designs to a Series of Ballads* (1802)
A leaf of sketches including some for Hayley's *Designs* (Butlin #617, untraced since 1922) was acquired in October 2011 by the Metropolitan Museum (New York) (no. 2011.448).³⁰

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

(Cullowhee [North Carolina]), Wisconsin (Milwaukee), Wright State, Yeshiva.

HAYLEY, William, *The Life, and Posthumous Writings, of William Cowper, Esqr.* (1803-04)

A set was inscribed "From the Author" to "Penelope Chetwynd", and "This Copy of Cowper's Life is presented to Mrs William Chetwynd by the author as a memorial of Friendship. 1803".³¹

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

HENRY, Thomas, *Memoirs of Albert de Haller, M.D.* (1783)
New Locations: California (Berkeley), Huntington Library, London Library, London Metropolitan, Pennsylvania, Pennsylvania State, Simpson, Sorbonne, Texas (Dallas).

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

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

1789-98 New Locations: American Art Portrait Gallery (Washington, DC), Mary Lynn Johnson, McMaster, Morgan Library (2—BBS records 1).

"1792" (i.e., 1817) New Locations: Stewart Naunton, Spokane Public Library.

Undated or Mixed Sets New Locations: Duke, Andrew Greg.

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

MALKIN, Benjamin Heath, *A Father's Memoirs of His Child* (1806)

New Locations: Alberta, Bilkent (Ankara [Turkey]), Caen Basse-Normandie, City College (New York), Eichstätt (Germany), Free Library of Philadelphia, Herzogin Anna Amalia Bibliothek (Weimar [Germany]), Kinjo Gakuin (Nagoya [Japan]), London Metropolitan, Melbourne, St. Mary's (Halifax [Nova Scotia]), Simpson, Stanford, Trinity College (Dublin), Youngstown State.

30. See Robert N. Essick, "Blake in the Marketplace, 2011," *Blake* 45.4 (spring 2012): 110.

31. Quaritch catalogue (Jan. 2012), lot 73, £1,250, cited by Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013). Mrs. Chetwynd was also a friend of Blake; see Angus Whitehead, "'M^{rs} Chetwynd & her Brother' and 'M'. Chetwynd," *Blake* 42.2 (fall 2008): 75-79.

A proof before letters of Blake's frontispiece was acquired from David Bindman in 2012 by Robert N. Essick.³²

Novelist's Magazine, vols. X-XI
Samuel Richardson, *Sir Charles Grandison*
(1783, 1785, 1793, ?1800, 1811, 1818)

1811 New Location: Robert N. Essick (a portrait of Richardson [not by Blake] is watermarked 1814; the prints are in the fourth state as in the 1818 edition, not in the third state as in the set in Victoria University in the University of Toronto).³³

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

New Locations: Alabama, Arkansas State, Bangor, Basel, Boston Athenaeum, Bowling Green State, Brooklyn Public Library, California (Irvine, Riverside), Calvin College, Carnegie Library (Pittsburgh), Chicago, Chicago Public Library, City College (New York), Columbia, Connecticut College, Cornell, Dartmouth College, Denver Public Library, Duke, Emory, Gonzaga, Gustavus Adolphus College, Hamilton College, Hennepin County Library (Minnetonka [Minnesota]), Humboldt County Council (Hull [?]), Hunter College, Illinois Wesleyan, John Carroll, Johns Hopkins, Koninklijke Bibliotheek (The Hague [Netherlands]), Lehigh, London Metropolitan, Los Angeles Public Library, Louisiana State (Baton Rouge, Shreveport), Louisville, Michigan, Minnesota (Minneapolis), Mississippi, Missouri (Columbia), Mount Allison, National Library of Ireland, National Library of Wales, New York Public Library, New York State Historical Association, Northwestern, Ohio State, Queens College (Flushing [New York]), Rochester, San Antonio, San Francisco Public Library, Simpson, Smith College, Southern Illinois, Southern Oregon, Stanford, Tennessee, Texas A&M, Toronto Public Library, Trinity College (Dublin), Tulane, Vermont, Victoria (British Columbia), Vrije Universiteit Amsterdam, Washington (Seattle), Wayne State, Wesleyan (Middletown [Connecticut]), Western Michigan, Wisconsin (Milwaukee).

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

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

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

All the plates are "*Gravé par Tardieu l'ainé*,"³⁵ sometimes with his address, never with an imprint. In general, he copied Blake's plates very carefully.³⁶ The design sizes of these Blake prints are mostly within 0.1-2 cm. of 18.1 x 13.1 cm. (pl. 1 is 17.7 x 13.5 cm., and pl. 2 is 18.0 x 12.9 cm.), while the Tardieu French prints are within 0.1 cm. of 18.3 x 13.3 cm.

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

The prints copying Blake's are:

- Pl. VI: "Chafseur nègre, armé" (illus. 3) [Blake pl. 1: "A Coromantyn Free Negro, or Ranger, Armed" (illus. 4)].
Pl. IX: "Nègre suspendu vivant, par les côtes" [Blake pl. 2: "A Negro Hung Alive by the Ribs to a Gallows"].
Pl. XIII: "Le Micou, et le Kisi-Kisi" [Blake pl. 4: "The Mecoo & Kishee Kishee Monkeys"].
Pl. XIV: "Le Capitaine Stedman fait écorcher le Serpent Aboma après l'avoir blessé" [Blake pl. 5: "The Skinning of the Aboma Snake, Shot by Cap. Stedman"].
Pl. XXI: "Esclave Samboe, déchirée de coups de Fouet" [Blake pl. 8: "Flagellation of a Female Samboe Slave"].
Pl. XXV: "Le Coiata et le Saki-winki Singes" [Blake pl. 9: "The Quato & Saccawinke Monkeys"].
Pl. XXVII: "Planteur de Surinam en habit du matin" [Blake

32. Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013).

33. Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013).

34. This is part of Stedman's *Voyage à Surinam*, 3 vols. in 8° (19.6 x 12.2 cm.), 1 vol. in 4° (29.2 x 21.3 cm.).

35. "*Tardieu l'ainé*" is "probably Jean Baptiste Pierre Tardieu (1746-1816)" rather than his younger brothers Antoine François Tardieu (1757-1822) or Jean Baptiste Tardieu (1768-1837), who were also engravers (see Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 [spring 2013]).

36. Robert N. Essick, *William Blake's Commercial Book Illustrations* (Oxford: Clarendon Press, 1991) 72, says that the edition of "Paris, 1798" reproduces "Pls. 1, 2, 4, 5, 8-10, 12, 13, 15" and that the edition of Amsterdam (1799-1800) has the "same plates as Paris 1798," but does not notice how faithful they are to Blake's.



3. J. G. Stedman, *Voyage à Surinam* (Paris: F. Buisson, [1798]), pl. VI, “Chasseur nègre, armé” (Stedman–Tardieu), design size 18.3 x 13.2 cm. (Victoria University in the University of Toronto). Notice that the soldier’s knee-laces are virtually identical to those in Blake’s print (illus. 4).

pl. 10: “A Surinam Planter in His Morning Dress”].
 Pl. XXXII: “Marche à travers un Marais de la Guiane” [Blake pl. 12: “March thro’ a Swamp or Marsh, in Terra-Firma”].
 Pl. XXXVII: “Famille d’Esclaves nègres de Loango” [Blake pl. 13: “Family of Negro Slaves from Loango”].
 Pl. XXXXI [sic]: “Le célèbre Graman Quacy” [Blake pl. 15: “The Celebrated Graman Quacy”].

VARLEY, John, *A Treatise on Zodiacal Physiognomy* (1828)
 New Locations: Cincinnati and Hamilton County Public Library, McMaster, Northwestern, Princeton, Rutgers, Victoria and Albert Museum.



4. J. G. Stedman, *Narrative* (1796), pl. 1, “A Coromantyn Free Negro, or Ranger, Armed” (Victoria University in the University of Toronto).

VIRGIL, *The Pastorals*, ed. R. J. Thornton (1821)
 New Locations: Boston Athenaeum, California (Berkeley), Carnegie Mellon, Columbia, Dartmouth College, Goucher College, National Gallery of Canada, Northwestern, Otago, Tulsa, Victoria and Albert Museum (2 sets, one lacking map and 2 prints, one lacking pp. ix-x; *BB* lists 1 copy), Wake Forest, Wesleyan (Middletown [Connecticut]).

Copies in St. Paul’s School prize bindings are recorded in (1) collection of Robert N. Essick; (2) Christie’s (New York), 10 Dec. 1999, lot 110 [\$18,400 to the dealer Simon Finch]; and (3) Bonhams auctions (Oxford), 31 Jan. 2012, lot 254 (vol. 1 only) [£11,875 to the London dealer Sims Reed], sold in 2012 to a British private collector.³⁷

WOLLSTONECRAFT, Mary, *Original Stories from Real Life* (1791, 1796)
 1791 New Locations: California (Riverside), Chicago, Cincinnati and Hamilton County Public Library, Clare-

37. Robert N. Essick, “Blake in the Marketplace, 2012,” *Blake* 46.4 (spring 2013).

mont Colleges, Colorado (Boulder, Denver), Dartmouth College, DePaul, Free Library of Philadelphia, Furman, Mercer, Mills College, Notre Dame, Occidental, Pennsylvania, Rutgers, Southern Mississippi, Union College (Schenectady [New York]), Vermont, Wesleyan (Middletown [Connecticut]).

1796 New Location: Victoria and Albert Museum.

Section B: Collections and Selections

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

Review

\$Reviewer not named, *Burlington Magazine* 20.106 (Jan. 1912): 241.

Part IV: Catalogues and Bibliographies

1897 29 APRIL

\$Christie, Manson & Woods. *Catalogue of a Choice Collection of Engraved Portraits after Sir Joshua Reynolds, the Property of the Late George Richmond, R.A.; Water-Colour Drawings, the Remaining Works of George Richmond, R.A., and Engravings after His Works; and Drawings by James Barry, R.A., William Blake, T. Gainsborough, R.A., S. Palmer and Others*. London, 1897. 14 pp.

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

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

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

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

1901 4 NOVEMBER

\$Sotheby, Wilkinson & Hodge. *Catalogue of a Small but Valuable Collection: Choice Books and Autographs Forming a Portion of the Library of the Late Mr. F. S. Ellis, Including Wm. Blake's Songs of Innocence and [of] Experience* London, 1901. 15 pp.

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

[?1904]

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

The Blake is presumably the sketch for "Tiriell Denouncing His Sons and Daughters" (Butlin #199), offered in

William Ward's *Catalogue of Drawings, Engravings, and Books* (1914), lot 1, £8.8.0.

1911 1-2 MAY

\$Sotheby, Wilkinson & Hodge. *Catalogue of Books and Manuscripts Comprising the Property of a Gentleman. Including Valuable Works in French Literature in Fine Bindings ... the Property of a Lady Including First Editions of the Writings of Matthew Arnold, William Blake ... the Second Folio Shakespeare ... Early Works on Aeronautics ... Works Illustrated by Cruikshank* London: Dryden Press, J. Davy and Sons, 1911. 47 pp.

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

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

1912

*Archibald G. B. Russell. *The Engravings of William Blake*. 1912, 1912, 1968. <BB #603>

Review

\$H. W. L., *Burlington Magazine* 24.130 (Jan. 1914): 232-33.

1918 14 MARCH

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

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

1920 5-6 FEBRUARY

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

Lot 18, letter of 2 July 1800, "2¼ pp. sm. 4to," partly paraphrased and quoted [to Morton].

Lot 19, letter of 21 Sept. 1800, "2 pp. sm. 4to," partly quoted, "and an engraving of his cottage" [to Morton].

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

Lot 21, letter of 12 April 1827, "1¼ pp. 4to," partly quoted, illustrated [to Morton].

1920 15-17 MARCH

\$Anderson Galleries. *The Library of the Late H. Buxton Forman [Part One] ... Manuscripts, First Editions, Autograph Letters and Association Copies of ... William Blake*. New York, 1920.³⁸

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

38. For a much abbreviated account of the Buxton Forman sale, see BB #613.

Lot 36, Blake's copy of James Barry, *Account of a Series of Pictures* (1783) [\$250].
 Lot 48, *No Natural Religion* [(I), \$625].
 Lot 50, twelve copperplates for *Job* [i.e., Blair's Grave].
 Lot 51, *Songs* [(g¹), \$60].
 Lot 52, *Songs* [(g²), \$65].
 Lot 53, *Songs* [(h), \$90].
 Lot 65, drawings for Mary Wollstonecraft's *Original Stories* (with 5 letters from H. H. Gilchrist) [\$1,000].
 Lot 66, *Urizen* pl. 22 [\$1,060].
 Lot 67, *Jerusalem* pls. 4, 18-19, 28, 35, 37 [\$610].
 Lot 68, Genesis manuscript [Hayley translation of Tasso, \$1,350].
 Lot 69, Blake's letter of 12 March 1804 [\$125].
 Lot 71, Blake's letter of 27 April 1804 [\$170].
 Lot 72, Blake's letter of 28 Sept. 1804 [\$140].

1920 26 APRIL

Anderson Galleries. *The Library of the Late H. Buxton Forman [Part Two]*. New York, 1920. <Princeton>

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

1923 16-18 APRIL

§American Art Association. *Illustrated Catalogue of Books, Manuscripts, Drawings of Superlative Importance* [sold by Col. Henry D. Hughes]. New York, 1923. 1,009 titles.

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

1923 2 MAY

§American Art Association. *Illustrated Catalogue of American and English "Men of Letters": Autograph Presentation Copies and Holograph Manuscripts by Famous Writers ... Also Original Painting in Tempera and an Original Watercolor Drawing by William Blake: Mainly from the Library of the Late Charles Eliot Norton of Boston, Massachusetts, to Be Sold ... by Order of Elizabeth Gaskell Norton and the Other Persons Hereinafter Named*. New York, 1923.

*Lot 13, Blake's color print of *Christ Appearing to the Apostles* (Butlin #325) [\$6,100 to Gabriel Wells].
 Lot 15, watercolors [for the John Camden Hotten facsimile] of *Marriage* pls. 1-2 <BB p. 299n1>.

1923 10-11 DECEMBER

§Sotheby, Wilkinson & Hodge. *Catalogue of Valuable Printed Books, Illuminated and Other Manuscripts, Drawings, Caricatures and Book-Plates, Autograph Letters, Literary Relics, etc. ... Comprising ... Very Fine Copies of William Blake's Milton and Thel, and a Collection of over 1500 Drawings by T. Stothard, Formerly in the Library of the Late B. G. Windus, Esq.* London, 1923. 66 pp.

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

1924 30-31 JANUARY, 1 FEBRUARY

§American Art Association. *The Herman L. R. Edgar Collection of First Editions of W. M. Thackeray; Inscribed First Editions of Joseph Conrad; Charles B. Eddy Collection of First Editions; Superb Sporting Prints in Color; Fresco Paintings by William Blake* New York, 1924.

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

1924 23 JUNE

§Sotheby, Wilkinson & Hodge. *The Valuable Stock of Autograph Letters, Historical Documents, etc., the Property of Messrs. J. Pearson & Co. (C. E. Shephard & F. A. Wheeler), 5, Pall Mall Place, London, S.W. 1 (Sold Owing to the Dissolution of Their Partnership)* London, 1924.

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

1924 22-23 OCTOBER

§Anderson Galleries. *Selections from the Library of Mr. William S. Hall, New York City; First Editions in Great Variety, Including Many Blake, Whitman and Burroughs Volumes; with Other Private Collections in a Separate Alphabet*. New York, 1924. 66 pp.

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

1924 DECEMBER

§Francis Edwards. *Catalogue 466. A Catalogue of English Literature of the Nineteenth and Twentieth Centuries, Mostly First Editions*. London, 1924. 21 cm., 51 pp.

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

1925 6-8 APRIL

§Sotheby & Co. *Catalogue of Highly Important Manuscripts, Extremely Valuable Printed Books, Autograph Letters and Historical Documents ... Comprising ... an Extremely Fine*

Drawing by William Blake, the Property of Mrs. A. R. Crosby. London, 1925.

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

1926

Laurence Binyon. *The Engraved Designs of William Blake.* 1926, 1967. <BB #627> C. §Paderborn [Germany]: Klassik Art-Salzwasser Verlag, 2012. ISBN: 9783954910595.

1927 27–29 APRIL

§Sotheby's. *Valuable Printed Books, European and Oriental Miniatures and Manuscripts, Autograph Letters and Historical Documents ... Comprising ... a Fine Drawing by William Blake.* London, 1927.

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

1928 1 FEBRUARY

§American Art Association. *Important First Editions, Manuscripts and Letters of Jane Austen, J. M. Barrie, William Blake, Robert Burns ... and Others, Mainly from Original English Sources.* New York, 1928.

1928 17–21 DECEMBER

§Sotheby & Co. *Catalogue of Important Autograph Letters, Literary, Historical and Medieval Manuscripts, Valuable Printed Books, Drawings by William Blake, &c ... Which Will Be Sold by Auction ... on Monday, 17th of December, 1928, and Four Following Days.* London, 1928. 164 pp., 1099 lots.

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

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

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

1929 19–20 FEBRUARY

§American Art Association. *First Editions of Nineteenth and Twentieth Century Authors, Dreiser, Hardy, Johnson, Kipling, Millay, O'Neill, Shaw, Trollope; Finely Illustrated Works, William Blake, French Engravings of the Eighteenth Century, Examples of Early Printing, Vierge, etc., and a Series of Nonesuch Press Books.* New York, 1929. 94 pp., 754 lots.

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

1934 11 JULY

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

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

1936 17–19 FEBRUARY

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

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

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

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

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

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

1938 25–26 MAY

§American Art Association/Anderson Galleries. *Americana, Autographs, Library Sets, First Editions ... Two Important Letters by William Blake* New York, 1938.

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

1942 14 JANUARY

*Parke-Bernet Galleries. *The Splendid Library of Mr. and Mrs. Anton G. Hardy Including the Important Painting in Tempera "Faith, Hope, and Charity" by William Blake.* New York, 1942. <Yale> <BB #652>

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

Lot 20, "A Dream of Thirialatha" [*America* pl. d, Butlin #267], color print, 8 $\frac{3}{8}$ x 9 $\frac{3}{8}$ ", matted; acquired by Osmaaston "in [14 January] 1904" [\$575 to Rosenbach].

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

Lot 24, Bürger, *Leonora*.

Lot 25, Young, *Night Thoughts* (1797).

Lot 26, Blair, *The Grave* (1808).

Lot 27, *Job*.

1946 10 MAY

§American Book Auction. *A Fine Collection of Books from Various Owners: Art, William Blake, Books about Books, First and Limited Editions, Literature, Presentation Copies, Sets, Walt Whitman, etc., etc.* New York, [1946].

1949 3 MARCH

§Swann Auction Galleries. *Fine William Blake Collection, Americana Books and Prints, New England and the West, Art and Illustrated Books, Books about Books and Bookbindings, Press Books and First Editions, French Literature and Art, Early Printed Books, Autographs, etc.* New York, 1949. 33 pp., 344 lots. <Grolier Club>

1950 8 DECEMBER

§American Book Auction. *The Important Library of William H. Atkinson and Other Consignors.* New York, 1950. Sale code 174.

The subjects include art books, William Blake, and books about books.

1953 20–21 JULY

§Sotheby & Co. *Printed Books ... Collection of Works by, and after, William Blake* London, 1953.

Lot 469, *No Natural Religion* [(L¹), £205].

Lot 470, *No Natural Religion* [L²], *All Religions are One* pl. 1, and *For the Sexes* [L] pl. 21 [£42].

Lot 484, *For the Sexes* [L] pls. 2, 4-8, 10-14, 16-18 [£64].

1954

§Charles J. Sawyer, Ltd. *Catalogue 220: Oil Paintings, Original Drawings in Water-Colour and Other Media by William Blake, Thomas Rowlandson, Thomas Baines and Arthur Rackham, Also Bronzes, Sculptures, etc. All of Literary or Historical Interest, Offered for Sale* London, 1954. 25 cm., 40 pp.

Lot 3, the Visionary Head of Corinna (Butlin #708), previously offered in his catalogue 196 (1949), lot 1, both at £175.

1955 12 JANUARY

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

1956 27–28 FEBRUARY

§Sotheby & Co. *Catalogue of a Selected Portion of the Celebrated Library from Brogyntyn, Oswestry, Salop, the Property of the Rt. Honble. Lord Harlech ... Also, William Blake's Book of Urizen, One of Only Two Complete Copies Known, the Property of Major T. E. Dimsdale Which Will Be Sold by Auction* London, 1956. 84 pp.

Lot 531, *Urizen* [(A), sold for £6,800 to Howard Samuel].

1958 3–4 MARCH

§Sotheby & Co. *Catalogue of Valuable Printed Books, Au-*

tograph Letters, and Historical Documents Comprising ... Young's Night Thoughts with Illustrations by William Blake, Coloured by the Artist London, 1958. 24 cm., 94 pp.

Lot 47, *Young's Night Thoughts* (1797), colored [(Q), sold for £680 to Traylen].

1961 13–14 MARCH

§Sotheby & Co. *Catalogue of Valuable Printed Books, Autograph Letters and Historical Documents ... Including ... William Blake's Poetical Sketches, 1783.* London, 1961.

Lot 503, *Poetical Sketches* [(E), £1,300].

1961 27 OCTOBER

§Christie, Manson & Woods. *Catalogue of Fine English Pictures and Drawings, the Properties of the Lady Elizabeth Clyde, Mrs. G. R. Delaforce, the Viscountess Lee of Fareham, the Late Dowager Viscountess Harcourt³⁹ ... and Others, Which Will Be Sold at Auction ... on Friday, October 27, 1961.* London, 1961.

*Lot 43, Blake's *The Horse* (Butlin #366), sold by Upholland College.

1968 13 NOVEMBER

§Parke-Bernet Galleries. *American and European Autographs and Manuscripts ... Including ... a William Blake Drawing.* New York, 1968.

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

1969 DECEMBER–1970 FEBRUARY

**William Blake Engraver: A Descriptive Catalogue of an Exhibition by Charles Ryskamp* 1969. <BB #700>

Review

§Fredric J. Mosher, *Library Quarterly* 40.3 (July 1970): 361.

1970 13 JANUARY

§Sotheby Parke-Bernet. *Fine Books; with Drawings by William Blake, George Cruikshank and Others* New York, 1970.

The widow of T. E. Hanley sold three visionary heads:

Lot 124, *Edward III* [?] (Butlin #736).

Lot 125, *Boadicea* (Butlin #718).

Lot 126, *Lais of Corinth* (Butlin #712).

1970 10 DECEMBER

Sotheby & Co. *Catalogue of Printed Books: Comprising Architecture: Campbell's Vitruvius Britannicus, Vol. 1-3, 1715-25; Art: Books by and Relating to William Blake, including the Book of Job, New York, 1935* London, 1970.

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

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

1971 19 OCTOBER

§Parke-Bernet Galleries. *Sale 3246: Fine Books: Modern Illustrated Books: Oriental Miniatures: Illustrated Manuscript Leaves: Illustrated and Fine Books from the Fifteenth to the Nineteenth Centuries Including a Copy of William Blake's Book of Thel, Sporting Books* New York, 1971. 56 pp.

Lot 343, *Thel* [(A), \$21,000 to Warren Howell].

1972 16 MAY

Sotheby Parke-Bernet. *Fine Books ... Including ... a Drawing by William Blake*. New York, 1972.

The "drawing by William Blake" is a false attribution.

1972

§Bernard Quaritch. *Private Press Books, with Some Other Limited Editions and a Section of Books by or about William Blake*. London, 1972.

1972

*Roger R. Easson and Robert N. Essick. *William Blake: Book Illustrator ... Volume I: Plates Designed and Engraved by Blake*. 1972. <BB #709>

Review

§Irene H. Chayes, *Studies in Romanticism* 13.2 (spring 1974): 155-64.

1975 18 JUNE

§Samuel T. Freeman & Co. *From the Libraries of the Late Harold H. Kynett, Francis L. Randolph, Lewis Heizmann (of Reading, Pa.) and Other Estates and Accounts: First Editions, Rebecca Gratz, Lord Byron and William Blake Material* Philadelphia, 1975.

1979 29 MARCH-13 MAY

§Diana L. Johnson. "William Blake (1757-1827)." *Fantastic Illustration and Design in Britain, 1850-1930*. [Catalogue for an exhibition] ... March 29-May 13, 1979 at Museum of Art, Rhode Island School of Design. Providence: Rhode Island School of Design, 1979. 49-50.

1979 15 NOVEMBER-20 DECEMBER

§P. & D. Colnaghi. *Exhibition of English Drawings and Watercolours*. London, 1979.

Lot 27, Blake's *The Witch of Endor* (Butlin #74).

1980 13 NOVEMBER

§Sotheby Parke-Bernet & Co. *Eighteenth and Nineteenth Century British Watercolours and Drawings: ... by William Blake ... John Constable ... Joseph Mallord William Turner ... Which Will Be Sold at Auction ... Thursday, 13th November, 1980*. London, 1980. 201 pp.

Lot 106, *Ugolino* (Butlin #208).

Lot 107, *The Good Farmer* (Butlin #120A).

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

1982 7 OCTOBER

§Swann Galleries. *Art and Architecture: American Art, Oriental Art, Ceramics, Jewellery, William Blake, Furniture, Antiquities, Topography, etc.* New York, 1982.

1987 13 NOVEMBER

§Christie, Manson & Woods. *Printed Books and Manuscripts: The Properties of ... the Estates of ... Margaret M. Sullivan* New York, 1987.

Lot 46, *America* [R].

1988 NOVEMBER

§Jack Tilton Gallery. *Literary Vision: November 1988, A. R. Ammons, John Ashbery, William Blake, William Burroughs, e. e. cummings* New York, 1988. 28 cm., 30 pp.

1989

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

Review

§*David Bindman, "Melbourne, William Blake." *Burlington Magazine* 132.1042 (Jan. 1990): 75.

1990 28 JUNE

§Christie, Manson & Woods. *Important Old Master Prints and British Colour Linocuts: the Properties of the Trustees of the Hirshhorn Museum and Sculpture Gardens, the Trustees of Phillips Academy, Andover, Massachusetts, the Viscount Scarsdale and the Kedleston Trustees and from Various Sources* London, 1990.

Lots 7-8 are prints by William Blake.

1990

*Donald Fitch. *Blake Set to Music*. 1990. <BBS pp. 309-10>

Review

§Bryan N. S. Gooch, *Notes* 48.1 (Sept. 1991): 107-08.

1991

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

Review

See Kitson in Part VI.

1993 18 NOVEMBER

§Swann Galleries. *Rare Books: Art and Architecture, Bindings, William Blake, Color Plate Books* New York, 1993. 245 lots.

1997 2 APRIL-6 JULY

*Patrick Noon. *The Human Form Divine: William Blake from the Paul Mellon Collection*. 1997. <Blake (1998)>

Review

G. Ingli James, *Burlington Magazine* 141.1157 (Aug. 1999): 485-86.

2000 9 NOVEMBER–2001 11 FEBRUARY;

2001 27 MARCH–24 JUNE

*William Blake. [Catalogue of an exhibition at the] Tate, Metropolitan Museum of Art. 2000, 2001. <Blake (2001, 2002)>

Reviews

§Hoban, Sally. "William Blake: England's Artist Prophet." *Lancet* 357.9249 (6 Jan. 2001): 75-76. <Blake (2002), under Anon.>

§L. Gordan, "William Blake: The Exhibition," *Antiquarian Book Monthly* 28.314 (2001): 20-35.

§John Loughery, "Alfred Stieglitz and His New York Galleries' at the National Gallery; Vermeer and William Blake at the Metropolitan Museum," *Hudson Review* 54.2 (2001): 286.

2002 26 SEPTEMBER

§Swann Galleries. *Modern Press and Illustrated Books: Including William Blake, Jean Cocteau* New York, 2002.

2005 16 OCTOBER–2006 7 MAY

§René Zechlin and Ciara Healy. *Blake and Sons: Alternative Lifestyles and Mysticism in Contemporary Art*. Catalogue of an exhibition held at the Lewis Glucksman Gallery, Cork, Ireland, 16 October 2005-29 January 2006 and the Model Arts and Niland Gallery, Sligo, Ireland, 24 February 2006-7 May 2006. Cork: Lewis Glucksman Gallery, [2005]. 24 cm., 143 pp.; ISBN: 9780950244099.

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

2007 7 APRIL–2008 6 APRIL

*David Bindman. *Mind-Forg'd Manacles: William Blake and Slavery*. 2007. <Blake (2008)>

Review

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

2007 7 OCTOBER–2 DECEMBER

§Every Eye Sees Differently as the Eye: Presented in Collaboration with the Great Unsigned: Charles Avery, Dirk Bell, Heiko Blankenstein, Ernesto Caivano, Kerstin Kartscher. London: The Drawing Room, Tannery Arts, 2007. 1 sheet (folded), 21 cm.

"Published on the occasion of an exhibition at the Drawing Room, 7 Oct.-2 Dec. 2007, to mark the 250th anniversary

of William Blake's birth," with an essay by Irene Bradbury.

2008

§Christine Riding. Cecil Collins and William Blake. Tate Britain, 2008.

An exhibition apparently without a published catalogue.

2009 2 APRIL–28 JUNE

*Michael Phillips, ed., with the assistance of Catherine de Bourgoing. *William Blake (1757-1827): Le Génie visionnaire du romantisme anglais*. [2009]. <Blake (2010)>

Review

§Meredith Davis, *caa.reviews* (2009).

2009 20 APRIL–4 OCTOBER

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

Review

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

2010

§Christine Riding. *Art and the Sublime: Terror, Torment and Transcendence*. London: Tate Publishing, 2010. 19 pp.

Especially about J. M. W. Turner, William Blake, John Martin, and Douglas Gordon.

2011 AUTUMN

§Rosebery's Auctions, London.

Sold For Children pl. 15.

2011 29 NOVEMBER–2012 19 FEBRUARY

§*Alison Smith et al. *Uil'jam Blejk i britanskije vizionerije*. Moscow: Izd. "Krasnaja Ploščad'," 2011. 262 pp., ISBN: 9785915210485. In Russian.

2012 15 MARCH–17 JUNE

§Agnes Husslein-Arco and Thomas Zaunschirm. *Gold*. Vienna: Österreichische Galerie Belvedere; Munich: Hirmer, 2012. In German.

The exhibition included Blake.

2012 26–27 APRIL

Sotheby's. *Prints*. New York, 2012.

Sold from *Songs of Innocence* (Y):

Lot 42, *"The Blossom" [pl. 11] (estimate: US \$40,000-\$60,000) [\$74,500 to the photographer Adam Fuss].⁴⁰

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

Prices and buyers here derive from Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013).

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

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

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

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

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

2012 3 JULY–21 OCTOBER

William Blake 1757-1827: Visiones en el arte británico. An exhibition at CaixaForum, Madrid. In Spanish.

The Blakes are from the Tate.

Reviews⁴¹

*Ángeles García, "El fantástico y profético universo de Blake llega a CaixaForum," *El País* [Madrid] 2 July 2012. In Spanish.

*Victor Novoa, "William Blake, profecías de un grabador," *hoyesarte* [Madrid] 2 July 2012 (a long review). In Spanish.

*Anon., "William Blake en CaixaForum Madrid," *hoyesarte* [Madrid] 4 July 2012. In Spanish.

Anon., "CaixaForum: William Blake (1757-1827): Visions in British Art," *Madrid about You* 21 July 2012 ("more than 80 pieces").

2012 7 SEPTEMBER

§Skinner Auctions, Boston.

Lot 30 offered *For Children: The Gates of Paradise* pl. 10, "plate size" (i.e., platemark) 8.8 x 12.0 cm. In fact, this is *For the Sexes: The Gates of Paradise* pl. 10, W. A. White facsimile (c. 1913) (8.8 x 12.0 cm.) <BB #46, BBS p. 80>.⁴² The dimensions of Blake's plate are 6.3 x 9.3 cm.

2012 6 DECEMBER

Christie's. *Old Master Prints*. London, 2012.

Lot 96 is Blake's *Enoch lithograph⁴³ purchased by Edward Croft-Murray from Colnaghi's in 1957 for £3; estimate: £100,000-£150,000 [sold for £170,000 (hammer price) to, it is rumored, a US institution]. The *Cumberland writing on the verso shows through on the print; "a made

up paper loss in the upper subject, a short repaired tear and pale stain upper right, otherwise in good condition."

Part V: Books Owned by William Blake the Poet

CUMBERLAND, George, *The Captive of the Castle of Sennaar* (1798)

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

"Mr. GEORGE CUMBERLAND will shortly publish an African Tale, under the title of '*The Castle of Sennaar*,' which will contain various anecdotes of the Sophians, hitherto unknown to the world," according to "Literary and Philosophical News," *Monthly Magazine* (Dec. 1798): 456.

See Cumberland in Division II.

Part VI: Criticism, Biography, and Scholarly Studies

A

§Abrahams, Cecil. "William Blake and the Romantic Perception of Humanism." *The Question of Humanism: Challenges and Possibilities*. Ed. David Goicoechea, John Luik, and Tim Madigan. Buffalo: Prometheus Books, 1991.

*Ackroyd, Peter. *Blake*. 1995 <Blake (1996)> ... §Trans. Ewa Kraskowska. Poznań: Zysk i S-ka Wydawnictwo, 2001. In Polish.

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

§[Ackroyd, Peter] Akroïd, Piter, trans. Svetlana Likhacheva. "Chelovek po imeni Viľliam Bleik." *Inostrannaya Literatura* 3 (2011): n. pag. In Russian.

§Ackroyd, Peter. "William Blake, a Spiritual Radical." *The Collection*. Ed. Thomas Wright. London: Chatto & Windus, 2001.

From his reviews and articles in the *Spectator*.

*Adams, Hazard. *Blake's Margins: An Interpretive Study of the Annotations*. 2009. <Blake (2011, 2012)>

Review

*Morton D. Paley, *Review* 19 (22 May 2010). <Blake (2012), here corrected>

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

42. Information from Robert N. Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013).

43. The Enoch lithograph is also reproduced in Essick, "Blake in the Marketplace, 2012," *Blake* 46.4 (spring 2013). The leaf is 33.1 x 23.8 cm. on wove paper without watermark.

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

*Adams, Hazard, ed. *Critical Essays on William Blake*. 1991. <BBS p. 331>

Review

See Kitson, below.

*Adams, Hazard. *William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings and Jerusalem*. 2011. <Blake §(2011)>

Review

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

§Adams, Hazard. "William Blake: Imagination, Vision, Inspiration, Intellect." *Inventions of the Imagination: Romanticism and Beyond*. Ed. Richard T. Gray et al. Seattle: University of Washington Press, 2011.

§Adda, Maggy. "William Blake (1757-1827). Le graveur inspiré." *Art et métiers du livre* no. 224 (May-June 2001): 36-37. In French.

*Ahearn, Edward J. "An Anatomy of the Visionary: Blake's *Marriage of Heaven and Hell*." *Visionary Fictions: Apocalyptic Writing from Blake to the Modern Age*. 1996. <Blake (1998)>

Review

§Keri Davies, *Journal for Eighteenth-Century Studies* 22.2 (1999): 224-26 (with Gardner, *The Tyger, the Lamb, and the Terrible Desert: Songs of Innocence and of Experience in Its Times and Circumstance*, Lucas, *William Blake*, Summerfield, *A Guide to the Books of William Blake for Innocent and Experienced Readers*, and Williams, *Ideology and Utopia in the Poetry of William Blake*).

§Aitken, James, ed. "William Blake." *English Letters of the XVIII Century*. Harmondsworth [Middlesex]: Pelican Books, [1946]. Pelican Books [A163].

*Altizer, Thomas J. J. *The New Apocalypse: The Radical Christian Vision of William Blake*. 1967, 2000. <BB #807, *Blake* (2004, 2010)>

Review

§F. W. Dillistone, *Theology Today* 25.4 (Jan. 1969): 495-97.

An, Xiao-Hong. "Yi Shi Lun Shi—Dui Bu Lai Ke Shi Zuo 'Lao Hu' de Xin Jie Du [Poetics—A New Reading of 'The Tyger' by Blake]." *Heng Shui Xue Yuan Xue Bao [Journal of Hengshui University]* 9.2 (June 2007): 46-48. In Chinese.

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

Ankarsjö, Magnus. *William Blake and Gender*. 2006. <Blake (2007, 2008)>

Review

Mark Lussier, *European Romantic Review* 21.1 (Feb. 2010): 132-38 (with Clark and Suzuki, eds., *The Reception of Blake in the Orient*, and Snart, *The Torn Book: UnReading William Blake's Marginalia*).

Ankarsjö, Magnus. *William Blake and Religion: A New Critical View*. 2009. <Blake (2010§, 2012)>

Review

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

§Annwn, David. *Grief's Work and Death's Questioners: Dunbar, Blake and Robert Duncan*. [N.p.: n.p., ?1996]. 15 pp.

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

§Anon. *Anarchism in England: English Anarchists, William Blake, Michael Moorcock, Clifford Harper, Lemmy, Gee Vaucher, Alex Cox, Peter Neville*. Memphis: Books LLC, 2010.

This is a string of Wikipedia articles.

§Anon. "Blake, *The Body of Abel Found by Adam and Eve*." *Techniques of the Great Masters of Art*. Secaucus [New Jersey]: Chartwell Books, 1985. B. §[London]: New Burlington Books, 1987. C. §Secaucus: Chartwell Books, 1989. D. §1993. E. §London: Quantum Books, 1996. F. §Kent [England]: Grange Books, 2000. G. §London: Quantum Books, 2004.

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

Anon. "The Sculptor's Career." *Eliza Cook's Journal* (2, 9 April 1853) <Blake (2010)> B. Anon. "The Sculptor's Career. From Eliza Cook's Journal." *Littell's Living Age* no. 471 (28 May 1853): 538-42. C. *Pen and Pencil* [Cincinnati] (4, 11 June 1853) <Blake (2010)> D. *Anglo-American Magazine* [Toronto] (July 1853) <Blake (2010)>

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

§Anon. "Small Provincial Images: William Blake." *Poetry Review* 98.1, Supplement (2008): 59.

§Anon. "William Blake." *Lancet* 163 no. 4194 (1904): 177.

§Anon. "William Blake Archive Expands with New Grant." *Herald-Sun* [Durham, North Carolina] 14 Sept. 2010.

§Anon. "William Blake Archive Online." *News and Observer* [Raleigh, North Carolina] 3 Oct. 2010.

Anon. "William Blake Birthday Concert." *Time Out London* 12 Nov. 2012.

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

§Anon. "William Blake Drawings." *Metropolitan Museum of Art Bulletin* 23.3 (March 1928): 70-71.

Ansari, A. A. *William Blake's Minor Prophecies*. 2001. <Blake (2003)>

Review

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

Antal, Éva. "Labour of Love"—Ovidian Flower-Figures in William Blake's *Songs*." *Eger Journal of English Studies* [Eszterházy Károly College, Eger, Hungary] 8 (2008): 23-40.

§Auler, Robert M. "Martin Bresnick's *For the Sexes: The Gates of Paradise*: Analysis of a Multi-Media [Musical] Composition." Cincinnati PhD, 2006.

§*Avens, Roberts. *Blake, Swedenborg & the Neo-Platonic Tradition*. ([N.Y.: Swedenborg Foundation, ?198-]) Introduction by Dr. George F. Dole. 28 cm, 12 pp.

B

B-M, W. G. "Blake, William." *An Encyclopædia of Occultism: A Compendium of Information on the Occult Sciences, Occult Personalities, Psychic Science, Magic, Demonology, Spiritism and Mysticism*. Ed. Lewis Spence. New York: Dodd, Mead & Company, 1920. 71-73. B. §New York: Strathmore Press, [1960]. C. §Secaucus [New Jersey]: Citadel Press, 1974. D. §Secaucus: Citadel Press, 1977. E. §*An Encyclopaedia of Occultism and Parapsychology* Detroit: Gale Research, 1984. F. §2nd ed. Gale Research, 1985. G. §London: Bracken Books, 1988. H. §3rd ed. Gale Research, 1991. I. §4th ed. Gale Research, 1997. J. §5th ed. Gale Research, 2001. K. §Mineola [New York]: Dover Publications, 2003. L. New York: Cosimo Inc., 2006. M. §Kessinger, 2007. N. §New York: Avon, 2008.

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

Bai, Feng-Xin, and Ping She. "Wei Lian Bu Lai Ke—Cong Tian Zhen dao Jing Yan de Fei Yue—Qian Tan Bu Lai Ke Tian Zhen Yu Jing Yan Zhi Ge zhong Yong Heng de 'Dui Zhao' [William Blake: A Leap from Innocence to Experience—On the Contraries in William Blake's *Songs of Immo-*

cence and of Experience]." *Cang Zhou Shi Fan Zhuan Ke Xue Xiao Xue Bao* [Journal of Cangzhou Teachers' Training College] 25.3 (Sept. 2009): 12-14, 22. In Chinese.

The essay analyzes the "contraries" in Blake's *Songs of Innocence and of Experience* in terms of "theme," "language," and "writing skills."

*Balboa, Justino. *William Blake: un extraño en el paraíso*. Madrid: Ártica editorial, 2011. 21 x 13 cm., 276 pp., 48 Blake pls. (colors sometimes flamboyant, size shrunken or swollen at the convenience of the lay-out person); ISBN: 9788493879211. In Spanish.

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

§Barilli, Renato. "Blake en el alba del contemporáneo." *Artes: La Revista* [Medellin] 1.2 (July-Dec. 2001): 12-40. In Spanish.

§Barr, Mark L. "Practicing Resistance: Blake, Milton, and the English Jury." *European Romantic Review* 18.3 (2007): 361-79.

§Beach, J. M. "William Blake." *Studies in Poetry: The Visionary*. Dallas: University Press of America, 2004.

§*Beaumont, Elie de [pseudonym of E. L. G. den Dooren de Jong]. *William Blake*. [s-Gravenhage]: Trio, [1959]. Curiosa typografica, 2; 21 cm., 24 pp. <BBS p. 362, here amplified> In Dutch.

A biography.

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

Review

§G. Thomas, *English* 17 no. 99 (Sept. 1968): 102-03 (with Raymond Lister, *William Blake: An Introduction to the Man and to His Work*, and one other).

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

*Beer, John. *William Blake: A Literary Life*. 2005. <Blake (2006)>

Review

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

*Bentley, G. E., Jr. *Blake Records*. 1969. <BB #1158> B. 2nd ed. 2004. <Blake (2005)>

Review (of 2004)

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

*Bentley, G. E., Jr. "Blake's Murderesses: Visionary Heads of Wickedness." *Huntington Library Quarterly* 72 (2009) <Blake (2010)>

Review

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

*Bentley, G. E., Jr. "Blake's Works as Performances: Intentions and Inattentions." *Text: Transactions of the Society for Textual Scholarship* 4 (1988) <BBS p. 366> B. *§Ecdotica* [Bologna, Italy] no. 6 (2009) [Anglo-American Scholarly Editing, 1980-2005, ed. Paul Eggert and Peter Shillingsburg]: 136-56.

*Bentley, G. E., Jr. *The Stranger from Paradise: A Biography of William Blake*. 2001, 2003. <Blake (2002, 2004)>

Review

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

Bentley, G. E., Jr. *William Blake's Conversations*. 2008. <Blake (2009)>

Review

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

*Bian, Zhi-Lin. "Tan Tan Bu Lai Ke de Ji Shou Shi [On Blake's Poems]." *Shi Kan [Poetry Periodical]* no. 7 (1957): 87-96. In Chinese.

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

Bidney, Martin. *Blake and Goethe: Psychology, Ontology, Imagination*. 1988. <BBS p. 372>

Review

J. M. Q. Davies, *Review of English Studies* 41 no. 161 (Feb. 1990): 128-30.

§Bidney, Martin. "Slowed-Down Time and the Fear of History: The Medievalist Visions of William Blake and William Morris." *Journal for Early Modern Cultural Studies* 2.2 (fall-winter 2002): 100-20.

§Binder, Tim, and Ron Owen. "William Blake." *Walk with the Wise: An Invitation to See Life Differently*. London: Loose Chippings, 2011.

*Binyon, Laurence. *The Followers of William Blake: Edward Calvert, Samuel Palmer, George Richmond and Their Circle*. 1925, 1968. <BB #1201>

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§R. R. Tatlock, *Burlington Magazine* 48 no. 278 (May 1926): 271-72 (with another).

§Blackstock, Alan. "Dickinson, Blake, and the Hymnbooks of Hell." *Emily Dickinson Journal* 20.2 (2011): 33-56, 124-25.

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

Blake/An Illustrated Quarterly

Volume 17, number 4 (spring 1984)

*Anne Maheux. "An Analysis of the Watercolor Technique and Materials of William Blake." 124-29.

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

Blake/An Illustrated Quarterly

Volume 39, number 2 (fall 2005)

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

Review

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

Blake/An Illustrated Quarterly

Volume 42, number 3 (winter 2008-09)

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

Blake/An Illustrated Quarterly

Volume 43, number 2 (fall 2009)

Céline Mansanti. "William Blake in *transition* Magazine (Paris, 1927-38): The Modalities of a Blake Revival in France during the 1920s and 1930s." 52-60.

Review

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

Blake/An Illustrated Quarterly

Volume 45, number 4 (spring 2012)

*Robert N. Essick. "Blake in the Marketplace, 2011." 108-43. (Masterful, as always.)

Minute Particular

Angus Whitehead. "Mr CLAY of Hercules Buildings." 143-44. ("Mr CLAY of [13] Hercules Buildings" was robbed by his housekeeper of all his household goods, which "were to have been sold the next day," according to the *Evening Mail* of 26 January 1791 and the *Times* of 28 January 1791,

indicating that the Blakes did not move into 13 Hercules Buildings until about February 1791.)

[Poem]

Paul Miner. "denouement." 144.

Newsletter

Anon. "Blake Goes Online Only." 144.

Blake/An Illustrated Quarterly

Volume 46, number 1 (summer 2012)⁴⁴

G. E. Bentley, Jr., with the assistance of Hikari Sato for Japanese publications and of Li-Ping Geng for Chinese publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2011."

*Eliza Borkowska. "Translating Blake's *Jerusalem* into Polish." 23 paras. (It includes "some reflections concerning the history of Polish Blake translations" (para. 1) with a list of Blake "References," mostly from anthologies, in Polish and English.)

Reviews

*Grant F. Scott. Sarah Haggarty, *Blake's Gifts: Poetry and the Politics of Exchange*. 10 paras. (In the "thickets of dense theoretical matter ... perhaps only the veteran Blake scholar will find wisdom along this book's perilous path" [para. 10].)

*Alexander S. Gourlay. Robert N. Essick, ed., *Songs of Innocence and of Experience*. 10 paras. ("an intellectual and critical gem" [para. 1].)

Blake/An Illustrated Quarterly

Volume 46, number 2 (fall 2012)

*Abraham Samuel Shiff. "Blake's Hebrew Calligraphy." 34 paras.⁴⁵ (A dauntingly learned essay on the forms of Blake's written Hebrew characters; they are "in classical Hebrew-style," sometimes "scrambled," requiring "Ashkenazi pronunciation," often with the letters erratically formed, creating ambiguity in their interpretation.)

Minute Particular

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

Reviews

Alexander S. Gourlay. Dennis M. Read, R. H. Cromek, *Engraver, Editor, and Entrepreneur*. 9 paras. (A "valuable book," but "a bit slapdash"; it "refines and updates the arguments" in his Cromek articles.)

*R. Paul Yoder. Hazard Adams, *William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings and Jerusalem*. 8 paras. (There are "gems scattered throughout the book," but the writing is "a bit dry.")

Blake/An Illustrated Quarterly

Volume 46, number 3 (winter 2012-13)

*Sarah Eron. "Bound ... by their narrowing perceptions': Sympathetic Bondage and Perverse Pity in Blake's *The Book of Urizen*." 27 paras. ("I read *Urizen* as an outright argument against the evils of sympathetic identification" [para. 9, note 4].)

*David W. Ullrich. "Deciphering Blake's 'The Angel that presided o'er my birth.'" 25 paras. (A minute and fruitful examination of the transcription of Blake's 3-line poem, chiefly in the editions of Keynes [1957], Erdman [1988], and Bentley [1978], focusing on whether l. 3 reads "live" ["Go live without the help ..."] or "love." It "illustrates ... difficult issues confronting editors in transcribing Blake's manuscripts and in making informed, but sometimes conflicting, decisions" [para. 25].)

Minute Particular

*Mark Crosby. "The Blake Memorial Window in St. Mary's Church, Felpham." 6 paras. (A description and reproductions of the designs by Meg Lawrence installed in 2010.)

Reviews

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

*Joseph Wittreich. Karen Mulhallen, ed., *Blake in Our Time: Essays in Honour of G. E. Bentley Jr.* 6 paras. ("A magnificent tribute to G. E. Bentley, Jr." with "many outstanding essays," especially those by Essick, Johnson, Butlin, and Paley.)

Blake Studies

(1968-1980)

Indexes of articles and reviews, by Detlef W. Dörrbecker, are on the *Blake* web site.

§Blanca, Oscar Tusquets, et al. *L'escalier*. Paris: Citadelles & Mazenod, 2012. In French.

It discusses Blake, inter alia.

§Bletz, J. A. *William Blake: op zoek naar rijkdom en erkenning: leven en werk van William Blake (1757-1827)*. Lelystad: Stichting IVIO, 1992. 18 cm., 20 pp. In Dutch.

§Bloch, Iwan, trans. Richard Deniston. "A Private Cabinet of the Erotic Art of William Blake." *Ethnological and Cultural Studies of the Sex Life in England, Illustrated, as Revealed in Its Erotic and Obscene Literature and Art; with Nine Private Cabinets of Illustrations by the Greatest English Masters of Erotic Art*. New York: Falstaff Press, 1934.

44. From 46.1 (summer 2012), *Blake* appears in two forms: (1) HTML, with sidenotes, and (2) PDF, with footnotes.

45. Shiff's typescript is in the Morgan Library.

§Bloom, Harold. "William Blake." *The Visionary Company*. 1961 <BB #1232, BBS pp. 415-16> *La compañía visionaria. William Blake*. Buenos Aires: Adriana Hidalgo Editora, 2011. ISBN: 9789879396063. In Spanish.

*Blunt, Anthony. *The Art of William Blake*. 1959 <BB #1235, BBS pp. 417>

Reviews

Martin Butlin, *Burlington Magazine* 102 no. 693 (Dec. 1960): 544-46.

§Gert Schiff, *Zeitschrift für Kunstgeschichte* 25.1 (1962): 88-92.

§Blythe, Ronald. "A Bucolic Paradise: Ronald Blythe examines William Blake's influence on the work of the 19th-century artist Samuel Palmer." *Spectator* (20 Dec. 2008): 78.

§Boaten, Ernest Timothy. "A Diurnal Vision: William Blake's Response to the Newtonian World View: A Study in the History of Ideas." New Mexico PhD, 1983. 364 leaves.

Boer, Roland. "E. P. Thompson, Antinomianism, and the Theology of William Blake [additional title in Chinese]." *Sino-Christian Studies* [Taiwan] 8 (2009) <Blake §(2012)>
A thoughtful and persuasive essay.

§Bouchet, Claire. "Les métaphores dans la poésie de William Blake: enjeux de traduction." Université Sorbonne nouvelle-Paris III PhD, 2004. In French.

§Bratcher, Meredith Lynn. "The Demiurge: A Study of the Tradition from Plato to Joyce." Duke PhD, 1985. 231 leaves.
It is especially about Blake, Hardy, and Joyce.

§Briedis, Hassanah. "The Language of Reproduction: The Worm and the Womb in William Blake's Virgins, Harlots and 'breeding women,' 1789-1794: A Hallidayan Discourse Analysis." Monash PhD, 2003. 389 leaves.

§Britton, Ronald. "William Blake and Epistemic Narcissism." *Belief and Imagination: Explorations in Psychoanalysis*. London: Routledge, 1998. New Library of Psychoanalysis, 31.

§Brock, A. J. "William Blake Psychologized." *British Medical Journal* 4507 (24 May 1947): 740-41.

§Broeke, Isabelle van den. "Visual Anti-Tales: The Phantasmagoric Prints of Francisco Goya and William Blake." *Anti-Tales: The Uses of Disenchantment*. Ed. Catriona McAra and David Calvin. Newcastle upon Tyne: Cambridge Scholars, 2011. 142-51.

Broglio, Ron, ed. *Digital Designs on Blake*. 2005. <Blake (2008)>

Review

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

Bronowski, Jacob. *William Blake, 1757-1827: A Man without a Mask*. 1943 <BB #1288, BBS p. 426, Blake (2010)>
K. 1976 [in Japanese] <BBS p. 426> L. 2008 <Blake (2009)>. N. §*William Blake and the Age of Revolution*. New York: Faber and Faber, 2012. 314 pp.; ISBN: 9780571286935.

*Bruder, Helen P. *William Blake and the Daughters of Albion*. 1997. <Blake (1998)>

Review

See Worrall, below.

§Bruder, Helen P., and Tristanne J. Connolly, eds. *Blake, Gender and Culture*. London: Pickering & Chatto, 2012. The Body, Gender and Culture no. 10. 24 cm., xvii, 242 pp.; ISBN: 9781848933040.

Helen P. Bruder and Tristanne J. Connolly. "Introduction: Naked History Displayed." 1-10.

1. Mark Crosby. "'Merely a Superior Being': Blake and the Creations of Eve." 11-23.

2. G. A. Rosso. "The Last Strumpet: Harlotry and Hermaphroditism in Blake's Rahab." 25-36.

3. Peter Otto. "Sex, Violence and the History of This World: Blake's Illustrations to the *Book of Enoch*." 37-56.

4. Keri Davies. "Bridal Mysticism and 'Sifting Time': The Lost Moravian History of Blake's Family." 57-70.

5. Marsha Keith Schuchard. "'A Secret Common to our Blood': The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts." 71-82.

6. Catherine L. McClenahan. "Changing the Sexual Garments: The Regeneration of Sexuality in *Jerusalem*." 83-97.

7. David Fallon. "Philoprogenitive Blake." 99-110.

8. Elizabeth Bernath. "'Seeking Flowers to Comfort Her': Queer Botany in Blake's *Visions*, Darwin's *Loves* and Wollstonecraft's *Rights of Woman*." 111-22.

9. Elizabeth Effinger. "'Or Wilt Thou Go Ask the Mole?': (Con)Figuring the Feminine in Blake's *Thel*." 123-31.

10. Luisa Calè. "Gendering the Margins of Gray: Blake, Classical Visual Culture and the Alternative Bodies of Ann Flaxman's Book." 133-43.

11. Bethan Stevens. "The *Virgil* Woodcuts out of Scale: Blake's Gigantic, Masculine Pastoral." 145-63.

12. Steve Clark. "Closet Drama: Gender and Performance in Blake and Joanna Baillie." 165-75.

*Bruder, Helen P., and Tristanne Connolly, eds. *Queer Blake*. 2010. <Blake (2011)>

Review

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

§Brylowe, Thora. "Of Gothic Architects and Grecian Rods: William Blake, Antiquarianism and the History of Art." *Romanticism* 18.1 (April 2012): 89-104.

Bucke, Richard Maurice. "William Blake." *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. 1901 <BB #A1306, BBS pp. 427-28, Blake (2010)> EE. §New York: Cosimo Classics, 2006. FF. Champaign [Illinois]: Book Jungle, 2007. <Blake (2010) EE> GG. §Mineola: Dover, 2009. <Blake (2010) FF> HH. §Cambridge: Cambridge University Press, 2010. II. §Guildford [Surrey]: White Crow, 2011.

§Buckland, Raymond. "Blake, William (1757-1827)." *The Spirit Book: The Encyclopedia of Clairvoyance, Channeling, and Spirit Communication*. Canton [Michigan]: Visible Ink, 2005.

§Budziak, Anna. "Genius and Madness Mirrored: Rossetti's and Yeats' Reception of William Blake." *Crossroads in Literature and Culture*. Ed. Jacek Fabiszak, Ewa Urbaniak-Rybicka, and Bartosz Wolski. Berlin: Springer, 2012. Second Language Learning and Teaching.

§Butlin, Martin. "Correction: The Bicentenary of William Blake." *Burlington Magazine* 100.661 (April 1958): 141.

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§Byrne, Joseph. "William Blake's Illustrations to *Night Thoughts*: Resistance to Rationalisation in the Late Eighteenth-Century Book Trade." *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text*. Ed. Christina Ionescu. Newcastle upon Tyne: Cambridge Scholars, 2011. 115-55.

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An introduction to Blake's life and work.

Cao, Liang-Cheng. "'Si' Chu 'Ai' Mo [The Loss of Love and the Birth of Death]." *An Hui Wen Xue* [*Anhui Literature*] no. 9 (2008): 202-04. In Chinese.

A deconstructive reading of "The Garden of Love."

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

§Carnevale, Susana. *Fotos tan íntimas: Emily Dickinson, William Blake, Jacques Lacan*. Buenos Aires: Vinciguerra, 2010. 23 cm., 118 pp.; ISBN: 9789508437969. In Spanish.

§Caro, Ann. "William Blake (1757-1827): A Bibliographical Continuation to the Grolier Bibliography of 1921." London Diploma in Librarianship, 1963. 144 leaves.

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

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

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§John La Farge, *Burlington Magazine* 12.60 (March 1908): 388-90.

§Castillejo, Jorge. "Notas sobre la poesía de William Blake." *Razon y Fabula* [Bogota] no. 29 (May-Aug. 1972): 6-15. In Spanish.

§Cauchi, Francesca. "The Cash Nexus of Blood and Iron in William Blake's *The Four Zoas*." *Southern Humanities Review* 46.2 (spring 2012): 126-41.

§Cerovac, Branko, and Ivo Antič. "Blake/Allison: ob razstavi kolografij in akvatint Dana Allisona, ZDA, v Malem salonu, org. Moderna galerija Rijeka, 2.-14.4.1991 na Reki." *Likovne besede* 19-20 (Aug. 1991): 85-86. In Slovenian.

§Chahine, Anis. "Gibran entre W. Blake et F. Nietzsche." Doctorat d'État, Lyons, 1988. In French.

§Chapman, M. "William Blake, Hubert Parry, and the Singing of 'Jerusalem.'" *Hymn* 62.2 (2011): 41-51.

Chen, Guang-Ming. "Wei Lian Bu Lai Ke de Shi Yu Hua [The Poetry and the Painting of William Blake]." *Zhong Guo Mei Shu Guan* [*China's Art Gallery*] no. 5 (2005): 96. In Chinese.

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*Chen, Guang-Ming. "Wei Lian Bu Lai Ke de Shi Yu Hua [The Poetry and the Painting of William Blake]." *Zhong Guo Du Shu Bao* [*China Reading Newspaper*] 30 March 2005: 18. In Chinese.

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Chen, Mei. "Mei Li Yu Chou Lou—Hua Zi Hua Si He Bu Lai Ke Shi Zhong Lun Dun Xing Xiang [Beautiful and Ugly: On the Images of London in the Poems by Wordsworth and Blake]." *Yun Yang Shi Fan Gao Deng Zhuan Ke Xue Xiao Xue Bao [Journal of Yunnan Teachers' Training College]* 23.1 (Feb. 2003): 86-88. In Chinese.

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Chen, Run-Ping. "Sheng Ming de Dui Zhi yu Rong He—Dui Bu Lai Ke de 'Yang' he 'Hu' de Jie Gou Xing Yue Du [Neither Lamb nor Tyger: A Deconstructive Reading of 'The Lamb' and 'The Tyger']" *Jiang Su Ji Shu Shi Fan Xue Yuan Xue Bao [Journal of Jiangsu Teachers' Training University of Technology]* 23.208[9] (2008): 97-100. In Chinese.

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

Chen, Xiao-Ling. "Lun Dun Shi Tian Tang Hai Shi Di Yu—Hua Zi Hua Si Yu Bu Lai Ke de Lun Dun Shi Bi Jiao [Is London Heaven or Hell: A Comparative Study of the Two London Poems by Wordsworth and Blake]." *Huang Shi Jiao Yu Xue Yuan Xue Bao [Journal of Huangshi Education College]* 21.1 (March 2004): 54-57. In Chinese.

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*Chesterton, Gilbert Keith. *William Blake*. 1910. B. *1920. <BB #1381A-B> C. §1973. D. §1976. E. §*1977. F. *1978. <BBS p. 436C-F> G. Darby [Pennsylvania]: Arden Library, 1980. 24 cm., viii, 210 pp., no ISBN (reprint of 1910 ed.; "This is a limited edition of 150 copies"). H. Paris: Nouvelles Editions Oswald, 1982. 22 cm., 174 pp.; ISBN: 9782730401258. <BBS p. 436G> I. 1991. <BBS p. 436H> J. §2000. <Blake (2003) I> K. Trans. Victoria León, introduction Antonio Rivero Taravillo, epilogue André Maurois. [Seville]: Espuela de Plata, 2007. 17 cm., 216 pp.; ISBN: 9788496133914. In Spanish. K. 2010. 17 cm., 246 pp.; ISBN: 9788415177029. In Spanish. L. Breinigsville [Pennsylvania]: Nabu Press, 2010. 25 cm., viii, 210 pp.; ISBN: 9781172347506. M. Trans. Lionel Forestier. Paris: Gallimard, 2011. Le Cabinet des lettrés (Paris). 17 cm., 168 pp.; ISBN: 9782070132072. In French.

A fragment of the book was published as §"William Blake," *Chesterton Review* (The Light Within: The New Age and Christian Spirituality) 26.1-2 (2000): 19-21.

§Chevrier, Jean-François. "William Blake: la démonologie romantique." *L'hallucination artistique: de William Blake à Sigmar Polke*. Paris: Editions L'Arachnéen, 2012. 23 cm., 683 pp.; ISBN: 9782952930291. Chapter 3. In French.

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§Ciez, Kathleen Ann. "Blake's *Milton*: Re-fabricating the Metaphor of the Female." Florida PhD, 1993. 72 leaves [sic].

*Ciseri, Ilaria. *Il Romanticismo 1780-1860: La nascita di una nuova sensibilità: Joseph Wright of Derby, Heinrich Füßli, Francesco Goya, Jacques Louis David, William Blake* 2003. <Blake (2006)> B. §*Romanticism 1780-1860: The Birth of a New Sensibility: Joseph Wright of Derby, Heinrich Fuseli, Francisco Goya, Jacques-Louis David, William Blake* New York: Barnes & Noble, 2004. 32 cm., 399 pp.; ISBN: 9780760759417. C. §*Le romantisme 1780-1860: La naissance d'une nouvelle sensibilité*. Paris: Gründ, 2004. In French.

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See Kitson, below.

Clark, Steve. "'Visionary Forms Dramatic' in Blake and Baillie." *Yuruginaki Shinnen: Igrisu Roman Shugi Ronshu (A Firm Perswasion: Essays in British Romanticism)*. Ed. Hatsuko Niimi and Masashi Suzuki. Tokyo: Sairyusha, 2012. 321-51.

*Clark, Steve, Tristanne Connolly, and Jason Whittaker, eds. *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture*. Basingstoke: Palgrave Macmillan, 2012. 23 cm., xiii, 309 pp.; ISBN: 9780230280335. Steve Clark, Tristanne Connolly, and Jason Whittaker. "Blake 2.0: Introduction." 1-10.

Part I: Blakean Circulations

1. Mark Lussier. "Mirrored Text/Infinite Planes: Reception Aesthetics in Blake's *Milton*." 13-26. (He explores "the wide spectrum of possible reception and response dynamics" [13].)

2. Peter Otto. "'Rouze up O Young Men of the New Age!': William Blake, Theodore Roszak, and the Counter Culture of the 1960s-1970s." 27-40.

3. *Roger Whitson. "Digital Blake 2.0." 41-55.

4. Shirley Dent. "Rob & Plunder ... Translate & Copy &

Buy & Sell & Criticise, but not Make': Blake and Copyright Today." 56-68. (Largely concerned with the *William Blake Archive*.)

5. Angus Whitehead. "New matter': Mona Wilson's *The Life of William Blake* 85 Years On." 69-88. (He explores "the troubling and hitherto unexplored complexity of Mona Wilson's 'popular' 1927 biography of Blake" [69] with many biographical details and an account [pp. 78-80] of the differences in the editions of 1927, 1932, 1948, and 1971.)

Part II: Blake and Visual Art

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

7. Mei-Ying Sung. "Blake and Surrealism." 102-19.

8. *Mark Crosby. "The Sculptor Silent Stands before His Forming Image': Blake and Contemporary Sculpture." 120-31. (Concerned especially with Eduardo Paolozzi and Helen Martins.)

9. Philippa Simpson. "Mental Joy & Mental Health / And Mental Friends & Mental Wealth': Blake and Art Therapy." 132-45.

Part III: Blake in Film and Graphic Arts

10. Susan Matthews. "And *did* those feet'? Blake and the Role of the Artist in Post-War Britain." 149-61.

11. Mark Douglas. "Film in a Time of Crisis: Blake, *Dead Man*, *The New Math(s)*, and *Last Days*." 162-74.

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

Part IV: Blake in Music

13. Keri Davies. "Blake Set to Music." 189-201. "Appendix 13.1. Blake Set to Music: Selected Recordings." 202-08.

14. Steve Clark and James Keery. "Only the wings on his heels': Blake and Dylan." 209-29.

15. Tristanne Connolly. "He Took a Face from the Ancient Gallery': Blake and Jim Morrison." 230-47.

16. David Fallon. "Hear the Drunken Archangel Sing': Blakean Notes in 1990s Pop Music." 248-62.

17. Jason Whittaker. "Mental Fight, Corporeal War, and Righteous Dub: The Struggle for 'Jerusalem', 1979-2009." 263-73.

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

Reviews

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

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

Clark, Steve, and Jason Whittaker, eds. *Blake, Modernity and Popular Culture*. 2007. <Blake (2008)>

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

*Clark, Steve, and David Worrall, eds. *Blake in the Nineties*. 1999. <Blake (2000)>

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§Margaret Storch, *Modern Language Review* 96.1 (2001): 165-67 (with Whittaker, *William Blake and the Myths of Britain*).

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

Review

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

§Clarke, Jay A., ed. *Landscape, Innovation, and Nostalgia: The [Sir Edward A. G.] Manton Collection of British Art*. New Haven: Yale University Press, distributed for the Sterling and Francine Clark Art Institute, Williamstown [Massachusetts], 2012. 311 pp.

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

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

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

§Copeland, Ann. "Works and Digital Resources in the Catalog: Electronic Versions of *Book of Urizen*, the Kelmscott Chaucer and *Robinson Crusoe*." *Classification Quarterly* 33.3-4 (2002): 161-80.

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2. Keri Davies and David Worrall. "Inconvenient Truths: Re-historicizing the Politics of Dissent and Antinomianism." 30-47. (Despite the statements by Crabb Robinson [1811] and Alexander Gilchrist (1863) that Blake was from a dissenting community, he was probably not a dissenter.)

3. Shirley Dent. "'Thou readst white where I readst black': William Blake, the Hymn 'Jerusalem', and the Far Right." 48-62.

4. Andrew Lincoln. "Blake, America, and Enlightenment." 63-82. ("This chapter explores some of the ways in which Blake's *America a Prophecy* (1793) can be seen to allegorize historical events" [63].)

5. *Mark Crosby and Angus Whitehead. "Georgian Superwoman or 'the maddest of the two'? Recovering the Historical Catherine Blake, 1762-1831." 83-107. (A careful survey of "the few hard facts and contemporaneous accounts of Catherine" [86].)

6. *Susan Matthews. "Blake's Malkin." 108-29. ("This essay aims to reconstruct the Malkin family culture in order to show both why Malkin promoted Blake, and why his appreciation was limited" [109].)

7. *John E. Grant. "Prospects of Divine Humanity: A Vision of Heaven, Earth, and Hell." 130-43. (An analysis of Blake's picture usually called *The Fall of Man*; Grant proposes that it should be known as *Prospects of Divine Humanity* [130].)

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He, Fei, and Wei Xiao. "Wei Lian Bu Lai Ke 'Sao Yan Cong de Xiao Hai' Yin Yun Jie Zou Shang Xi [An Analysis of the Rhyme and Rhythm in William Blake's 'The Chimney Sweeper']" *Mu Dan Jiang Jiao Yu Xue Yuan Xue Bao [Journal of Mudanjiang College of Education]* 103.3 (2007): 55-56. In Chinese.

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He, Hong. "Duo Jiao Du Shen Shi Bu Lai Ke Li Zuo—'Lao Hu' [A Multi-perspective View of Blake's Poem 'The Tyger']" *Jiang Xi Sheng Tuan Xiao Xue Bao [Journal of the Communist League School of Jiangxi Province]* no. 1 (2004): 46-47. B. He Bei Guang Bo Dian Shi Da Xue Xue Bao [Journal of Hebei Radio and TV University] 10.1 (Jan. 2005): 40-41. In Chinese.

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He, Hong. "Lao Hu' de Yin Yun Xiao Guo ji Yi Xiang Fen Xi [An Analysis of the Use of Sounds and the Imagery in 'The Tyger']" *Fei Tian [Flying Apsaras]* no. 10 (2009): 82-83. In Chinese.

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§Herman, David. "Stories, Media, and the Mind: Narrative Worldmaking through Word and Image." *Wai Guo Wen Xue Yan Jiu: Foreign Literature Studies* 32.4 (Aug. 2010): 42-50.

Especially about Blake's "A Poison Tree."

§Heymans, Peter. "Eating Girls: Deleuze and Guattari's Becoming-Animal and the Romantic Sublime in William Blake's *Lyca Poems*." *Humanimalia* 3.1 (fall 2011): 1-30. <Blake §(2012)> B. "The Cute and the Cruel: Taste, Animality and Sexual Violence in Burke and Blake." *Animality in British Romanticism: The Aesthetics of Species*. New York: Routledge, 2012. Routledge Studies in Romanticism. Chapter 5 (101-17).

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\$Hidalgo, Maria de los Angeles Castro. "William Blake: Innocence in Childhood and in Adulthood." *Repertorio Americano* no. 17 (Jan.-June 2004): 129-31.

\$Hijazi, Hassan. An introduction to Blake and translations of his poems in the journal *Aldiyar* [London], beginning 1 April 2012. In Arabic.

\$Hiraide, Takashi. *Uiriamu Bureiku no betto*. Tokyo: Genkishobo, 2004. 18 cm., 211 pp.; ISBN: 9784901998086. In Japanese. B. \$Tokyo: Genkishobo, 2012. 18 cm., 215 pp.; ISBN: 9784901998970. In Japanese.

\$Hoekstra, Eric. "Oersetting fan William Blake syn 'De Sike Roas.'" *M3* no. 1 (1999): 40-41. In Frisian.

\$Hoekstra, Eric. "Oersetting fan William Blake syn 'De Tiger.'" *M3* no. 1 (1999): 37-39. In Frisian.

\$Holme, Brian. "William Blake." *The Studio Annual 1942-43*. N.p.: n.p., 1943?

\$Horn, Bernard. "The Tongue of Gods and Children: Blakean Innocence in Randall Jarrell's Poetry." *Children's Literature* 2.1 (1973): 148-51.

\$Horrocks, John Brownlow. "Imagining the Tyger: The Role of Mental Images in the Interpretation of Poetry." Victoria (Wellington, New Zealand) PhD, 2000. 322 leaves.

Hu, Guo-Hong, and Fu-Shun Liu. "Guan Yu Wei Lian Bu Lai Ke de 'Lao Hu' de Zai Ping Ding [A Reassessment of William Blake's 'The Tyger']." *Chang Chun Shi Fan Xue Yuan Xue Bao [Journal of Changchun Teachers' College]* 18.1[1] (1999): 69-72. In English.

A discussion (in English) of what "tyger" stands for and what the poem tries to express.

Hu, Jian-Hua. "Bu Lai Ke de 'Ren Lei Ling Hun de Liang Zhong Dui Li Zhuang Tai' [On Blake's Two Contrary States in the Human Soul: From *Songs of Innocence* to *The Marriage of Heaven and Hell*]." *Wai Guo Wen Xue [Foreign Literature]* no. 3 (1996): 43-48. In Chinese.

An essay on the contrary states of mind in the human soul as expressed by Blake's *Songs of Innocence* and *The Marriage of Heaven and Hell*, suggesting that there is a dialectical relationship between the two states.

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The essay argues that Blake's poems should be divided into three stages of creation: before 1783, between 1783 and 1796, and after 1796.

\$Hull, Robert R. "William Blake and His Poverty." *Thought* 5.2 (1930): 281-97.

\$Hutchings, Kevin. "Nature, Ideology, and the Prohibition of Pleasure in Blake's 'Garden of Love.'" *Romanticism and Pleasure*. Ed. Thomas H. Schmid and Michelle Faubert. Basingstoke: Palgrave Macmillan, 2010. Nineteenth-Century Major Lives and Letters. 187-207.

I

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Volume 3, number 2 (winter 2007)

"William Blake and Visual Culture," ed. Roger Whitson and Donald Ault. <Blake (2009)>

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\$James, David E. "Blake's *Laocoön*: A Degree Zero of Literary Production." *PMLA* (1983) <BBS p. 525> B. *Power Misses: Essays across (Un)Popular Culture*. London: Verso, 1996. Chapter 2 (25-47).

James, Laura DeWitt. *William Blake: The Finger on the Furnace*. 1956 <BB #1949>

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\$A. R., *Review of Metaphysics* 10.2 (1956): 363.

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A general comment on Blake and his poems.

Jing, An-Da. "Bu Lai Ke Feng Fu Xian Li de Lai Yuan Ji Te Djan. [The Origin and Characteristics of Blake's Imagination]" *Wen Jiao Zi Liao* [Culture and Education Documents] no. 11 (2009): 15-16. In Chinese.

A comment on the origin and character of Blake's power of imagination.

§Jobert, Barthélémy. "William Blake et la question du monotype." *Nouvelles de l'Estampe* 191-92 (2003): 13-16. In French.

*Jones, John H. *Blake on Language, Power, and Self-Annihilation*. 2010. <Blake (2011)>

Review

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*Jones, Jonathan. "Monstrous Minds: William Blake's The Ghost of a Flea." *Guardian* [London] 25 Sept. 2012.

Joosten, Julie. "'Minute particulars' and the Visionary Labor of Words." *European Romantic Review* 19.2 (2008): 113-18.

About *Jerusalem*.

§Jost, Sarah. *Zeitkritik in William Blakes "Songs of Innocence and of Experience"*. Munich: GRIN Verlag, 2009. 21 cm.; ISBN: 9783640421497. In German.

§Juengel, Scott Jordan. "About Face: Physiognomics, Revolution, and the Radical Act of Looking." Iowa PhD, 1997. 247 leaves.

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*King, James. *William Blake His Life*. 1991. <BBS pp. 535-36>

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§Kirschenbaum, Matthew. "Documenting Digital Images: Textual Meta-data at the Blake Archive." *Electronic Library* 16.4 (Aug. 1998): 239-241.

Kirschenbaum, Matthew. "Remediating Blake." *ArtByte: The Magazine of Digital Culture* 2.2 (summer 1999): 100-01.

§Kirschenbaum, Valerie. "The Visual Prophet: William Blake." *Goodbye Gutenberg: Hello to a New Generation of Readers and Writers*. New York: Global Renaissance Society, 2005. Designer Writers Series.

§Kirwan, Michael. "'A Candle in Sunshine': Desire and Apocalypse in Blake and Hölderlin." *Contagion: Journal of Violence, Mimesis, and Culture* 19 (2012): 179-204.

Kitson, Peter. *Year's Work in English Studies* [for 1991] 72 (1993): 275-86.

Reviews, among others, *Jerusalem*, ed. Morton Paley (276) ("stunning"), *Songs of Innocence and of Experience*, ed. Andrew Lincoln (276-77) ("extremely beautiful"), Robert N. Essick, *William Blake's Commercial Book Illustrations* (277) ("careful and detailed," "an essential research tool"), James King, *William Blake His Life* (277-78) ("attractively written and useful ... but will probably disappoint serious Blake scholars"), Vincent De Luca, *Words of Eternity: Blake and the Poetics of the Sublime* (279) ("his arguments are detailed and ingenious, although sometimes unconvincing"), Lorraine Clark, *Blake, Kierkegaard and the Spectre of Dialectic* (279-80) ("lucid and intelligent," but "it denies the historic specificity of the writers"), Peter Otto, *Constructive Vision and Visionary Deconstruction* (280) ("erudite and intelligent," but "somewhat insensitive to the historical context"), Hazard Adams, ed., *Critical Essays on William Blake* (280-81) ("useful"), Michael Ferber, *The Poetry of William Blake* (281), and Robert N. Essick, "Blake, Paine, and Biblical Revolution," *Studies in Romanticism* (281) (admiring).

§Koch, William N. "Fearful Summary: What Northrop Frye's Scholarship Has Taught Me So Far." *English Studies in Canada* 37.2 (2011): 33-40.

§Kockum, Keiko. "The Introduction of William Blake to Japan, 1900-1932." *Outstretched Leaves on His Bamboo Staff: Studies in Honour of Göran Malmqvist on His Seventieth Birthday*. Ed. Joakim Enwall. Stockholm: Association of Oriental Studies, 1994.

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*Kroeber, Karl. *Blake in a Post-Secular Era: Early Prophecies*. Ed. with a foreword by Joseph Viscomi. [N.p.: n.p.,

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Joseph Viscomi, "Foreword" (vii-xix).

This study of "Blake's 'prophetic' poems executed between 1788 and 1794" (xxi), with appendices (mostly bibliographies) of "Blake and Science" and "Blake and Contemporary Popular Culture," was composed as part of a book (never written) on *Milton, Jerusalem, The Four Zoas*, and the *Laocoön*. "I emphasize Blake's focus upon the uniqueness of each individual person" (3).

§*Kruger, Kathryn Sullivan. "Weaving the Word: The Metaphorics of Weaving and Female Textual Production." Miami PhD, 1994. 255 leaves.

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§La Cassagnère, Christian. "The Voice of the Child: Language and Desire in Blake's *Songs* and *The Book of Urizen*." *Études Anglaises* 63.1 (2010): 6-17.

§Lamont, William M. "William Blake, Benjamin Franklin and the London Muggletonians." *Last Witnesses: The Muggletonian History, 1652-1979*. Aldershot: Ashgate, 2006.

Langridge, Irene. *William Blake: A Study of His Life and Art Work*. 1904, 2010. <BB #2098, Blake §(2011)>

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§Reviewer not named, *Burlington Magazine* 6.20 (Nov. 1904): 163.

§Lankford, Ryan Dale. "William Blake's Minor Literature." Georgia PhD, 1997. 230 leaves. <Blake §(1999), under Langford>

Larriessy, Edward. *Blake and Modern Literature*. 2006. <Blake (2007)>

Reviews

§Jeffrey Longacre, *James Joyce Quarterly* 45.1 (2007): 176-78.

David Fallon, *Romanticism* 14.1 (2008): 75-77 ("a decent attempt to narrate a complex history," "with some howlers").

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

Le, Mei-Er. "Shi Dian Fu Hai Shi Chao Yue?—Dui Bu Lai Ke 'Fei Ying' zhi Huan Yuan Xing Jie Du [Reconstructive Reflections on Blake's 'The Fly']" *Hu Bei Jiao Yu Xue Yuan Xue Bao [Journal of Hubei Institute of Education]* 24.9 (Sept. 2007): 16-18, 30. In Chinese.

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

Le, Mei-Er. "Zai Hou Xian Dai Yu Jing xia Chong Shen Bu Lai Ke Shi Ge zhong de Zi You Jing Shen [A Reconsideration of the Post-modern Spirit of Freedom in Blake's Poems]." *Shao Xing Wen Li Xue Yuan Xue Bao [Journal of Shaoxing University]* 28.1 (Feb. 2008): 93-98. In Chinese.

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

*Lee, Debbie. "Lost Girls, Lost Women: Foundlings in the Art and Poetry of William Blake." *Prism(s)* 15 (2007): 129-53.

"Blake's work shows traces of ... Foundling Hospital children" (132).

§*Lee, Monika. "'Happy Copulation': Revolutionary Sexuality in Blake and Shelley." *"And Never Know the Joy": Sex and the Erotic in English Poetry*. Ed. C. C. Barfoot. Amsterdam: Rodopi, 2006. 189-205.

Li, Chao-Ran. "Shi Ge 'Lao Hu' zai Qing Jing Yu Jing zhong de Yu Qi he Qing Tai Fen Xi [On Mood and Modality in 'The Tyger' in Terms of Situational Context]." *Wen Jiao Zi Liao [Culture and Education Documents]* no. 3 (2008): 23-24. In Chinese.

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

Li, Fan. "Ye Xing Hu Huan de Li Shi Xian Sheng—Qian Tan Bu Lai Ke 'Lao Hu' de Fan Chuan Tong Yi Shi [The Earlier Call of the Wild—The Anti-convention Consciousness in Blake's Poem 'The Tyger']" *Harbin Xue Yuan Xue Bao [Journal of Harbin University]* 28.8 (Aug. 2007): 115-17. In Chinese.

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

Li, Gui-Yuan. "Shi Lun Wei Lian Bu Lai Ke Shi Ge Te Dian [On the Characteristics of William Blake's Poems]." *Zuo Jia Za Zhi [Writers]* no. 5 (2009): 87-88. In Chinese.

A general comment on a couple of poems by Blake.

Li, Hai-Yun. "Bu Lai Ke 'Lun Dun' Yin Yun Xiao Guo Tan Xi [An Analysis of the Use of Rhyme in Blake's 'London']" *She Hui Ke Xue Lun Tan [Tribune of Social Sciences]* no. 7 (2007): 187-89, 205. In Chinese.

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

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

[*Journal of Shaoguan University* (Social Sciences Edition)] 20.5 (1999): 104-08. In Chinese.

Li, Xiao. "Qian Xi Wei Lian Bu Lai Ke Shi Zhong de Dui Bi Yun Yong Shou Fa [On the Use of Antithesis in William Blake's Poetry]." *Zuo Jia [Writers]* no. 5 (2008): 79. In Chinese.

Li, Xiao. "Tan Tao Wei Lian Bu Lai Ke Shi zhong de Dui Bi Yun Yong Fang Fa [On the Use of Antithesis in William Blake's Poetry]." *Ke Ji Zi Xun [Science and Technology Information]* no. 10 (2006): 46. In Chinese.

A brief introduction to Blake.

Lian, Xiao-Li. "Qian Tan Bu Lai Ke Shi Ge de Biao Xian Shou Fa [On Blake's Methods of Expression]." *He Bei Jian Zhu Ke Ji Xue Yuan Xue Bao (She Ke Ban) [Journal of He Bei Institute of Architectural Science and Technology* (Social Science Edition)] 23.2 (June 2006): 45-46. In Chinese.

A brief explanation of Blake's methods of composition.

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

Review

§S. Foster Damon, *Modern Language Notes* 44.6 (June 1929): 415-17.

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

Reviews

§G. Thomas (see under Beer, *Blake's Humanism*, above).

§P. Malekin, *Review of English Studies* 21.82 (May 1970): 249.

Liu, Fang. "Two Contrary States of Human Soul." *Ke Ji Xin Xi [Science Information]* no. 15 (2007): 171.

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

Liu, Fu-Li. "Yin Yun Keng Qiang Shen Wei He He—Tan Bu Lai Ke 'Lao Hu' de Yin Yi Tong Gou [The Deafening Sounds and Mystic Divinity—On the Structural Identicalness between Sounds and Meaning in 'The Tyger']." *Lang Fang Shi Fan Xue Yuan Xue Bao [Journal of Langfang Teachers' College]* 21.1 (March 2005): 32-36. In Chinese.

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

Liu, Li-Xia, and Na Wang. "Hui Gui Hu Xing—Bu Lai Ke 'Lao Hu' Yi Shi de Zhu Ti Fen Xi [Returning to the Nature of the Tiger: An Analysis of the Theme of William Blake's 'The Tyger']." *Yan Shan Da Xue Xue Bao (Zhe Xue She Hui Ke Xue Ban) [Journal of Yanshan University* (Philosophy

and Social Sciences Edition)] 8.4 (Dec. 2007): 113-16. In Chinese.

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

*Liu, Wei. "Shen Sheng de Feng Zi—Ji Nian Wei Lian Bu Lai Ke Dan Chen 250 Zhou Nian [A Divine Madman—To Commemorate William Blake's 250th Birthday]." *Shi Jie Wen Hua [World Culture]* no. 10 (2007): 12-13. In Chinese.

A biographical sketch of Blake.

Liu, Wei, and Xiao-Yan Cui. "Lun Bu Lai Ke Shi Ge 'Fei Ying' de Zhu Ti [An Analysis of the Theme of 'The Fly']." *Fei Tian [Flying Apsaras]* no. 6 (2009): 62-63. In Chinese.

Liu, Xi-Yan. "Jie Du Bu Lai Ke He Ta De 'Lao Hu' [On Blake and His Poem 'The Tyger']." *Chang Chun Shi Fan Xue Yuan Xue Bao [Journal of Changchun Teachers' Training College]* 23.3 (May 2004): 120-22. In Chinese.

A reading of Blake's "Tyger" as revolutionary, indicating the poet's revolutionary ideas and spirit.

Liu, Yu-Mei. "Ti Yan Xing He Dong Tai Xing Zhang Li xia Wen Xue Yu Pian de Zheng Ti Xing Shi Jie—Yi Wei Lian Bu Lai Ke de 'London' Wei Li [Holistic Construal of Literary Text: A Case Analysis of William Blake's 'London']." *Wai Guo Yu Wen [Foreign Language and Literature]* 25.2 (April 2009): 18-22. In Chinese.

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

Liu, Zhao-Hui. "'Ying' Zhi Mi: Dui Bu Lai Ke de Nu Xing Zhu Yi Yan Jiu [The Mystery of 'Shadow': On Feminism in Blake]." *Wai Guo Wen Xue Yan Jiu [Foreign Literature Studies]* no. 1 (2000): 81-86. In Chinese.

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

§Lloyd, John, and John Mitchinson. "William Blake." *The Book of the Dead: Lives of the Justly Famous and the Underservedly Obscure*. New York: Crown Publishing, 2010.

§Lopez, Julio. "Aproximacion bibliografica a William Blake." *Quimera: Revista de literatura* [Barcelona] no. 42 (Oct. 1984): 39-45. In Spanish.

§Love, Matt. "Cloudy William Blake." *Love and the Green Lady: Meditations on the Yaquina Bay Bridge: Oregon's Crown Jewel of Socialism*. Pacific City [Oregon]: Nestucca Spit Press, [2011].

§Low, Katherine. "Domestic Disputations at the Dung Heap: A Reception History of Job and His Wife in Christianity of the West." Texas Christian PhD, 2010.

Deals with Blake, inter alia.

Lu, Chun-Yan. "Wei Lian Bu Lai Ke Shi Ge de Zhu Ti Jie Du [Understanding the Theme of William Blake's Poems]." *Chong Qing Gong Xue Yuan Xue Bao [Journal of Chongqing Institute of Technology]* 19.7 (July 2005): 115-17. In Chinese.

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

Lu, Xiao-Xian. "Hui Gui Xiang Xiang Yu Ji Qing—Chong Du Bu Lai Ke [Return to Imagination and Passion—Rereading Blake's Poems]." *Fu Jian Wai Yu [Journal of Fujian Foreign Language Studies]* issue 65[3] (2000): 52-55. In Chinese.

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

*Lucas, John, ed. *William Blake*. 1998. <Blake (1999)>

Review

§Keri Davies (see under Ahearn, above).

Lundeen, Kathleen. *Knight of the Living Dead: William Blake and the Problem of Ontology*. 2000. <Blake (2001)>

Reviews

§Ron Broglio, *Pacific Coast Philology* 36 (2001): 121-24.

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

§Lussier, Mark. "Blake, Deleuze, and the Emergence of Ecological Consciousness." *Ecocritical Theory: New European Approaches*. Ed. Axel Goodbody and Kate Rigby. Charlottesville: University of Virginia Press, 2011. 454-80.

§Lussier, Mark. "Scientific Objects and Blake's Objections to Science." *Wordsworth Circle* 39.3 (summer 2008): 120-23.

§Lussier, Mark. "Self-Annihilation/Inner Revolution: Blake's Milton, Buddhism, and Ecocriticism." *Religion and Literature* 40.1 (spring 2008): 39-57.

§Lussier, Mark S. "Selfhood and Self-Annihilation in Blake's Milton." *Romantic Dharma: The Emergence of Buddhism into Nineteenth-Century Europe*. New York: Palgrave Macmillan, 2011. Nineteenth-Century Major Lives and Letters.

§Lutman, Andrej. "Navedki navedenega: Blake." *Delo* 48.298 (27 Dec. 2006): 24. In Slovenian.

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§Maduagwu, Chimdi. "The Mythic Imagination and Literary Creativity of William Blake and Wole Soyinka."

Uluslararası Sosyal Araştırmalar Dergisi: Journal of International Social Research [Turkey] 4.17 (spring 2011): 99-119.

§Maheux, Anne F. "An Analysis of the Watercolour Technique and Materials of William Blake." *Papers Presented by Conservation Students at the Third [i.e., Eighth] Annual Conference of Art Conservation Training Programmes, May 1982*. Kingston [Ontario]: Queen's University, 1982.

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

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

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Mao, Xue-Qing. "Tian Zhen Yu Jing Yan: Ren Lei Ling Hun de Dui Li Zhuang Tai—Jian Xi Bu Lai Ke de Tian Zhen Yu Jing Yan Zhi Ge [Innocence and Experience—Two Contrary States of the Human Soul: On Blake's Songs of Innocence and of Experience]." *He Bei Qing Nian Guan Li Gan Bu Xue Yuan Xue Bao [Journal of Hebei Youth Administrative Cadres' College]* no. 1 (2005): 93-95. In Chinese.

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

§Marks, Cato Whitfield. "Forging a Political Aesthetic: The Influence of John Milton's Political Prose on the Later Prophetic Poems of William Blake." London PhD, 2008.

Marsh, Nicholas. *William Blake: The Poems*. 2001. <Blake (2002)> B. §2nd ed. Basingstoke: Palgrave Macmillan, 2012.

Review

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

§Marshall, I. "Songs of William Blake." *Interdisciplinary Studies in Literature and Environment* 15.2 (July 2008): 271-72.

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

§Martin, R. "'The eye altering alters all,' William Blake." *Practical Neurology* 11.3 (June 2011): 182-83.

Only the title is related to Blake.

§Matheson, William. "Lessing J. Rosenwald: 'A Splendidly Generous Man.'" *Quarterly Journal of the Library of Congress* 37.1 (winter 1980): 2-24.

Includes a detailed account of his Blake gifts.

\$Mattessich, Stefan. "Blake and Pynchon: A Study in Discursive Time." California (Santa Cruz) PhD, 1996. 375 leaves. <Blake (1998), here corrected>

McCaslin, Susan. *Letters to William Blake* [poetry]. Salt Spring Island [British Columbia]: (m)Other Tongue Press, 1997.

Review

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

\$McCawley, Nichola Lee. "Re-sounding Radicalism: Echo in William Blake and the Chartist Poets Ernest Jones and Gerald Massey." Manchester PhD, 2012.

"There is no demonstrable link between Blake and Chartistism."

\$*McDaniel, Douglas. *William Blake in Cyberspace*. Scottsdale [Arizona]: Mythville MetaMedia, 2004. 23 cm., 58 pp.; ISBN: 9781411679139.

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

\$McGarvey, Kathleen. "Burning Bright." *Rochester Review* 70.4 (March-April 2008): 30-35.

About the *William Blake Archive*.

\$McGrane, Sally. "Fearful Symmetry' Now in Pixels Bright." *New York Times* 22 July 1999: E8. <Blake (2000), under Anon.>

About the *William Blake Archive*.

\$McLachlan, J. "The Religion of William Blake." *Faith and Freedom* 53.151 (2000): 115-19.

\$McLean, Thomas. "'That Woman, Lovely Woman! May Have Dominion': Catherine the Great and Poland." *The Other East and Nineteenth-Century British Literature: Imagining Poland and the Russian Empire*. Basingstoke: Palgrave Macmillan, 2012.

\$McQuail, Josephine A. "Sexual Knowledge and Children's Literature: William Blake's *Songs of Innocence and of Experience* and Jamila Gavin's *Coram Boy*." *New Review of Children's Literature and Librarianship* 8 (2002): 89-103.

*Mee, Jon. *Dangerous Enthusiasm: William Blake and the Culture of Radicalism in the 1790s*. 1992. <BBS p. 571>

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\$David Worrall, *Albion* 26.1 (spring 1994): 165-66.

\$William Stafford, *History Workshop* no. 37 (spring 1994): 223-24.

\$David Fuller, *Review of English Studies* 46.182 (May 1995): 280-81.

\$Michael Scrivener, *Criticism* 37.1 (1995): 166.

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

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\$John E. Grant (see under Frosch, above).

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§Mueller, Judith C. "Creatures against the Law: Blake's Antinomian Renderings of Paul." *Interdisciplinary Studies in Literature and Environment* 19.1 (winter 2012): 123-41.

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

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

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§Donald Ault (see under De Luca, above).

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§Michael Ferber, *Criticism* 43.4 (2001): 492-96.

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§Robinson, Henry Crabb, trans. Jordi Doce. "Reminiscencias de William Blake." *Cuadernos Hispanoamericanos* [Madrid] no. 607 (2001): 21-27. In Spanish.⁴⁶

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§Heinrich Meyer, *Books Abroad* 28.1 (winter 1954): 39.

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

§Max F. Schulz, *Eighteenth-Century Studies* 4.2 (winter 1970-71): 223-29.

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§Herbert G. Wright, *Review of English Studies* 11.43 (July 1935): 370.

§*Rousselot, Jean. "William Blake: poète et graveur mystique." *La France Graphique* (n.d.): 43-48. In French.

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*Rowland, Christopher. *Blake and the Bible*. 2011. <Blake (2012)>

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§Julia A. Sienkewicz, *Magill's Literary Annual, 2012: Essay-Reviews of 200 Outstanding Books Published in the United States during 2011, with an Annotated List of Titles* (Ipswich [Massachusetts]: Salem Press, 2012).

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§Schneider, Barbara. "Das Verhältnis von 'innocence' und 'experience' in der lyrischen Dichtung William Blakes." Hamburg dissertation, 1980. 128 leaves. In German.

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§Sealey-Morris, Gabriel Stephen. "William Blake's Tractates: Lessons in Prophetic Encounter." Georgia PhD, 2010. 234 leaves.

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§Serdechnaya, Vera. *Malye poemy Uil'yama Bleika: Povestvovanie, tipologiya, kontekst* [Short Epics by William Blake: Narration, Typology, Context]. St. Petersburg: Dmitrii Bulanin Publishing House, 2012. 22 cm., 240 pp., 50 color reproductions; ISBN: 9785860076822. In Russian.

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Shang, Bi-Wu. "Jian Dan He Fu Za de Wan Mei Jie He—Qian Tan Wei Lian Bu Lai Ke de Shi Ge [The Perfect Integration of Simplicity and Complexity—On William Blake's Poetry]." *An Hui Gong Ye Da Xue Xue Bao* (She Ke Ban) [Journal of Anhui University of Technology (Philosophy and Social Sciences Edition)] 19.1 (March 2002): 74-77. In Chinese.

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§Shanks, Andrew. "Blake: Shakenness in Confrontational Form" and "A Shaken Sacramentalism: Hölderlin and Blake." *What Is Truth?: Towards a Theological Poetics*. London: Routledge, 2001.

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§Sims, Nicholas. "André Gide, traducteur d'anglais littéraire." McGill PhD, 1981. In French.

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§Sinclair, Iain. *Blake's London: The Topographic Sublime*. London: Swedenborg Society, 2011.

§Singer, June. "On William Blake: Reason versus Imagination." *C. G. Jung and the Humanities: Toward a Hermeneu-*

tics of Culture. Ed. Karin Burnaby and Pellegrino D'Acerno. Princeton: Princeton University Press, 1990.

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*Singer, June K. *The Unholy Bible: A Psychological Interpretation of William Blake*. 1970 <BB #2707, BBS p. 640, Blake (2001, 2006)>

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§Ronald L. Grimes, *Journal of the American Academy of Religion* 41.3 (Sept. 1973): 460-61.

§Sitar, Sandi. "William Blake: svet v zrncu peska: legendarne osebnosti ezoterike." *Gea* 18.4 (April 2008): 60-62. In Slovenian.

Smiles, Samuel. "John Flaxman." *Household Friends for Every Season*. Boston: Ticknor and Fields, 1864. 176-84 (Blake on p. 178). B. *Favorite Authors in Prose and Poetry. Three Volumes in One. Illustrated*. Boston: James Osgood and Company, 1885 [copyright 1860, 1863, 1865, 1884]. 176-84 (Blake on p. 178).

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

§Smiles, Samuel. *Self-Help; With Illustrations of Character and Conduct*. 1859. Chapter 5: Workers in Art. B. 1860. <Blake (2010)>

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

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Wang, Sha-Lie. "Bu Lai Ke yu Hua Zi Hua Si de Shi Ge 'Lun Dun' [A Comment on the 'London' Poems by Blake and Wordsworth]." *Song Liao Xue Kan* (She Hui Ke Xue Ban) [Journal of Song Liao (Social Sciences Edition)] no. 4 (1992): 106-09. In Chinese.

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\$Watson, J. H. "The Religious Beliefs of William Blake." *Expository Times* 87, no. 11 (Aug. 1976): 340-44.

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*Weir, David. *Brahma in the West: William Blake and the Oriental Renaissance*. 2003. <Blake (2004)>

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

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

Whittaker, Jason. "Blake." *Year's Work in English Studies* [for 2006] 87 (2008): 724-31.

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

Whittaker, Jason. "Blake." *Year's Work in English Studies* [for 2007] 88 (2009): 730-38.

Includes substantial reviews of Robert Rix, *William Blake and the Cultures of Radical Christianity* (731) ("exhaustive detail and fascinating analysis"), Steve Clark and Jason Whittaker, eds., *Blake, Modernity and Popular Culture* (731-32), David Bindman, *Mind-Forg'd Manacles: William Blake and Slavery* (exhibition 2007-08) (732), Christopher Rowland, *"Wheels Within Wheels": William Blake and the Ezekiel's Merkabah in Text and Image* (733) ("excellent material" about the "biblical tradition," critically "fair but rather uninspiring"), Martin Myrone, *The Blake Book* (733-34) ("a digest of the work done in the last two

decades"), and "William Blake and Visual Culture," ed. Roger Whitson and Donald Ault in *ImageText* (735-36).

Whittaker, Jason. "William Blake." *Year's Work in English Studies* [for 2003] 84 (2005): 635-44.

Especially on Paley, *The Traveller in the Evening* (635-36), Townsend, *William Blake: The Painter at Work* ("outstanding on the technical details"), Makdisi, *William Blake and the Impossible History of the 1790s* (637), Connolly, *William Blake and the Body*, Pierce, *The Wond'rous Art* (637-38) ("post structuralist readings" but "useful"), Weir, *Brahma in the West*, Rawlinson, *William Blake's Comic Vision*, Pearsall, *William Langland, William Blake, and the Poetry of Hope* (a "charming and insubstantial pamphlet"), and Eaves, *The Cambridge Companion to William Blake* ("an excellent introduction").

Whittaker, Jason. "William Blake." *Year's Work in English Studies* [for 2004] 85 (2006): 612-20.

Reviews, among others, G. E. Bentley, Jr., *Blake Records*, 2nd ed. (613) ("one of the most important texts issued in 2004"), Julia M. Wright, *Blake, Nationalism, and the Politics of Alienation* (613-14) ("extremely important"), Kevin Fischer, *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* (614) ("extremely valuable"), and Janet Warner, *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake* (615-16).

Whittaker, Jason. "William Blake." *Year's Work in English Studies* [for 2005] 86 (2007): 657-62.

Reviews of publications about Blake, particularly Beer, *William Blake* (657-58) ("sympathetic and extremely readable"), Jeremy Tambling, *Blake's Night Thoughts* (658) ("disjointed," "ambitious ... problematic"; "his allusive style can be maddening"), Green, *Visionary Materialism* (658-59), Broglio, *Digital Designs* (659), Whitehead on Henry Banes in *Blake* (661) ("excellent"), and Snart, "Blake's Awareness of 'Blake in a Newtonian World'" in *History of European Ideas* (662) ("not always fully convincing").

Whittaker, Jason. *William Blake and the Myths of Britain*. 1999. <Blake (2000)>

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§Andrew Lincoln, *Review of English Studies* 51.202 (May 2000): 306-08.

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

Whittaker, Jason. *Year's Work in English Studies* [for 2008] 89 (2010): 635-42.

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

"Jerusalem" Explained (637-38) ("I am unconvinced"), *William Blake: Selected Poetry and Prose*, ed. David Fuller (new edition, 2008) (638), *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John E. Grant (2nd ed., 2008) (638), and Ed Thanhouser, *Urizen Wept: William Blake and the Sublime in Milton a Poem* (638).

Whittaker, Jason. *Year's Work in English Studies* [for 2009] 90 (2011): 650-58.

Review of Blake studies, particularly Sung, *William Blake and the Art of Engraving* (650-51) ("erudite," "incredibly detailed, highly technical"), Adams, *Blake's Margins* (651-52), the Tate exhibition (652-53), Ankarsjö, *William Blake and Religion* (653-54) ("often confusing"), Quinney, *William Blake on Self and Soul* (654-55), Mansanti in *Blake* (658) ("marvellously detailed"), and Bentley, "Blake's Murderesses" in *Huntington Library Quarterly* (658) ("entertaining and vivid").

Whittaker, Jason. *Year's Work in English Studies* [for 2010] 91 (2012): 671-77.

Reviews, particularly of Sarah Haggarty, *Blake's Gifts* (671-72) ("always sophisticated"), John H. Jones, *Blake on Language, Power, and Self-Annihilation* (672-73), Sibylle Erle, *Blake, Lavater and Physiognomy* (673) ("compelling and convincing," "superb"), R. Paul Yoder, *The Narrative Structure of William Blake's Poem Jerusalem* (673), Karen Mulhallen, ed., *Blake in Our Time* (673-74) ("Mulhallen's introduction is particularly valuable" and Essick's essay on "Collecting Blake" is "most fascinating"), Wayne C. Ripley and Justin Van Kleeck, eds., *Editing and Reading Blake* (674-75), and Helen P. Bruder and Tristanne Connolly, eds., *Queer Blake* (675).

§Williams, J. "Building a Heaven in Hell's Despair: The Everlasting Gospel of Revolution according to William Blake and Douglas Oliver." *Romanticism* 18.2 (July 2012): 155-64.

*Williams, Nicholas M. *Ideology and Utopia in the Poetry of William Blake*. 1998. <Blake (1999)>

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§Keri Davies (see under Ahearn, above).

§Sharon O'Toole Dubois, *Utopian Studies* 10.1 (1999): 297-99.

§Margaret Storch, *Modern Language Review* 95.1 (Jan. 2000): 186-87.

§U. Böker, *Anglia* 120.2 (2002): 286-90.

*Williams, Nicholas M., ed. *William Blake Studies*. 2006. <Blake (2007)>

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

*Wilson, Mona. *The Life of William Blake*. 1927, 1932, 1948, 1951, 1969, 1970, 1971 (ed. Geoffrey Keynes). <BB #2981>

Angus Whitehead (see Clark, Connolly, and Whittaker, above) summarizes the authoritative editions:

1927: 24 illustrations, notes, 6 appendices;

1932: No illustrations (except a frontispiece), notes, or appendices, but a new preface, revisions, and list of new matter;

1948: Has 6 illustrations; omits the 1932 revisions;

1971: Keynes, who edited it heavily, "re-paragraphs" the text and "rephrases" the notes.

Reviews (of 1932)

§A. G. B. Russell, *Burlington Magazine* 63, no. 364 (July 1933): 48.

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

§Woods, Jeanine. "Teaching Blake's Poetry with Paintings." *English Journal* 72.3 (March 1983): 38-40.

Worrall, David. "Blake." *Year's Work in English Studies* [for 1997] 78 (2000): 490-97.

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

§Worrall, David, and Jonathan Roberts. "Blake at 250: Two Responses to the Conference Debate." *BARS Bulletin and Review* 32 (2007): 16-18.

On the York conference.

*Wright, Andrew. *Blake's Job: A Commentary*. 1972. <BB #376>

Review

§G. Thomas, *English* 22.114 (Sept. 1973): 118-19 (with 6 others).

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

Review

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

Wu, Pei-Hong. "Cong 'Tian Zhen' dao 'Jing Yan'—Jian Lun Bu Lai Ke Shi Ge de Pi Pan Xian Shi Zhu Yi Jing Shen [From 'Innocence' to 'Experience': On the Spirit of Critical Realism in Blake's Poetry]." *Han Shan Shi Fan Xue Yuan Xue Bao [Journal of Hanshan Teachers' College]* no. 4 (2000): 61-64, 97. In Chinese.

A comment on social criticism in Blake's poems.

*Xiang, Yun-Gen. "Wei Lian Bu Lai Ke: Xian Dai Zhi E de Yu Yan Zhe [William Blake: A Prophet of Modern Evil]." *Wen Yi Yan Jiu [Art and Culture Studies]* no. 8 (2009): 162. In Chinese.

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

Xin, Yue-Zhao. "Wan Zheng Ren Ge: Bu Lai Ke Shi Ge Zhong de Nü Xing Xing Xiang [Perfect Character: The Images of Women in Blake's Poems]." *Xian Dai Yu Wen [Modern Chinese]* no. 1 (2009): 135-36. In Chinese.

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

Xu, Zhen-Zhong. "Bu Lai Ke Yu Gong Zi Zhen de Shi Ge Bi Jiao [A Comparison of the Poems by Blake and Gong Zi-Zhen]." *Li Ming Zhi Ye Da Xue Xue Bao [Journal of Liming Vocational University]* issue 52[3] (2006): 56-59. In Chinese.

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

Y

Yan, Li. "Xiang Zheng Huang Dan Qiu Jie—Shi Xi Bu Lai Ke Dai Biao Zuo 'Lao Hu' de Wen Xue Yi Xiang Te Zheng [Symbolism, Absurdity, and Inquiry: An Analysis of the Images in 'The Tyger' by William Blake]." *An Hui Guang Bo Dian Shi Da Xue Xue Bao [Journal of Anhui Broadcasting and Television University]* no. 2 (2003): 81-83. In Chinese.

Yan, Xiao-Ru. "Yi Li Sha Zi Kan Shi Jie—Cong Bu Lai Ke de Liang Shou Tong Ming Shi Kan Shi Ren Chuang Zuo Si Xi-ang de Yan Bian 'To See a World in a Grain of Sand'—The Evolution of Blake's Thoughts from His Two Poems of the Same Title]." *Sha Yang Shi Fan Gao Deng Zhuan Ke Xue Xiao Xue Bao [Journal of Shayang Teachers' Training College]* no. 1 (2007): 30-32, 38. In Chinese.

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

Yang, Ping. "Qian Xi Wei Lian Bu Lai Ke de Zuo Pin ji qi Dui Ren Xing de Du Te Jian Jie [On William Blake's View of Human Nature as Reflected in His Poetry]." *Zuo Jia [Writers]* no. 10 (2008): 70. In Chinese.

Yang, Xiao-Hong. "Bu Lai Ke Jing Yan zhi Ge de Xi Tong Jie Gou [The Structure of Blake's *Songs of Experience*]." *Wai*

Guo Wen Xue Ping Lun [Foreign Literature Review] no. 3 (1996): 93-99. In Chinese.

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

Yang, Xiao-Hong. "Bu Lai Ke 'Lun Dun' Tan Wei [On Blake's 'London']." *Hang Zhou Shi Fan Xue Yuan Xue Bao [Journal of Hang Zhou Teachers' College]* no. 7 (1995): 42-48. In Chinese.

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

Yeats, W. B. "William Blake and the Imagination." *Ideas of Good and Evil*. 1903. <BB #3047B, BBS p. 691, Blake (1995, 1999)> ... *Escritos de William Blake*. Trans. Alberto Mariscano and Regina de Barros Carvalho. 1984. In Portuguese. ... "Wei Lian Bu Lai Keyu Xiang Xiang Li [William Blake and the Imagination]." Trans. Zhi Ye. *Shi Tan Suo [Exploration of Poetry]* no. 2 (1997): 84-86, 123. In Chinese.

¥yedema, Piter. "William Blake sprekwurden fan de hel: oersetting." *De Moanne: algemien-kultureel opinyblêd* 10.3 (April 2011): 28-30. In Frisian.

About translating Blake's Proverbs of Hell?

*Yi, Ying. "Bu Lai Ke yu Ying Guo Lang Man Zhu Yi Hui Hua [Blake and British Romantic Painting]." *Shi Jie Mei Shu [World Art]* (1983): 26-29. In Chinese.

A brief comment on the influence on Blake's poetry of artists James Barry, John Hamilton Mortimer, Samuel Palmer, and Edward Calvert.

Yin, Hong-Hua. "Bei Qing Yu Xiang Xiang—Tan Xun Bu Lai Ke de Bei Ju Yi Shi [Sadness and Imagination: On Blake's Sense of Tragedy]." *Ke Ji Xin Xi [Science Information]* no. 8 (2006): 145. In Chinese.

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

*Yoder, R. Paul. *The Narrative Structure of William Blake's Poem Jerusalem: A Revisionist Interpretation*. 2010. <Blake §(2011)>

Review

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

¥Youngquist, Paul. "Vision, Madness, Myth and William Blake." *Dionysus in Literature: Essays on Literary Madness*. Ed. Branimir M. Rieger. Bowling Green: Bowling Green State University Popular Press, 1994. 113-32. B. Madison: University of Wisconsin Press, 2011.

Yu, Chi-Hua, and Ke-Qiang Wang. "Bu Lai Ke yu 'Shi de Su Miao' [Blake's *Poetical Sketches*]." *Shan Xi Shi Da Xue Xue Bao* (She Ke Ban) [Journal of Shanxi Normal University (Philosophy and Social Sciences Edition)] no. 3 (1985): 108. In Chinese.

A brief introduction to Blake's early work, which the authors read as an unfinished dramatic piece.

Yuan, Hong-Geng, Mei-Er Le, and Hai-Ying Jiang. "Ying Xiang de Jiao Lü yu Jiao Lü de Ying Xiang: Dui Bu Lai Ke Xiao Shi 'Fei Meng' de San Ceng Chan Shi [Anxiety of Influence and Influence of Anxiety: A Threefold Interpretation of William Blake's Poem 'The Fly']." *Lan Zhou Da Xue Xue Bao* (She Hui Ke Xue Ban) [Journal of Lanzhou University (Social Science Edition)] 35.5 (Sept. 2007): 94-99. In Chinese.

The essay attempts to examine Blake's poem "The Fly" by "locating and interpreting some of its 'intertexts'" and by identifying "the correlation between the poem and these intertexts."

Yuan, Xian-Jun. "Wei Lian Bu Lai Ke de Bei Jü Yi Shi [William Blake's Sense of Tragedy]." *Bei Jing Da Xue Xue Bao* (Ying Yu Yu Yan Wen xue Zhuan Kan 2) [Journal of Beijing University (Special Issue 2 on English Language and Literature)] (1992): 25-30. In Chinese.

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

Yuan, Xian-Jun. "Wei Lian Bu Lai Ke de Ling Shi Shi Jie [William Blake's Visionary World]." *Wai Guo Wen Xue* [Foreign Literature Studies] issue 69[1] (1998): 47-53. In Chinese.

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

Yuill, David. "Artist to Return to Re-paint Graffiti Mural." *Southwark News* 14 April 2009.

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

Z

Zeng, Fang-Rong. "Bu Lai Ke Shi Ge Zhong de Lun Li Si Xiang [On the Ethical Thoughts in Blake's Poetry]." *Wai Guo Wen Xue Yan Jiu* [Foreign Literature Studies] no. 6 (2005): 20-27. In Chinese.

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

Zhang, Chi-Heng. "Bu Lai Ke—Xian Dai Zhu Yi de Yu Yan Zhe [Blake: The Prophet of Modernism]." *Wai Guo Wen Xue Ping Lun* [Foreign Literature Review] no. 4 (1989): 103-06. In Chinese.

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

Zhang, De-Ming. "Mo Gui de Zhi Hui [The Wisdom of the Devil: On Blake's Poems about Hell]." *Du Shu* [Reading] no. 8 (1988): 108-13. In Chinese.

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

Zhang, Dong-Rui. "Ren Lei Ling Hun de Jie Mi Zhe, Tan Suo Zhe he Ge Ming Zhe—Cong Shi Zhong Gan Shou Shi Ren Wei Lian Bu Lai Ke [William Blake: The Man Who Reveals, Explores, and Revolutionizes the Human Soul]." *Ping Yuan Da Xue Xue Bao* [Journal of Pingyuan University] no. 4 (2008): 50-51. In Chinese.

A general comment on Blake as a poet.

Zhang, Guo-Shen. "Wei Lian Bu Lai Ke Shi Ge zhong de Xian Dai Zhu Yi Chu Xing [The Embryo of Modernism in William Blake's Poems]." *An Qing Shi Fan Xue Yuan Xue Bao* (She Hui Ke Xue Ban) [Journal of Anqing Teachers' Training College (Social Sciences Edition)] 26.1 (Jan. 2007): 19-21. In Chinese.

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

Zhang, Hong, and Na Wang. "Ren Lei Xin Ling de Liang Zhong Dui Li Zhuang Tai—Qian Xi Bu Lai Ke de Tian Zhen zhi Ge he Jing Yan zhi Ge ["Two Contrary States of the Human Soul": An Analysis of Blake's *Songs of Innocence* and *Songs of Experience*]." *Cang Zhou Shi Fan Zhuan Ke Xue Xiao Xue Bao* [Journal of Cangzhou Teachers' Training College] 23.3 (Sept. 2007): 20-21. In Chinese.

A sketchy comment on Blake's work.

*Zhang, Mi. "Yi Sha Yi Shi Jie [To See a World in a Grain of Sand]." *Zhong Xue Sheng Bai Ke: Wen Zong Li Zong* [Encyclopedia for Middle-School Students: Humanities and Sciences] no. 12 (2009): 57-58. In Chinese.

A biographical sketch of Blake.

Zhang, Si-Qi. "Bu Lai Ke Shi Ge Chuang Zuo Zhong de Dong Fang Yin Su [On the Oriental Elements in Blake's Poetic Creations]." *Tian Jin Wai Guo Yu Xue Yuan Xue Bao* [Journal of Tianjin Foreign Studies University] 12.1 (Jan. 2005): 21-27. In Chinese.

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

Zhang, Su-Ping. "Bu Lai Ke 'The Tyger' Yi Shi de Yin Yu Jie Du [An Interpretation of Blake's Metaphor in 'The Tyger'].*Xin Zhou Shi Fan Xue Yuan Xue Bao [Journal of Xinzhou Teachers' Training University]* 23.4 (Aug. 2007): 49-50. In Chinese.

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

Zhang, Xiao-Ning. "Bu Lai Ke Shi Ge Fan Ying de She Hui Xian Shi [On the Social Reality Reflected in Blake's Poems]." *Xin Xiang Xue Yuan Xue Bao (She Hui Ke Xue Ban) [Journal of Xinxiang University (Philosophy and Social Sciences Edition)]* 22.3 (June 2008): 108-10. In Chinese.

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

Zhang, Xun. "Lun Bu Lai Ke 'Tian Zhen Zhi Ge' de Tian Zhen [On Innocence in Blake's *Songs of Innocence*]." *Xi An Wai Guo Yu Xue Yuan Xue Bao [Journal of Xi'an International Studies University]* 13.2 (June 2005): 90-92. In Chinese.

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

Zhang, Yang-Li. "Lun Bu Lai Ke 'Lao Hu' de Xiu Ci Yi Shu Xiao Guo [On the Rhetorical and Artistic Effects of Blake's Poem 'The Tyger']." *Gui Gu [Silicon Valley]* no. 10 (2008): 193-94, 191. In Chinese.

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

Zhao, Jian-Fen, and Guo-Yan Yang. "Shi Lun 'Tian Zhen zhi Ge' zhong Bu Lai Ke de Si Xiang Yan Bian [On the Spiral Development of Blake's Thinking]." *Shijiazhuang Xue Yuan Xue Bao [Journal of Shijiazhuang University]* 9.2 (March 2007): 70-73. In Chinese.

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

Zhao, Li-Hong. "Tan Bu Lai Ke Shi Ge Xiang Zheng Shou Fa De Miao Yong [On the Perfect Use of Symbolism in Blake's Poetry]." *Shan Xi Guang Bo Dian Shi Da Xue Xue Bao [Shanxi Radio and TV University Journal]* 7.4 (Dec. 2005): 93-94. In Chinese.

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

Zhao, Li-Hong, and Gui-E Yan. "Bu Lai Ke Zuo Pin zhong Zong Jiao de Shen Ke Ying Xiang [The Religious Impact on William Blake's Poetry]." *Hu Nan Guang Bo Dian Shi Da Xue Xue Bao [Journal of Hunan Radio and TV University]* no. 2 (2008): 61-62. In Chinese.

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

Zhao, Wei. "Wei Lian Bu Lai Ke Shi Ge Wen Ti Shi Xi [On the Style of William Blake's Poems]." *Ji Nan Da Xue Xue Bao [Journal of Jinan University]* 9.6[6] (1999): 63-66. In Chinese.

An analysis of "The Fly" and "The Sick Rose," focusing on the diction, vocabulary, and grammar of the poems.

*Zhao, Zhi-Fang. "Huo Zhi Hu: Xi Fang Yi Dai Shen Hua [Fire Tiger: A Western Myth]." *Du Shu Yu Xie Zuo [Reading and Writing]* 11 (2000): 10-12. In Chinese.

A brief analysis of "The Tyger."

Zheng, An-Wen. "Ai zhi Guo ['The Garden of Love']." *Ying Yu Zhi Shi [Knowledge of English]* no. 4 (2008): 13. In Chinese.

A translation and running commentary on Blake's poem.

Zhu, Fang. "Shi Xi Wei Lian Bu Lai Ke de 'Lao Hu' de Yi Xi ang Te Se [An Analysis of the Characteristics of Imagery in William Blake's Poem 'The Tyger']." *Liao Ning Jiao Yu Xing Zheng Xue Yuan Xue Bao [Journal of Liaoning Educational Administration Institute]* no. 3 (2009): 161-62. In Chinese.

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

Zhu, Gui-Cheng. "Shi Lun Tian Zhen Yu Jing Yan Zhi Ge zhong Yi Xiang—Xiang Zheng de Yun Yong [On the Use of Images and Symbols in *Songs of Innocence and of Experience*]." *Si Chuan Wai Guo Yu Xue Yuan Xue Bao [Journal of Sichuan International Studies University]* 17.1 (2001): 45-47. In Chinese.

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

Zhu, Xiang-Jun. "Cong Bu Lai Ke de 'Lun Dun' Tan Ying Yu Shi Ge de Shang Xi [From Blake's 'London' to Appreciation of English Poetry]." *Huai Hua Shi Zhuan Xue Bao [Journal of Huaihua University]* 10.4 (1991): 91-93. In Chinese.

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

§Zimbaro, Valerie P. "William Blake." *Encyclopedia of Apocalyptic Literature*. Santa Barbara [California]: ABC-CLIO, 1996.

Zou, Guang-Sheng. "Lun Bu Lai Ke Shi Ge de Chao Yue Xing [On the Transcendental Quality in Blake's Poems]." *Xu Zhou Shi Fan Da Xue Xue Bao (Zhe She Ban) [Journal of Xuzhou Normal University (Philosophy and Social Sciences Edition)]* 24.2[6] (1998): 117-20. In Chinese.

The essay comments on the romantic urges in Blake's *Songs of Innocence* and *Songs of Experience* and suggests that Blake transcends the ethical confinement of the time and dreams of an ideal world.

Division II: Blake's Circle

BARRY, James (1741–1806)

Irish painter

*Dunne, Tom, and William L. Pressly, eds. *James Barry, 1741-1806: History Painter*. 2010. <Blake (2011)>

Review

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

CUMBERLAND, George (1754–1848)

Dilettante, polymath, friend of Blake

A remarkably excellent web site for the Cumberland family (Cumberland section of <<http://www.manfamily.org>>), maintained by David Man, reproduces the volume of 19

watercolors entitled on the handsome gilt front cover VIEWS | IN | SPAIN AND PORTUGAL | TAKEN DURING THE CAMPAIGNS OF HIS GRACE | THE DUKE OF WELLINGTON | — | BY G. CUMBERLAND, JUN.

with a printed "DESCRIPTION OF THE VIEWS. ... No. 6, King's Road, Sloane Square, | London: Printed by William Nicol, | Cleveland-row, St. James's," signed in old brown ink "Geo Cumberland J." These were printed as VIEWS | IN | SPAIN and PORTUGAL | Taken during the Campaigns of His Grace the Duke | of Wellington | By George Cumberland J.'. | only 30 Copies Printed | = [watermark 1818] with 12 prints (copies in the British Library and the British Museum Department of Prints and Drawings). This is a parallel to G. Cumberland, Jr., *Scenes Chiefly Italian* (1821).

The site also reproduces numerous publications by George Cumberland, including two with engravings by Blake (*Thoughts on Outline* [1796] and *An Attempt to Describe Hafod* [1796]), one that Blake owned (*The Captive of the Castle of Sennaar* [1798]), and Cumberland's contributions to the *Monthly Magazine*.

A volume of "DRAWINGS | BY THE | LATE | G. CUMBERLAND" (as it is described on the binding) was acquired in 2012 by the E. J. Pratt Library of Victoria University in the University of Toronto. There are scores of drawings pasted into it and loose. Many of the drawings represent scenes from his travels in Italy (Florence, Venice, Pompeii, Gandolfo Lake, Frascati, Naples) and later in England



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

This may be the picture of *The Captive*, from *Sterne*, which Cumberland exhibited at the Royal Academy in 1782, as lot 551.

("Bishopsgate near Windsor," where Cumberland lived for a time, Bristol [he lived for many years in Clifton], Bath, Westminster Abbey, and Driffield, where his brother Richard was vicar). There are portraits of his artistic friends such as Charles Townley (engraver), Granville Sharp, Charles Stothard and his father Thomas Stothard (Blake's friend), Samuel Shelley (miniaturist), and Richard Collins (miniaturist). There are also illustrations for *Paradise Lost* and *Don Quixote*. See illus. 5-7, 9-11.

Cumberland's *Paradise Lost* watercolors are particularly exciting because Blake was profoundly interested in Milton (he was "of the Devils party without knowing it" [*The Marriage of Heaven and Hell*, pl. 6]). Blake made scores of illustrations for Milton's works, particularly *L'Allegro* (6 in

1816-20), *Comus* (8 in 1801, 8 in 1815), *On the Morning of Christ's Nativity* (6 in 1809, 6 in 1815), *Paradise Lost* (12 in 1807, 12 in 1808, 3 in 1822), *Paradise Regained* (12 in 1816-20), and *Il Penseroso* (6 in 1816-20).

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

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



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

In all these Milton illustrations, Adam has tightly curled black hair and Eve has long wavy orange locks.



7. Adam and Eve with the angel (Cumberland sketchbook, Victoria University in the University of Toronto, watercolor at f. 49^r). Adam and Eve, both naked, are listening to a seated angel with orange hair and a long white robe. Adam lies on the ground leaning on his right elbow and looking with a rapt expression at the angel, while Eve stands holding a pineapple. Exotic fruits and flowers are spread before them, over their heads is a vine heavy with grapes and bright birds, behind the angel is a date palm in fruit, and at the bottom right is a large brown raptor.

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



8. John Flaxman, Adam and Eve with guardian angels (14.6 x 11.4 cm.) (n.d.) (Yale Center for British Art, Paul Mellon Collection, B1975.4.321). The subject, except for the guardian angels, is the same as in Cumberland's watercolor of Adam and Eve in the garden, but there is a powerfully dramatic contrast between the peacefully self-absorbed Adam and Eve and the bursting energy of the guardians.



9. (previous page, top) Adam and Eve expelled from the Garden of Eden (Cumberland sketchbook, Victoria University in the University of Toronto, watercolor at f. 50^r), inscribed "Forsake me not Adam." Adam and Eve are naked but for leaves; Adam kneels on his left knee with a gesture of submission while holding the right wrist of Eve, who hides her eyes. Above them are date palms in fruit, beside them is a long snake, and in the trees are bright birds. Beneath the tree canopy amid clouds a black-haired figure with a headband gestures for them to leave.

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

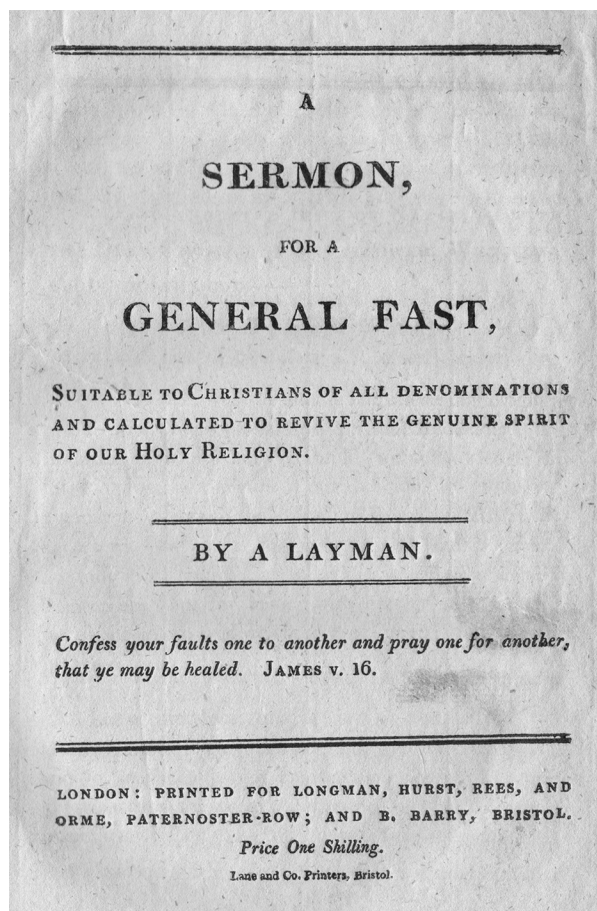
10. (previous page, bottom) "Satan Sin & Death" (Cumberland sketchbook, Victoria University in the University of Toronto, watercolor at f. 51^r). Satan at left, winged and naked but for a gray cloth over his shoulders and a shield, poises his spear at Death at right, gray and emaciated, naked but for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

behind the dogs hangs a massive key. The legs of Sin are scaled and serpentine.

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

11. (below) Two small, loose sketches with the Cumberland sketchbook (Victoria University in the University of Toronto) lettered "GEO. CUMBERLAND Sen." and "THO. STOTHARD, R.A." (Stothard was elected to the Royal Academy in 1794). Cumberland's self-portrait represents him sketching al fresco.





12. [George Cumberland], *A Sermon, for a General Fast* [1807], collection of David Man, a previously untraced work discovered in 2012 by the collector.

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

Reviews

Monthly Review (Aug. 1793): 406-10 ("3s. Boards," mostly quotation from the "Plan for the improvement of the Arts in England"; "All this seems rational").

"New Books." *Scots Magazine* 55 (Aug. 1793): 389 (listed at "3 s. boards").

Anon. [John Ireland?], "Monthly Catalogue," *Critical Review* (Nov. 1793): 360 ("2s. 6d. Boards"; about the plan for a national gallery).

Cumberland, *A Sermon* ([1807])

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

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

Size: 14 x 21.6 cm., untrimmed.

Watermark: Vertical chain lines.

Binding: Stitched but not bound.

This previously untraced work was described in the posthumous "List of [Cumberland's] Works" as "A Sermon for a General Fast. London: Printed for Longman, Hurst, Rees, & Orme, and B. Barry, Bristol." In his letter to the *Monthly Magazine* 33 (1 April 1812): 212, Cumberland called it "a Sermon without any signature." The authoritative list of Cumberland's works in Anon., *The Bristol Memorialist* (Bristol: Printed for and published by William Tyson, 1823) 63, describes it as "A Sermon for a General Fast, suitable to Christians of all denominations, calculated to revive the Genuine Spirit of our Holy Religion, by a Layman, 1804." However, the date should probably be February 1807, for it is listed at 1s. among "Books Published February 1807" in *Universal Magazine of Knowledge and Pleasure* ns 7.39 (Feb. 1807): 174.

A "presentation copy to Mr. Douce" of *A Sermon* is inscribed "I wrote and published this when we were making a farce of parting.—G.C."⁴⁷

Cumberland, *Original Tales* (1810)

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

G. Cumberland. *Monthly Magazine* (1 April 1807): 233-34.⁴⁸

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

G. Cumberland, Bristol, 4 Nov. 1807. "Painting in Transparent Colours on Transparent Bodies." *Monthly Magazine* (1 Dec. 1807): 430-31.

47. Samuel Halkett and John Laing, *Dictionary of Anonymous and Pseudonymous English Literature*, 9 vols. (Edinburgh: Oliver and Boyd, 1926-63) 5: 228, erroneously identifying "G.C." as "George Colman, the younger."

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

George Cumberland. "Appeal in Favour of Milliner's [sic] Apprentices." *Monthly Magazine* (1 April 1808): 196-98.

G. Cumberland. "Remarks on the Bishop of London's Address." *Monthly Magazine* (1 July 1808): 493-95.

G. Cumberland. "Lord Elgin's Collection of Antiquities from Athens." *Monthly Magazine* (1 July 1808): 519-20.

G. Cumberland, Bristol, 14 June 1808. "Education of the Poor." *Monthly Magazine* (1 Aug. 1808): 27.

Correspondence about literacy among prisoners in Newgate between Cumberland and Sir Richard Phillips, one of the sheriffs of London [and publisher of the *Monthly Magazine*].⁴⁹

G. Cumberland, Bristol, 4 Jan. 1809. "On the Prevention and Cure of Consumption." *Monthly Magazine* (1 April 1809): 226-28.

G. Cumberland, Culver-street, Bristol, 10 April 1809. "Vindication of Chatterton, from a Mis-statement in an Essay, by Dr. Sherwin." *Monthly Magazine* (1 June 1809): 436-38.

G. Cumberland. *Monthly Magazine* (1 Nov. 1809): 377-79.

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

G. Cumberland. "Account of Dr. Fox's Asylum for Lunatics." *Monthly Magazine* (1 Dec. 1809): 477-79.

G. Cumberland, Bristol, 25 Aug. 1811. "Description of an Alligator from Jamaica." *Monthly Magazine* (1 Nov. 1811): 327-28.

G. Cumberland, 10 Oct. 1811. "Inefficacy of the Act for Regulating Stage-Coaches." *Monthly Magazine* (1 Nov. 1811): 336.

G. Cumberland, Bristol, 10 Jan. 1811. "Abraham Taylor, the Musical Boy." *Monthly Magazine* (1 Feb. 1812): 7-8.

G. Cumberland, 10 Jan. 1812. "Whitewashed Monuments." *Monthly Magazine* (1 March 1812): 110-11.

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

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

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

Mr. G. Cumberland. "Placed under Mr. Banks's Fine Bust of John Horne Tooke, Esq. on His Birth Day in MDCCCX." *Monthly Magazine* (1 June 1812): 450-51, under "Original Poetry."

The poem, extracted from Cumberland's manuscript poem "Happiness," ll. 573-614, was "printed [in] only 25 copies" (according to his inscription in the copy in Victoria University in the University of Toronto).⁵⁰

G. Cumberland, Bristol, 18 Oct. 1814. "Neglect of Foot-Paths." *Monthly Magazine* (1 April 1815): 221-22.

G. Cumberland, Bristol, 29 April. "Mr. Cumberland's Schemes for Preserving the Lives of Persons Shipwrecked." *Monthly Magazine* (1 June 1815): 402-03.

G. Cumberland. "Mr. Cumberland on Proper Objects of Geology" or "Mr. Cumberland on the Effects, &c. of the Deluge." *Monthly Magazine* (1 Sept. 1815): 130-33.

G. Cumberland, "Mr. Cumberland on the Reformation of Stage Coaches." *Monthly Magazine* 40 (1 Nov. 1815): 289-91.⁵¹

For replies, see John Farey, Sen., "Improvement of Stage Travelling," *Monthly Magazine* (1 Dec. 1815): 384-86, and E., "Stage-Coach Travelling," *Monthly Magazine* (1 Dec. 1815): 406-07.

G. Cumberland, Bristol, 4 Oct. 1815. "Mr. Cumberland on the Mosaic System." *Monthly Magazine* (1 Dec. 1815): 404-05.

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

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

49. Recorded from a clipping without identification of the *Monthly Magazine* in Bentley, *A Bibliography of George Cumberland* 59.

50. See Bentley, *A Bibliography of George Cumberland* 29.

51. See Bentley, *A Bibliography of George Cumberland* 64.

the productions of the Italian School," according to "Intelligence in Literature and the Arts and Sciences," *New Monthly Magazine* (1 Dec. 1816): 431. This may be his *Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School* (1827).

G. Cumberland. "On the Neglect of a Most Useful Servant of God and Mankind. Sonnet." *Monthly Magazine* (1 June 1821): 439.

It begins: "Immortal Lancaster!"

FLAXMAN, John (1755–1826)

Sculptor, friend of Blake

§Symmons, Sarah. "John Flaxman and Francisco Goya: Infernos Transcribed." *Burlington Magazine* 113.822 (Sept. 1971): 506, 508-12.

FUSELI, John Henry (1741–1825)

Painter, friend of Blake

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

A collection of brief anecdotes, some acknowledged to be from Pilkington's *Dictionary* [ed. Fuseli], including "A Royal Academician and Professor Fuseli" (1: 26), "Professor Fuseli and the Portrait Painters" (1: 115), "Haydon, Northcote, and Fuseli" (1: 115-16), "Fuseli's Character of Albert Durer" (2: 26-28), "Fuseli's Opinion of Albert Durer" (2: 57-59), "Professor Fuseli's Definition of the Style of Rubens" (2: 165-66), and "Fuseli's Character of Michel Angelo" (3: 142-43).

LINNELL, John (1792–1882)

Painter, Blake's friend and patron

2008 APRIL 1-18

Power & Poetry: The Art of John Linnell. Catalogue of Lowell Libson Ltd. and the Fine Art Society. 2008. <Blake (2009)>

Huon Mallalieu, "Introduction: The Landscapes of John Linnell."

PALMER, Samuel (1805–81)

Painter and disciple

2012 MAY 30-JUNE 22

Samuel Palmer, His Friends and His Followers: Edward Calvert, George Richmond, Frederick Griggs, Paul Drury, Graham Sutherland, Robin Tanner. Catalogue of an exhibition held at the Fine Art Society, London, May 30-June 22, 2012. 27 cm., 87 pp.