ARTICLE

William Blake and His Circle:
A Checklist of Publications and
Discoveries in 2014

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF HIKARI SATO FOR
JAPANESE PUBLICATIONS, OF LI-PING GENG
FOR CHINESE PUBLICATIONS, AND OF
FERNANDO CASTANEDO FOR SPANISH
PUBLICATIONS

G. E. Bentley, Jr., (gbentley@chass.utoronto.ca) has a
book forthcoming from University of Toronto Press
and articles upcoming in Language. Philology. Culture
(in Russian) and Blake.

Editors’ notes:
The invaluable Bentley checklist has grown to the point
where we are unable to publish it in its entirety. All
the material will be incorporated into the cumulative
“William Blake and His Circle” and “Sale Catalogues of
William Blake’s Works” on the Bentley Blake Collection
site, Victoria University in the University of Toronto
<http://library.vicu.utoronto.ca/collections/special_
collections/blake_collection>. The article below
includes previously unrecorded copy, binding, and histo-
ry information for the works of Blake and his circle, cata-
logues and editions from the last ten years (2005 on), and
criticism from the last ten years and prior to the publica-
tion of Gilchrist’s Life (1863).

Addenda and corrigenda to Blake Records, 2nd ed.
(2004), now appear online, in the bonus features section
of the journal’s site. They are updated yearly in conjunc-
tion with the publication of the checklist.

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Division I: William Blake
Part I: Blake’s Writings

Blake Publications and Discoveries in 2014

1 The checklist of Blake publications in 2014 includes works
in Chinese, French, German, Japanese, Portuguese, Ro-
manian, Russian, Serbian, Spanish, and Swedish, and there
are newly recorded doctoral dissertations from Cornell,
Glasgow, Kragujevac, Ochanomizu, Pompeu Fabra [Barce-
 lon a], and Salford.

2 An electronic resource new to me is EThOS (Electronic Thes-
ses Online Service) <http://ethos.bl.uk/>, mounted by the
British Library. It records 380,000 British theses, including
a number on William Blake—but not that of GEB (1956).
In some cases the details given are pretty minimal, but in
others the full text is available.

3 A curious series of electronic books was published by e-art-
(Paradise Lost) mit Illustrationen von William Blake, many
illuminated books (as listed in Part I, Section A, below),
and The Complete Illuminated Books of William Blake.’
Each work is said to be an “Illuminated Manuscript [sic]
with the Original Illustrations of William Blake,” and each
copy is said to be a “carefully crafted ebook.” The coloring
in all Blake’s works reproduced seems dubious. The series
appears to omit all Blake’s “Illuminated Manuscripts” such as
Tiriel and Vala or The Four Zoas.

1. The series also includes Job, Blair’s Grave, and Flaxman’s
Odyssey, but not The Book of Los and On Homers Poetry [and]
On Virgil. It contains such classics as Brunette Striptease
and the Kama Sutra.
An Association William Blake <http://www.williamblake.fr> was formed in France in August 2013 and an exhibition was held in Nérac (Aquitaine) 27 May–6 July 2014.

There was a flurry of newspaper articles on the sale of Blake's cottage in Felpham, most of them highly derivative.

The exhibition of Blake at the Ashmolean Museum (Oxford) in 2014 stimulated a cataract of responses, the focus of which was often on the mock-up of Blake's printing studio in Hercules Buildings, where he lived 1790–1800. Only a few of these responses are reported here, their frequently derivative character and vividness discouraging further exploration. Most are exclamatory and a few dismissive. The valuable catalogue is profusely illustrated, including numerous manuscript documents about Blake. It does not, however, provide photographs of Blake's studio, which created such a stir in the press.

A proof of a newly recorded engraving by Blake for the two title pages of Stedman's Surinam (1796) was acquired in 2014 by Victoria University in the University of Toronto. Before that, the last Blake plates newly recorded were for Rees's Cyclopaedia, pl. 3a (1819) (see BBS p. 246) and a relief etching for Virgil, Pastoral (1821).

*Songs of Innocence and of Experience* (i), a posthumous copy watermarked with fragments of J. Whatman | 1831, lacking ten of fifty-four prints, was also acquired by Victoria University in the University of Toronto. A curious feature of copy i is that one print (pl. 23) is watercolored (see illus. 1a), perhaps by Catherine Blake (d. 18 October 1831 [BR(2) 546]) or Frederick Tatham, who printed the posthumous copies of Blake's works in illuminated printing. The coloring is distinct from the color-printed copy of the same etching in Victoria University in the University of Toronto (see illus 1b). The public appearance of *Songs* (i), which was previously in private hands, has permitted the correction of minor errors in the account of it in *Blake Books*.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2014) and those for previous years that are not recorded in *Blake Books, Blake Books Supplement*, and "William Blake and His Circle." Installments of "William Blake and His Circle" are continuations of *Blake Books and Blake Books Supplement*, with similar principles and conventions.

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

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, Google, Google Books, Google Scholar, and WorldCat. Works published in Japan were found in Cinii (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue, Komaba Library and General Library of the University of Tokyo, and the National Diet Library. Information for works published in China derives from the National Library of China (Beijing). Research for

2. See, for example, Chainey, Cripps, Holledge, Luyssen, and Mackintosh in Part VI.


4. *Songs* (i) pls. 1, 3, and 23 are reproduced in Robert N. Essick, "Blake in the Marketplace, 2014," *Blake* 48.4 (spring 2015), illus. 1–3. Essick describes the coloring of pl. 23 as "better, and more Blake-like, than one usually finds in tinted examples of posthumous copies of the *Songs*" (caption to illus. 3).


7. For instance, a card (6.5 x 3.5 cm) in the "Where Nature Ends" series depicting artists, with a colored reproduction of the Phillips portrait of Blake and a palette below it, "TOPPS 2014 | Allen & Ginter’s," the verso with a description of Blake (copy in Victoria University in the University of Toronto). The firm of Allen & Ginter usually produces baseball cards.

8. For example, Blake, the Flaxmans, and Romantic Sociability, Birkbeck College, University of London, 18–19 July 2014.
works in Spanish was carried out in the Biblioteca Nacional de España.

I am grateful for assistance from Jeff Mertz (for reproductions of obscure essays), Robert N. Essick (particularly for an early sight of his “Blake in the Marketplace, 2014” for Blake), Sarah Jones (for superlative editing), and Morton D. Paley, as well as from my collaborators, Hikari Sato, Li-Ping Geng, and Fernando Castanedo.

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.

Abbreviations

<table>
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<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>BB</td>
<td>G. E. Bentley, Jr., Blake Books (1977)</td>
</tr>
<tr>
<td>Blake/An Illustrated Quarterly</td>
<td></td>
</tr>
<tr>
<td>&lt;Blake ([year])&gt;</td>
<td>The installment of “William Blake and His Circle” published in Blake in the year specified</td>
</tr>
<tr>
<td>ISBN</td>
<td>International Standard Book Number</td>
</tr>
</tbody>
</table>

Note that characters in works in Chinese, Japanese, and Russian have been transliterated to Roman script. English translations of the titles of articles, books, and journals in other languages are often contained in either parentheses or brackets. Parentheses indicate that the title is also included in English in the work; brackets that it is not.

Division I: William Blake

Part I: Blake’s Writings

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

Editors’ note:
Please consult Bentley, “Sale Catalogues of William Blake’s Works,” for further particulars of catalogues mentioned in this section.

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<tr>
<th>Collection</th>
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<tbody>
<tr>
<td>Robert N. Essick</td>
<td>For Children: The Gates of Paradise pl. 15</td>
</tr>
<tr>
<td>FITZWILLIAM MUSEUM</td>
<td>Letter 4 Nov. 1826 (Denny to Blake via Linnell); letter 25 Nov. 1827 (Cumberland to Catherine Blake)</td>
</tr>
<tr>
<td>HARVARD</td>
<td>Letter 7 Oct. 1803 (Blake to Hayley)</td>
</tr>
<tr>
<td>VICTORIA UNIVERSITY</td>
<td>Songs (i)</td>
</tr>
<tr>
<td>IN THE UNIVERSITY</td>
<td></td>
</tr>
<tr>
<td>OF TORONTO</td>
<td></td>
</tr>
<tr>
<td>YALE</td>
<td>Letter autumn 1800? (Blake to Butts?) &lt;see BBS pp. 93-94&gt;</td>
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Private Owners and Public Institutions That Have Disposed of Original Blakes

Addenda

<table>
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<th>Institution</th>
<th>Addenda</th>
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<tr>
<td>Joan Linnell Ivimy Burton</td>
<td>Letter 4 Nov. 1826; letter 25 Nov. 1827</td>
</tr>
<tr>
<td>Lord Cunliffe</td>
<td>Songs (i)</td>
</tr>
<tr>
<td>Mary Hyde</td>
<td>Letter 7 Oct. 1803</td>
</tr>
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</table>

Table of Watermarks

Addendum

<table>
<thead>
<tr>
<th>Watermark</th>
<th>Addendum</th>
</tr>
</thead>
<tbody>
<tr>
<td>J Whatman</td>
<td>1831</td>
</tr>
<tr>
<td>Songs of Innocence and of Experience (i)</td>
<td></td>
</tr>
</tbody>
</table>

All Religions are One (1788?)

It is reproduced, presumably chiefly from the prints in the Huntington, in the e-artnow edition (2013) (see All Religions are One & There is No Natural Religion in Part I, Section B) and in Todas las religiones son una, No hay religión natural, trans. David Francisco (2014) (see Todas las religiones son una in Part I, Section B).
Copy E
It is probably reproduced in the e-artnow edition (2013), below.

Copy M

Editions

Probably America (E)—see The Complete Illuminated Books of William Blake in Part I, Section B.


The Book of Ahania (1795)
Copy A
It is probably reproduced in the e-artnow edition (2013), below.

Edition

Probably The Book of Ahania (A)—see The Complete Illuminated Books of William Blake in Part I, Section B.

The Book of Thel (1789)
Copy N
It is reproduced in the William Blake Archive edition (2014), below.

Editions

Probably Thel (F, H, or O)—see The Complete Illuminated Books of William Blake in Part I, Section B.


Europe (1794)
Copy B
It is reproduced in various sizes in the 2014-15 Ashmolean catalogue (see 2014 4 December–2015 1 March in Part IV, Section A).

Copy E
It is probably reproduced in the e-artnow edition (2013), below.

Edition

Probably Europe (E)—see The Complete Illuminated Books of William Blake in Part I, Section B.

“Exhibition of Paintings in Fresco” (1809)
Copy A
History: Sold with Blake's letter to Ozias Humphry of May 1809 at Sotheby's, 3–4 June 1907, lot 385 [for £10.15.0 to B. F. Stevens].

“A Fairy leapt” (1793)
History: Acquired by Dante Gabriel Rossetti, from whom it passed to his brother William Michael Rossetti, who apparently gave it to his physician; James Rimell & Son, No. 288 Illustrated Catalogue of Rare Books (London, 1933), lot 64, offered at £225 “A Fairy leapt upon my knee,” “1 page, small 4to,” reproduced, the first two lines quoted, with, on the verso, a pencil sketch of The Infant Hercules Throttling the Serpents <Butlin #253>, plus another leaf with a pencil sketch for “Los in His Rage” <Butlin #561 verso>, engraved as a decoration for the lower half of page 6 of "Jerusalem,” 1804 (8 x 6¼ inches); on reverse:—Pencil Sketch, also with ruled scale lines for engraving, his interpretation of Fuseli's design for Shakespeare's Henry VIII, Act IV, Scene II, "Queen Katherine Awakening from her dream" [<Butlin #561 verso>,] which Blake engraved for Chalmers' Shakespeare, 1805 (vol. 7, p. 235).

The two leaves were “given by William Rossetti, taken from the collection of Blake Manuscripts which had been in possession of Dante Gabriel Rossetti; in return for professional services rendered to William Rossetti's daughter when she dislocated her arm. A written declaration of authenticity by the late owner-recipient to this effect will be passed to the purchaser.”

The First Book of Urizen (1794)
Copy A

Copy G
It is probably reproduced in the e-artnow edition (2013), below.

9. These leaves are now at the US National Gallery.
Plate 9
History: Given by Dorothy Braude Edinburg in 2012 to the Art Institute of Chicago (inventory number 2012.74), where it is reproduced online.

Edition

Probably Urizen (G)—see The Complete Illustrated Books of William Blake in Part I, Section B.

For Children: The Gates of Paradise (1793)

Edition

Probably For Children (A or D)—see The Complete Illustrated Books of William Blake in Part I, Section B.

For the Sexes: The Gates of Paradise ([1826?])

Copy K
It is probably reproduced in the e-artnow edition (2013), below.

Edition

Probably For the Sexes (K)—see The Complete Illustrated Books of William Blake in Part I, Section B.

The Ghost of Abel (1822)

Copy A
It is probably reproduced in the e-artnow edition (2013), below.

Edition

Probably The Ghost of Abel (A)—see The Complete Illustrated Books of William Blake in Part I, Section B.

An Island in the Moon (1784?)

Edition

“Introducción”
“Una isla en la luna [description of the text].” 38-41.
“Historia y características del manuscrito.” 48-54.
“La inscripción a lápiz del folio 9 recto.” 54-66.
“La laguna fingida.” 71-79.
**“Una isla en la luna: lo ordinario y lo respetable.” 79-86.
“Esta edición.” 87-89.

Text of An Island. 100-209.
“Manuscrito de Una isla en la luna” [reduced-size color re-productions of the manuscript, 8.3 x 14.0 cm. vs. 18.3 x 30.8 cm. in the original]. 211-30. He argues for 1786 as the date of composition and attributes to Blake the diagonal pencil inscription on f. 9r.
“Apéndice 1” [texts of “Holy Thursday,” “Nurse’s Song,” and “The Little Boy Lost” from Songs of Innocence]. 233-35.
“Apéndice 2” [names of persons in An Island and of those they represent: “Quid the Cynic Quid el Cínico William Blake”]. 237-38.
A sophisticated and meticulous edition.

Jerusalem (1804[–20])

Copy I
It is probably reproduced in the e-artnow edition (2013), below.

Plate 6
See “A Fairy leapt,” above.

Editions

Review


Probably Jerusalem (I)—see The Complete Illustrated Books of William Blake in Part I, Section B.

Letters
1800 1 April
History: Offered in Quaritch Rough List 201 (Oct. 1900), lot 1077, for £5.5.0.
1800 14 September
History: Sold at Sotheby’s, 3–4 June 1907, lot 384 (partly quoted) [£15.10.0 to Pearson].

1801 19 October
History: According to the Rosenbach acquisition card, it was bought at the sale of William Harris Arnold at Anderson Galleries, 10–11 November 1924, lot 53, for “HKSNS” [£190.00], and offered for $350.

1804 22 June
History: Sold at Sotheby’s, 3–4 June 1907, lot 383 (partly quoted) [£12.10.0 to Pearson].

1809 May
History: See “Exhibition of Paintings in Fresco,” above.

1826 31 March
History: Offered in Charles Boesen, Rare Books, Manuscripts, Autograph, First Editions, Letters from the Estate of the Late Gabriel Wells Catalogue I (New York, 1948), lot 28, for $350, bought by Rosenbach (according to his acquisition card), and offered for $575.1

Editions

I have no record of a second volume for 2014.

For letters published in 2014 by the William Blake Archive, see William Blake Archive in Part I, Section B.

The Marriage of Heaven and Hell ([1790–93?])
Copy D
It is probably reproduced in the e-artnow edition (2013), below.

Editions

10. Another price on the card is “hrsns” [$150.00]. Kathy Haas of the Rosenbach Library tells me that the Rosenbach price code was H O V E R Z A C K S [1 2 3 4 5 6 7 8 9 0].

In addition, “NS” means “.00”; “X” stands for a repeat of the previous non-zero digit, and “N” is used as an alternate “0.” The cards are typed, with ms. additions, particularly of customers to whom the work was offered. Occasionally they are clippings from sale catalogues.

11. I am puzzled by the card notes “12/26/50 | G. Wells Estate | O E A R S” [$24,750].


Probably Marriage (D)—see The Complete Illustrated Books of William Blake in Part I, Section B.


Milton (1804[–11?])
Copy D
It is probably reproduced in the e-artnow edition (2013), below.

Editions


Probably Milton (D)—see The Complete Illustrated Books of William Blake in Part I, Section B.

Notebook
Blake’s Notebook seems to be reproduced entire in the British Library’s online Discovering Literature: Romantics and Victorians (see British Library under Part I, Section B, below).

Poetical Sketches (1783)
Edition

The Song of Los (1795)
Copy B
It is probably reproduced in the e-artnow edition (2013), below.
Edition


 Probably The Song of Los (B)—see The Complete Illustrated Books of William Blake in Part I, Section B.

Songs of Experience (1794)

Edition


 Probably from Songs (C or Z)—see The Complete Illustrated Books of William Blake in Part I, Section B.

Songs of Innocence (1789)

Copy B

It is probably reproduced in the e-artnow edition (2013), below.

History: W. E. Moss sold it at Sotheby’s, 2 March 1937, lot 143, for £750 to Rosenbach <BB p. 405>.12

Copy I

It is reproduced in the William Blake Archive edition (2014), below.

Editions


 Probably Songs of Innocence (B)—see The Complete Illustrated Books of William Blake in Part I, Section B.


Order of the Plates in Songs of Innocence and of Experience

Innocence

Copy i13 1-11, 37, 13-14, 16-25, 48, 26-27

Experience

Copy i 14 28, 33, 29, 34-36, 38-43, 46, 49, 52-54

Copy Binding: Loose, never sewn, printed on one side only. The uncut prints regularly show the irrelevant borders. The last verso (pl. 54) is somewhat browned.

The prints are uncolored except for pl. 23 (“Spring,” second print), where the text is watercolored faintly pink, yellow, and gray, the vines green, the orange-haired child is strongly pink, his sky blue, his ground green (see illus. 1a). Compare the color-printed copy of the design only in Victoria University in the University of Toronto, in which the child’s hair is brown and the sky pale blue (see illus 1b).

12. According to the Rosenbach acquisition card, it was bought for stock, not on commission from Rosenwald. The card says: “full red levant morocco,” “HZAR” [51675], “?sold Mrs Isaac Hieste[?] [words illeg.] D[?] cat[?] 7/37.” However, Innocence (B) is in brown blind-stamped russia.
1a. “Spring” (Songs of Innocence and of Experience [i], pl. 23), unwatermarked but among prints watermarked 1831. 7.7 x 10.5 cm. on leaf approximately 19.8 x 24.1 cm. The somewhat simplistic coloring could therefore have been added before 1831 by Catherine Blake (d. 18 October 1831), or by an anonymous hand before or after 1831 (Victoria University in the University of Toronto).
1b. “Spring” (Songs pl. 23), color printed about 1796 (Victoria University in the University of Toronto) (see <Blake [2009]>).

The copperplate-maker’s mark (“LONDON”) is clearly visible at the top left of pl. 28 (the frontispiece to Experience). This is not visible in copies printed by the Blakes.

History: It was sold for a descendant of Henry Cunliffe (1826-94) on 18 June 2014 at Bonhams (London), lot 73 [to Victoria University in the University of Toronto] (see 2014 18 June in Part IV, Section A).

Editions
*A Facsimile of the Original Outlines before Colouring of the Songs of Innocence and of Experience* [U]. 1893. <BB #173>


Robert Crayola. “Epilogue.” 99. (“William Blake was referred to by other Romantic poets as ‘the cool, old man’ of the group. … Had he escaped the assassin’s bullet that prematurely took his life, William Blake would turn 254 this year.”)
Robert Crayola. “Note on the Afterword.” 103-04.
Robert Crayola. “Postscript to the Commentary,” 115.
Anon. “About the Author [i.e., William Blake].” 123.

Probably Songs of Innocence and of Experience (C or Z)—see The Complete Illuminated Books of William Blake in Part I, Section B.


The only reproduction, from Oberon, Titania, and Puck with Fairies Dancing <Butlin #161>, is on the cover.

There is No Natural Religion (1788?)

It is reproduced in the e-artnow edition (2013) (see All Religions are One & There is No Natural Religion in Part I, Section B) and in Todas las religiones son una, No hay religion natural, trans. David Francisco (2014) (see Todas las religiones son una in Part I, Section B).

Visions of the Daughters of Albion (1793)

Copy J


Edition


Probably Visions (J)—see The Complete Illuminated Books of William Blake in Part I, Section B.

Section B: Collections and Selections

Blake's Works Reprinted in Conventional Typography before 1863

Addendum

1831

“To the Muses” (see below).

* * * * * * *

*All Religions are One & There is No Natural Religion (Illuminated Manuscript [sic] with the Original Illustrations of William Blake). e-artnow, 2013. ISBN: 9788074844126.

All Religions are One must be from the unique copy in the Huntington Library (A), and There is No Natural Religion is probably from copy C or F—see The Complete Illuminated Books of William Blake, below.


British Library online

Discovering Literature: Romantics and Victorians

Under Blake, the collection is very miscellaneous, many items having nothing to do with him. It includes Songs of Innocence and of Experience (1923 Liverpool facsimile—the library does not have an original colored copy of the Songs); Malkin, A Father’s Memoirs (1806), only pp. xxviii–xxx with “Holy Thursday” from Innocence; letters of 6 Dec. 1795, 23 Dec. 1796, and 19 Dec. 1808; Blake’s Notebook (seems to be entire); and Vala (seems not to be entire).

There are associated essays:

*Linda Freedman. “Blake’s Two Chimney Sweepers.”
*Andrew Lincoln. “William Blake’s Radical Politics.”
*George Norton. “An Introduction to ‘The Tyger.”
*Michael Phillips. “The Title Page of William Blake’s Songs of Innocence (1789).”

There are also accompanying lessons.


*Images are taken from books in the Lessing J. Rosenwald Collection of the Library of Congress. The Library of Congress collection includes America (E), The Book of Ahania (A*), The Book of Thel (F*, H*, O*), Europe (E*), The First Book of Urizen (G*), For Children: The Gates of Paradise (A, D), For the Sexes: The Gates of Paradise (K), The Ghost of Abel (A), Jerusalem (I), The Marriage of Heaven and Hell (D*), Milton (D*), The Song of Los (B*), Songs of Innocence (B*), Songs of Innocence and of Experience (C*, Z*), There is No Natural Religion (C*, F*),” Visions of the Daughters of Albion (J*) (= colored).

The e-artnow series also includes All Religions are One, the only copy of which is in the Huntington Library, Blake’s illustrations for Paradise Lost, the only complete set of which in one location is in the Huntington Library <Butlin #529>, and the engravings for Job (1826) and Blair’s Grave, copies of both of which are in the Library of Congress. The

15. Copy F consists of nineteenth-century reproductions, except for pl. a7, which is genuine.
Complete Illuminated Books omits The Book of Los, the only copy of which is in the British Museum.


Todas las religiones son una. 19-21.

No hay ninguna religión natural. 23-26.

"De Las bodas del cielo y el infierno." 27-34.

Augurios de la inocencia. 35-40.

Laocoonte. 41-46.

"Los comentarios proféticos de W. Blake." 47-56.

Sobre la poesía de Homero. 57-58.

Sobre Virgilio. 59.


The “other poems” are There is No Natural Religion (35-37), All Religions are One (38-39), and The Marriage of Heaven and Hell (40-68) [which of course are not “poems”]. According to the preface ([i-ii]), “This text has been modernized where practicable, replacing antiquated usages such as thee and thine with you and your. More problematic in editing for modern readers is Blake’s use of ‘man’ and ‘men’ to describe humanity. In his visual art, Blake portrays men and women with a clear eye, but, fair warning: his language is not as equitable.”


For volume 1, see <Blake (2014)>


Review (of vol. 1)

*Adriana Díaz Enciso, "El método de profecía de William Blake," Milenio [Mexico City] 7 Dec. 2013 (in Spanish), reprinted as "William Blake’s Method of Prophecy" on the Blake Society web site (a “vast and outstanding … feat”; “All the illustrations are neatly and faithfully reproduced”; “This edition of William Blake’s Prophetic Books in Spanish is one of the most important publishing events in that language for decades.”)

Reviews (of vol. 2)


Blake’s poem is followed by “lined pages … for creative writing, personal reflection, song writing, wherever the imagination leads.”


Todas las religiones son una. 7-27.

No hay religión natural. 29-69.

David Francisco. “Nota a la edición.” 71-73.
“To the Muses.” CAMEOS | FROM THE ANTIQUE; | OR, THE | CABINET OF MYTHOLOGY: | SELECTIONS ILLUSTRATIVE | OF THE | MYTHOLOGY OF GREECE AND ITALY, | FOR THE USE OF CHILDREN, | AND INTENDED AS | A SEQUEL TO THE POETICAL PRIMER. | = | BY MRS. LAWRENCE. | | “The task is a humble one, but not mean; for to lay the first stone of [a] noble building is no disgrace to any hand.” | | | | 1831. <Bodleian, Harvard, Robert N. Essick>.


In 1831, “To the Muses” is retitled “THE POET COMPLAINTS TO THE MUSES | OF THE DECLINE OF POETRY,” and the author is identified only on contents p. xii: “The Poet’s Complaint to the Muses … Blake 75.” According to the preface (v), Rose Lawrence had to “alter and modify them [the poems] as might best suit their peculiar purpose.” All her modifications seem to be merely stylistic (“ancient” for “antient,” “crystal” for “chryſtal,” “heaven” for “Heav’n,” “poesie” for “Poetry!”) except “now” for “do” (line 15) and “bottom” for “boſom” (line 10). The last alteration was presumably made from motives of delicacy, though even “bottom” could be the subject of risible adolescent fancy. She also added a footnote to “Ida’s”: “A mountain of Crete.”

The only previous reprint of “To the Muses” was in [H. C. Robinson], Vaterländisches Museum (1811) (BR[2] 585), but there the even-numbered lines are not indented as they are in Poetical Sketches (1783) and Cameos. The evidence is not clear, but the obscurity of Vaterländisches Museum and the fact that Lawrence indents even-numbered lines, as Blake did but Robinson did not, suggest to me that she is quoting directly from Poetical Sketches.

William Blake Archive <http://www.blakearchive.org>
The Book of Thel (N), Songs of Innocence (L), a selection of letters for 1800 to 1805, Enoch Walked with God, preliminary pencil sketches, monochrome wash drawings, and watercolor drawings for Blair’s Grave, the Blake collection list of the Cincinnati Art Museum, and back issues of Blake from 2000 to 2009 were added to the archive in 2014.


16. Colophon (p. 175): “Printed by Evans, Chegwinn & Hall.”
17. The work was generously called to my attention by Robert N. Essick in July 2014.


Appendix: Writings Improbably Alleged to Be by Blake

Manuscript Newly Attributed to Blake

Inscription for Hogarth’s Beggar’s Opera (1790)

Description: A print of Blake’s engraving for Hogarth’s Beggar’s Opera is enclosed in a heavy frame with a “secret” compartment in which is a manuscript description of the actors, actresses, and spectators seated on the stage as they appear in Hogarth’s painting (they are described as clad “in Scarlet,” “in Brown,” and “in blue”). The same text is printed with published versions of Hogarth’s prints.

The finished versions of Blake’s print bear the imprint “Published July 1st 1790, by J. & J. Boydell.” The imprint cannot be seen because the frame covers it.

The manuscript does not appear to me to be “in Blake’s own hand” (see History, below). Note, for instance, that the “C” for the Hogarth print goes below the line (“Clark,” “Collection,” “Charles,” “Cock,” “Cooke,” “Conyers” [2]), while Blake’s “C” of the same date does not go below the line (“Come” [2] and “Curse,” Tiriel [1897?], p. 1). The “F” for the Hogarth print has a downward flourish at the right end of the cross bar (“Filch,” “Fenton,” “Fromi”), while in Blake there is no such flourish (“For” in Tiriel, p. 1).

History: This may be the copy in Philip C. Duschnes Catalogue Number 140 (New York, November 1959), lot 57, Beggar’s Opera, “State One,” “inscribed in Blake’s own hand, ‘Beggar’s Opera,’ ” the Wolpe copy, $750; the print with its frame and manuscript were acquired at Butterfield Auctions (San Francisco), 23 June 1969, by Adrian Furman (as he told me), who lent it to the exhibition at the Château de Nérac (see 2014 27 May–6 July in Part IV, Section A), where it was the only work exhibited.

Letter of Ozius Humphry to “D’ William,” 15 June 1806

For details, see BR(2) xxvii, under “Seven Red Herrings.”

Sophocles Manuscript

For details, see <Blake (1996)> (“The Sophocles Enigma” in Part I, Section A), and the articles by Michael Phillips and G. E. Bentley, Jr., in Blake 31.2 (fall 1997).

18. All my information about the print, its frame, and the manuscript derives from the 2014 exhibition and from A. Furlan in correspondence with me.
19. Perhaps the owner was Stefan Wolpe (1902–72), a German composer who lived in New York from 1938.
Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Bible

*Genesis (1826–27)

Edition


Review

Morton D. Paley (see Blake 48.2 in Part VI).

BLAIR, Robert, The Grave (1805)
For preliminary drawings added to the William Blake Archive in 2014, see William Blake Archive in Part I, Section B.

A Rosenbach acquisition card records: “Inserted are two original sketches by Blake drawn on both sides of a sheet of paper. The more complete one is in ink and the one on the verso is in pencil. This one has a small part cut off and lacking. It is probably a tentative drawing of plate VI ‘The Soul Hovering’ in the book as the idea differs very slightly. Also inserted is an engraving by Blake extracted from another book. AN EXTREMELY FINE COPY. 12/29 OXRNS [§225.00].” These drawings are apparently not in Butlin.

DANTE, Divine Comedy (1826–27)
All the Dante watercolors are reproduced in Los dibujos para la Divina Comedia de Dante, ed. Sebastian Schütze and Maria Antonietta Terzoli (see below).

Edition


GRAY, Thomas, Poems (1797–98)
Blake’s watercolors, first added to the William Blake Archive in April 2005, were made fully searchable in September 2014.

20. The card is a continuation of another, and it is not certain that the host work was Blair’s Grave.

21. The list of Virgil drawings is provided courtesy of Robert N. Essick.

Edtion


Review

* G. E. Bentley, Jr. (see Blake 48.3 in Part VI).

MILTON, John, Paradise Lost

Edition


Perhaps a silent translation of the edition of 1906 <BB #390>. The only complete set of Blake’s illustrations to Paradise Lost in one location is in the Huntington Library—see The Complete Illuminated Books of William Blake in Part I, Section B.

VIRGIL, Pastorals (1821)

A Cumulative List

Thenot Remonstrates with Colinet <Butlin #769 1>

Fitzwilliam Museum (Keynes Collection)

Thenot and Colinet Converse Seated beneath Two Trees <#769 2> Robert N. Essick

Colinet and Thenot, with Shepherds’ Crooks, Leaning against Trees <#769 3> Robert N. Essick

Colinet and Thenot Stand Together Conversing, Their Sheep Behind, unused design <#769 4> Morgan Library and Museum

Thenot, with Colinet Swaying His Arms in Sorrow <#769 5>

Untraced since 1924

The Blighted Corn <#769 6> Fitzwilliam Museum (Keynes Collection)

“Nor Fox, Nor Wolf, Nor Rat among Our Sheep” <#769 7> Beinecke Library, Yale

Sabrina’s Silvery Flood <#769 8> Houghton Library, Harvard

Colinet Passing a Milestone <#769 9> Houghton Library, Harvard

“A Rolling Stone Is Ever Bare of Moss” <#769 10> Morgan Library and Museum

Colinet Resting by a Stream by Night <#769 11> Untraced since 1927

Colinet with His Shepherd’s Pipe <#769 12> Untraced since 1924

“For Him Our Yearly Wakes and Feasts We Hold” <#769 13> Robert N. Essick

First Comparison, Birds Flying over a Cornfield <#769 14> Untraced since 1939

Second Comparison, “The Briny Ocean Turns to Pastures Dry” <#769 15> Morgan Library and Museum

Vol. 49, no. 1 (summer 2015)
Third Comparison, A Winding River <#769 16> Untraced since 1927
Thenot and Colinet Leading Their Flocks Home Together at Sunset <#769 17> Untraced since 1927
Thenot and Colinet at Supper <#769 18> Untraced since 1924

“With Songs the Jovial Hinds Return from Plow” <#769 19>
Maurice Sendak estate

“And Unyoik Heifers, Loitering Homewards, Low” <#769 20>
Princeton University Art Museum

Young, Edward, Night Thoughts (1794–96)

Benedit, the bookbinder of the Night Thoughts watercolours, is one of the family of London bookbinders: Francis (fl. 1807–23), his sons Francis (fl. 1824–28) and Charles (fl. 1815–30) (Ellic Howe, A List of London Bookbinders 1648–1815 [London: Bibliographical Society, 1950] 10).

Section B: Collections and Selections

Folio Blake-Varley Sketchbook (1819–25)

The visionary head of A Man Wearing a Tall Hat (not in Butlin), offered in Agnew’s 130th Annual Exhibition of Watercolours & Drawings, 5–28 March 2003, lot 18, 36 x 27.7 cm. (trimmed on right and left), may have come from the Folio Blake-Varley Sketchbook, whose leaves were c. 27 x 42 cm.


Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

Editors’ note:
Please consult Bentley, “Sale Catalogues of William Blake’s Works,” for further particulars of catalogues mentioned in this section.

Bible

Illustrations of the Book of Job (1826, 1874)
1826 New Locations: Cincinnati Art Museum (India paper plus another plus pre-publication proofs of plates numbered 6-7 plus “plates 3, 8, 17 [numbered ‘2,’ ‘7,’ and ‘16’]”), Duke University, Trinity College (Oxford, given in 1899; see Downing in Part VI).

According to Rosenbach’s acquisition card, a copy in “original boards, with label, on it an Ms. note: ‘---’s copy of proofs presented to G. Wyther, Esqr. by John Lin nell, Dec. 2 1863,” “Horns” [£125.00], sale price “260.00,” was “sold to Mrs Landon K Thorne 2/25/63.”

Another copy was recorded on the Rosenbach acquisition card as “21 plates. Folio, green morocco. Inscribed on fly Milton Riviere. This book came to me at my Father’s death in 1876. He had it from Blake, having subscribed for it on its publication.” “[fr. P. Hofer, on exchg.]”

Proofs: “Illustrations to the Book of Job; 22 plates, artist’s proofs on india paper, large paper, with MS. draft of the binder’s label in the autograph of John Linnell, Senr. (the friend of Blake), with a note to the effect that ‘These plates are engraved by Mr. Blake with the graver only (that is without the aid of aqua fortis),’ bds. From the Collection of the late John Linnell, Junr. Fol. Published by the author, 1825,” were sold by Hodgson & Co., 28–30 April 1908, lot 574 ([£11.5.0].

Illustrations of the Book of Job: 22 plates, a set of artist’s proofs before the imprint, showing several interesting points of difference when compared with the finished proofs in the preceding, cut down lot to sm. 4to. size, hf. russ. From the Collection of J. Linnell, Senr. 1825” were sold in the same Hodgson catalogue, lot 575 ([£2.0.0].

Editions

Probably from a copy in the Library of Congress—see The Complete Illuminated Books of William Blake in Part I, Section B.


“Nota de los editores.” 11-12.


“Nota de la traductora.” 31-32.

23. David Valentine Riviere, drawing master, subscribed to Job on 30 Sept. 1825 ([£1.0.0], paying the balance ([£1.12.6]) on 29 April 1826 (BR(2) 784, 787).

24. Sets of Job pre-publication proofs with 22 plates are in the Fitzwilliam Museum (ex Riches), National Gallery (Washington, DC, ex White), University of Texas (El Dieff set), and Yale. The title page in the El Dieff and Yale sets is not in the pre-publication state. The Hofer set of pre-publication proofs at the Houghton Library, Harvard University, lacks only the title page.

The same quotation about aqua fortis appears in Linnell’s draft description (collection of Robert N. Essick).


A working proof of "Death's Door" (pl. 11) etched by Schiavonetti was acquired in 2014 through Sotheby's by Victoria University in the University of Toronto. Leaf size: 21.5 x 32 cm. Warermark: None Plate size: 17.3 x 29.2 cm. (as in 1808) Inscriptions: "Drawn by W. Blake," "Etched by L. Schiavonetti," "London Published May 1. 1806 by Cadell & Davies Strand" (the version in 1808 adds at the top right "P. 32" and below the title "'Tis but a Night, a long and moonless Night, | We make the Grave our Bed, and then are gone!," and the year is changed to "1808") <BBS p. 200 reports other proofs of "Death's Door" in the Fitzwilliam, Morgan, and Trinity College (Hartford, Connecticut)>.

The frontispiece portrait of Blake (T. Phillips–L. Schiavonetti) exists in a recently discovered "pre-publication proof lacking all letters and before considerable finishing work in the design, India paper laid on heavy wove without watermark, leaf trimmed inside the platemark to 33.6 x 24.3 cm." (collection of Robert N. Essick). "The Blake portrait is in the same early st. as the proof, on heavy laid paper" in the Fitzwilliam Museum. Perhaps these are the two "unfinished" proofs of the portrait of Blake for Blair's *Grave* offered at Christie's, 22-23 July 1814, lot 250.26

Editions


BROWN, John, *The Elements of Medicine* (1795)
The copy with Coleridge's initials on the half-title of vol. 1 was sold with the H. B. Forman collection at Anderson Galleries, 15-17 March 1920, lot 39 [$80 to Rosenbach], and offered by him at $150 (according to his acquisition card).

"Carfax Conduit, Oxford" (1810)
The earliest reproduction of the Carfax Conduit I have found is in the *Gentleman's Magazine* (1771): 553.

Essick suggests that "the style of engraving indicates that [Blake's] pl. was engraved in the 1780s."27 Perhaps the date was 1787, when the Carfax Conduit was moved out of Oxford.

A copy was offered in the online catalogue of Sanders of Oxford (Aug. 2014).

Reviews, puffs, notices (see also <Blake [2010]>)

"Chaucers Canterbury Pilgrims" (1810)
Newly Recorded Copy: Cincinnati Art Museum.

CUMBERLAND, George, Card (1827)
Newly Recorded Copy: Cincinnati Art Museum.

DANTE, Blake's Illustrations of Dante (1838)
All the prints are reproduced in "Los dibujos para la Divina Comedia de Dante" (see Part II, Section A, under Dante).

EARLE, James, *Practical Observations on the Operation for the Stone* (1793, 1796, 1803)
1793 New Locations: Collection of Robert N. Essick (2), one with the *Appendix* (J. Johnson, 1796). 1803 New Location: Collection of Robert N. Essick. Plate 3, marked "To face p. 8, Appendix:" "The inscriptions bottom center and lower right, added in [the] 2nd st., are in Blake's hand. The letter forms, particularly the 'g,' are characteristic of his engraved lettering—compare his inscriptions in George Cumberland, *Thoughts on Outline*, 1796."28

Newly Recorded Edition


27. Robert N. Essick, "Blake in the Marketplace, 2014," *Blake 48.4* (spring 2015), illus. 5. BB p. 550 dismissed the attribution to Blake as "far from conclusive," and BBS p. 211 concluded, "I am now willing to include the plate as Blake's, though balking at their [Keynes's and Essick's] certainty."

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


**HAYLEY, William, *Ballads* (1805) Edition**


**HAYLEY, William, *Designs to a Series of Ballads* (1802) A copy of parts 1-2 in 1 vol., 4to., old paper boards, backed with vellum at a later date. ... Entirely uncut, some edges browned with age, and a little frayed in places” (“Winchester” [i.e., Chichester], 1802) was offered in James Rimell & Son, No. 288 Illustrated Catalogue of Rare Books (London, 1933), lot 63, for £21.


A previously unrecorded copy of the etched “proof” (probably published) with the two kneeling actresses and some other individuals left largely blank was acquired from John Windle in June 2014 by Victoria University in the University of Toronto.29

**LAVATER, John Caspar, *Essays on Physiognomy* (1789-98; 1792 [perhaps 1810]; 1810 [perhaps 1817]) New Location (“1792”): Victoria University in the University of Toronto.

The newly recorded copy in Victoria University is dated “1792” on all three title pages, though it includes “The English Translator’s Preface” dated “December 24, 1798.” This is plainly a fraudulent edition,29 though the prints are genuine and the text is very handsome. “T. Bensley, Printer. | Bolt Court, Fleet Street, London” is named in the colophon to vol. 2, part 2. In vol. 1, the contents leaf has a printed note—“TYPE I. WAYLAND”—that seems to appear nowhere else in this copy or any other which has been recorded. Levi Wayland finished his apprenticeship as a printer in 1789 and is known only for works in 1789-93.

This set is bound in handsome, uniform, contemporary black morocco gilt and blind stamped. The paste-down of each volume bears the armorial bookplate of “L. E. Holden” (beneath paste-marks suggesting that a previous bookplate has been removed) and each volume is inscribed “Gift of Mrs L. E. Holden. June. 1914.” Each title page has a small embossed stamp, “WESTERN RESERVE HISTORICAL SOCIETY,” “1857 | CLEVELAND | 1897,” and each fly-leaf verso is inscribed “Plates are not to be embossed.”

“The Man Sweeping the Interpreter’s Parlour” (c. 1822) Newly Recorded Copy (second state): Cincinnati Art Museum.

**SALZMANN, C. G., *Elements of Morality* (1791, 1792, 1799, 1805, 1815?) Edition**


**SHAKESPEARE, William, *The Plays*, ed. George Steevens, with engravings after Henry Fuseli (1805, 1811, [1812]) Plate 1: Blake’s pencil sketch of the design, “with ruled scale lines for engraving,” was offered in 1933 (see “A Fairy leapt” in Part I, Section A).**

**STEDMAN, J. G., *Narrative of a Five Years’ Expedition* (1796, 1806, 1813) New Locations: Robert N. Essick (colored), John Rylands Library (University of Manchester) (colored), Royal Ontario Museum (Toronto), South Carolina (2).

**Newly Recorded Engraving**

A previously unknown unwatermarked proof of the oval vignette of five ships at sea on both title pages, signed “Blake,” was offered by Bonhams (London) (see 2014 18 June, lot 71, in Part IV, Section A) and acquired by Victoria University in the University of Toronto (see illus. 2a). The proof image is 7.5 x 5.6 cm. on a sheet 19.8 x 25 cm.31 “On

28. It is inscribed at bottom left “Painted by Will." Hogarth 1729,” at bottom right “Etch’d by Will” Blake 1788,” and, in the center, “Published October 29: 1788: by Ald” Boydel & C’ Cheapside.” Ten other copies are known.

29. In the gloom at the top, much clearer in the proof than in the greatly darkened published version, are the royal arms in an oval inscribed “HONI SOIT QUI MAL Y PENSE”; below it is “DIEU ET MON DROIT”; on either side is a floating ribbon with “VELUTI IN SPECULUM” and “UTILE DULCI.” These are not recorded in Robert N. Essick, William Blake’s Commercial Book Illustrations (Oxford: Clarendon Press, 1991) 42-45.

30. Some sets of the “1792” Lavater bear watermarks as late as 1817. In a very cursory search, I found no watermark in the Victoria copy.

31. T. Bensley is named on the title page of Lavater, *Physiognomy* (“1810,” i.e., 1817?).

32. The top of the leaf seems to be cut off. On the verso (which is dirty) are three words in pencil, only the first of which, “The,” is legible to me. On the recto is written “Blake” in pencil.
2a. Previously unrecorded proof of the vignette of five ships on the two title pages of Stedman's *Narrative*, signed "Blake" (just above the muzzle of the cannon at lower left). Image 7.5 x 5.6 cm. on leaf 19.8 x 25 cm. (Victoria University in the University of Toronto).
2b. Vignette in a colored copy of Stedman’s *Narrative* (1796), vol. 2 (Victoria University in the University of Toronto).

Blake’s name is only barely visible (and not previously recorded) in vol. 1 and invisible in vol. 2. The clouds are altered, and Dutch flags have been added at the stern of the first ship at the left and the second ship from the right (not on “the mast of each ship,” as described in the Bonhams catalogue).
the flag draped over the top of the oval vignette,” “executed in drypoint by Blake, not by a writing engraver,” is “cuncta mea mecum” (“my all is with me”), “the Stedman family motto.”

The published version was slightly modified: “An additional flag has been added to the mast of each ship, the clouds have been amended and Blake's signature has been removed” (Bonhams catalogue). The pennants (not flags) on the five ships are unidentifiable and are unchanged in the final version (see illus. 2b). However, flags, like the one just above the oval, have been added at the stern of the first ship at the left and the second ship from the right. The flags consist of three horizontal stripes; in colored copies of Stedman (1796) (collection of Robert N. Essick, Huntington Library, Victoria University in the University of Toronto) they are, from top to bottom, red, white, and blue, the colors of the Dutch flag. Stedman was a soldier of fortune with the Dutch.


Edition


Stuart, James, and Nicholas Revett, The Antiquities of Athens, vol. 3 (1796)

According to the library description of the set in Northwestern University (5 vols., 1762-1830):

Substantial sections of v. 1 and 3 were reprinted, with the type reset, using paper with countermarks reading J Whatman 1808. They are: (v. 1) t.p.; dedici: p. i-x, 1-4, 9-12, 15-end; and errata leaf; (v. 3) preface; p. xxii-[xxvi]; and errata leaf. The v. 1 errata may not have a corresponding original printing; the other reprints do.

The following parts of v. 1 and 2 are known in two settings of type, neither of which use 1808 paper: (v. 1) dedication, and list of subscribers; (v. 2) t.p.45

To this may be added the fact that Blake's prints in the collection of D. W. Dörrebecker are on paper watermarked J Whatman 1806.

**Virgil, Pastorals (1821)**

New Location: John Rylands Library (University of Manchester).


34. The description was brought to my attention by Robert N. Essick.

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

1796 New Location: John Rylands Library (University of Manchester) (frontispiece cut out and pasted to the page facing the title page).

**Edition**


Young, Edward, Night Thoughts (1797)

New Location: Duke University (with the bookplate of "Bernard, Lord Coleridge").

Colored Copies

Copy Q

History: Sold with The Late C. D. Halford's Library, and Other Properties by Puttick & Simpson, 15-16 January 1908, lot 643 [£52] “col. by the artist himself, inscription on fly-leaf: ‘This copy was coloured for me by Mr. Blake, W. E.’, orig. bds.”

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

**Mylius, William Frederick, The Junior Class-Book (1809 ff.)**

Title page: William Frederick Mylius, The Junior Class-Book; or, Reading Lessons for Every Day in the Year: Selected from the Most Approved Authors. For the Use of Schools (London: Printed for M. J. Godwin, at the Juvenile Library, No. 41, Skinner Street, and to Be Had of All Booksellers, 1809).

Format: 12mo., 18 cm.

Illustrations: The “6 plates engraved by Blake” (according to the Rosenbach acquisition card) are untitled and unsigned.35

Location: Bodleian, Vet. A6 e.2927.36

35. According to the Anderson Galleries sale catalogue of H. Buxton Forman, 26 April 1920, lot 53, the book is “illustrated with six plates by Blake.”

36. The Bodleian copy is bound after John Hornsey, The Child's Monitor, 2nd ed. (1809). In a list of WORKS PUBLISHED BY BALDWIN, CRADOCK, AND JOY [1826] is “The Seventh Edition, price 5s. boards.” I have neither seen nor located a copy of the 7th ed. and do not know whether it is illustrated. The Junior Class-Book is said to include bits of Lamb's Poetry for Children.
The six unsigned and untitled prints have no significant resemblance to those associated with Blake's commercial engravings. The attribution to Blake seems to be somewhere between casual and wanton.

Part IV: Catalogues and Bibliographies

Section A: Individual Catalogues

Editors' note:

2013 8 February–23 June
Review *Sibylle Erle (see Blake 48.3 in Part VI).

2013 14 May–6 October
§Landscape in Blake. [Exhibition at Tate Britain devised by Hayley Flynn.]
Apparently there was no catalogue.

2014 4 April–31 August
Tony Ellwood. "Foreword." 4. ("This publication, which presents the NGV's Blake holdings, accompanies the exhibition of William Blake.")
Reviews, etc.
*Sandra Kerbent, "William Blake Exhibition @ the NGV," Weekend Notes [Melbourne] [2014].

2014 5 April–3 May
All the reproductions are of Job "Proof" plates numbered "1," "8," "11," "13," "18," "20," and "21," which show how Blake served as inspiration for eight young Spanish artists.

37. The reproductions vary in size by the whim of the layout person, not by the size of the originals.

2014 27 May–6 July
"Une œuvre … un secret." Exhibition at the Château de Nérac [Aquitaine, France] sponsored by L'association William Blake, whose president is André Furlan.
The account of it suggests that the only work exhibited was Blake's engraving after Hogarth for The Beggar's Opera, with manuscript additions attributed to Blake (see Part I, Appendix).

2014 18 June
71 "Unpublished proof of an engraved vignette [1791], oval device enclosing ships at sea, surround with anchor, cannon, flags and banner with motto 'cuncta mea mecum', signed in the plate lower left 'Blake'" above the muzzle of a cannon, image 7.5 x 5.6 cm., sheet size 25.0 x 19.0 cm., designed for the "title-pages" of John Gabriel Stedman, Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam (1796), presumably one of "above 40 Engravings from London, Some well Some very ill" that Stedman received in December 1791; "I wrote to the Engraver Blake to thank him twice for his excellent work" (BR[2] 62). "This vignette ... as it appears in the book varies in a number of ways: an additional flag has been added to the mast of each ship, the clouds have been amended and Blake's signature has been removed." Estimate: £1000-£1500 [sold for £5625 (including the buyer's premium) to Victoria University in the University of Toronto (see illus. 2a and 2b)].

72 Job (1826), wave paper, watermark J. Whatman Turkey Mill 1825, 37.0 x 25.0 cm., "FINE AND RICHLY PRINTED IMPRESSIONS; " one of 100 copies issued shortly after the initial 215 'Proof' copies," bounded into slightly earlier [sic] crushed red morocco," "Provenance: Henry Cunliffe (1826-1894), bookplate; thence by descent to the present owner." Estimate £25,000-£35,000 [sold for £27,500 (including the buyer's premium)].

73 Songs of Innocence and of Experience [i], "44 relief etchings, including 3 decorated titles, 2 pictorial frontispieces, and 39 plates ... printed in grey ink on wave paper, several sheets watermarked J. Whatman 1831, plate 23 hand-coloured, plate 48 on a slightly smaller sheet of thinner paper (240 x 185mm.), pencilled numbers at upper right corners, occasional light dust-soiling at edges, a handful of spots, plates 6-7 and 13 with notch at one edge, plates 12-13 with nineteenth century pencil notes in margin, final plate bumped at fore-edge, preserved in red morocco pull-off box." A SUBSTAN-
TIALLY COMPLETE COPY,” with “plates 1-14, 16-29, 33-36, 38-43, 46, 48-49, 52-54. (Bentley erroneously records this copy having plate 30 instead of plate 29.)” “Acquired by Henry Cunliffe (1826-1894); thence by descent to the present owner.” Reproductions of pls. 1 (combined title page), 3 (Innocence title page), 23 (“Spring,” second plate), and 42 (“The Tyger”). Estimate: £50,000-£70,000 [sold for £62,500 (including the buyer's premium) to Victoria University in the University of Toronto].

2014 October–7 November
*Henry Sotheran Limited [and John Windle]. William Blake. London: Henry Sotheran Limited, 2014. 4º, [ii], 42 pp., 93 lots; no ISBN.

An exhibition and sale, consisting chiefly of prints taken from contemporary books (including two prints by Samuel Palmer) (lots 1-49), facsimiles and editions illustrated by others (lots 53-62), contemporary books with Blake engravings (lots 63-72), and facsimiles (lots 75-86). The most important are:

51 Job (“1825”), with the bookplate of Henry Cunliffe, £57,000.
52 George Cumberland’s card, £12,750.
64 Young, Night Thoughts (1797), with the bookplate of Bernard, Lord Coleridge, and signatures of “J.T., Mary, and Jane Coleridge,” £11,150.
67 Hayley, The Triumphs of Temper (1803), with the signature of W.M. Rossettii, 1868, £625.

2014 November
Sophie Schneideman Rare Books. William Blake and His Followers.

It includes Job, “Proof” printing on “French” wove paper (£65,000).

2014 December–2015 1 March


38. RB p. 428 reports that at the death of Lord Cunliffe in 1963 the prints “passed to his son … The present Lord Cunliffe.”

Part One: Education
III. “Westminster Abbey.” [38]-47.
VI. “First Poems.” [66]-69.
VII. “The Manuscripts of An Island in the Moon and Tiriel.” [70]-79.
VIII. “Master of His Trade: 1785-1791.” [80]-85.

Part Two: Innovation
IX. “A Method of Printing which Combines the Painter and Poet.” [88]-101.
X. “Illuminated Printing.” [102]-[07].
XI. “Songs of Innocence, 1789.” [108]-11.
XIV. “The Manuscript Notebook and the Creation of Songs of Experience.” [130]-[43].

Part Three: Inspiration
XXII. Colin Harrison. “Samuel Palmer 1805-1881.” [224]-[31].

XXV. The Last Furrow.” [240]-47.

Reviews, notices, etc. (a selection)
*Anon., “Stationers’ Register Goes to Ashmolean Exhibition,” Stationer’s Company 4 Nov. 2014 (Blake’s apprenticeship record).
By December 2014 the sale had been postponed sine die because of legal actions.
For a list of works by Blake that Sendak owned, see the introduction to <Blake (2013)>.

Section B: Collections and Selections

The document was updated in May 2014 (550 pages added) and March 2015.

Part V: Books Owned by William Blake the Poet

Editors’ note:
Please consult Bentley, “Sale Catalogues of William Blake’s Works,” for further particulars of catalogues mentioned in this section.

Chatterton, Thomas, Poems, Supposed to Have Been Written … by Thomas Rowley (1778)
History: Sold by Hodgson & Co., 28-30 April 1908, lot 581, “Blake’s copy with his autograph on title, bds., uncut. 8vo.” (£2.18.0).

Spectacles”

Part VI: Criticism, Biography, and Scholarly Studies

A

It consists of
“Contemporary Ideas of Literature: Terrible Beauty or Rough Beast? (1977),” 40-64.

39. For an account of Blake’s use of his spectacles, see BR(2) 290.


Ekphrasis Revisited, or Antitheticality Reconstructed (2000).” 148-60.

“Quest and Cycle (2005).” 161-64.

“Originality” (2007).” 165-70.


Chapter Notes. 183-90.

Most of the essays are not explicitly related to Blake.

$Allingham, William. Manuscript copies of poems from Songs of Innocence, Poetical Sketches, Notebook, etc. (1857). British Library Department of Manuscripts: Add MS 49460.


It reprints Blake’s “Tyger” to show its “singular beauty, originality, and strength.”


B


Review

*Gregory Dart, “To Colour and to Sell,” Times Literary Supplement 21 Nov. 2014: 12 (Bentley “reorganize[s] and represent[s] everything that is currently known about Blake’s commercial activities in a new and highly compelling form ...” “Desolate Market will prove an indispensable resource for Blake scholars, but it may also, because of its fascinating appendix, have something to say to more general enthusiasts of the period”).


Blake/An Illustrated Quarterly

For the inclusion of some back issues of the journal in the William Blake Archive in 2014, see William Blake Archive in Part I, Section B.

Blake/An Illustrated Quarterly Volume 47, number 4 (spring 2014)

Article

Minute Particulars
*Paul Miner. ”Francis Quarles’s Influence on Europe 11.” 5 pars.

Reviews
*Grant F. Scott. Steve Clark, Tristanne Connolly, and Jason Whittaker, eds., Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture. 15 pars. (“Most of the essays read like standard reception studies,” pace the editors.)
*Tristanne Connolly. Sibylle Erle, Blake, Lavater and Physiognomy. 9 pars. (“What is most impressive about her study is the careful detail on the publication history of Lavater’s work and the personal relationships involved.”)

Blake/An Illustrated Quarterly
Volume 48, number 1 (summer 2014)
Articles
*G. E. Bentley, Jr. “Inscriptions by Blake for His Designs.” 5 reproductions.

Blake/An Illustrated Quarterly
Volume 48, number 2 (fall 2014)
Article
*Eliza Borkowska. “‘Did he who made the Lamb make the… Tyger?’” 25 pars. (The question in “The Tyger” “expresses the most fundamental guideline of his philosophy ….”)

Reviews
G. A. Rosso. Steven Goldsmith, Blake’s Agitation: Criticism and the Emotions. 11 pars. (“An imaginative, deeply learned, and passionately argued book,” though it “does not add much to readings of any of Blake’s major poems.”)
*Sibylle Erle. Susan Matthews, Blake, Sexuality and Bourgeois Politeness. 8 pars. (“A must-read,” “fierce, fascinating, and passionate.”)
Addenda
[G. E. Bentley, Jr.]. “Inscriptions by Blake for His Designs.”

Blake/An Illustrated Quarterly
Volume 49, no. 1 (summer 2015)
Article
*James F. Moyer. “‘The Daughters Weave their Work in loud cries’: Blake, Slavery, and Cotton.” 33 pars. (“It [Visions] shows the brutal facts of New World slavery.”)

Reviews
*G. E. Bentley, Jr. “Shades of Gray.” Poems of Thomas Gray with Watercolour Illustrations by William Blake. Folio Society, 2013.] 10 pars. (Compares the different reproductions of Blake’s designs for Gray, concluding that “none of these printed works is a facsimile,” but “the Folio Society edition seems to me distinctly the most reliable.” There is a record and reproduction of the four fingerprints on p. [158], probably those of William or Catherine Blake.)
*Sibylle Erle. “What New Is There to Learn from Old Familiars?” Burning Bright: William Blake and the Art of the Book, John Rylands Library, University of Manchester, 8 February–23 June 2013. 11 pars. (“None of what was on display was actually new”; she felt a “sense of disappointed excitement.”)
*Morton D. Paley. “Tate Britain’s New Blake Room.” 6 pars. (It was opened on 14 May 2013; “There is something about the room itself that encourages peaceful contemplation.” He gives a “timeline of William Blake at the Tate,” 1897–2013; the institution was “re-named Tate Britain” in 2000.)


8. Michael Phillips. “Recréer les plaques des livres enlu-
minés de William Blake (ill. 31 à 34)." Trans. Jean-François Allain. 210-17.


About the acquisition of The Raising of Jairus's Daughter <Butlin #412> by Amherst College from Henry deForest Webster, who received it as a gift from his mother, "who'd inherited it from her second husband, Webster's stepfather, who'd received it from his own father, William Augustus White."


"The public relations guru Sir Alan Parker is weighing up plans to buy the former London home of the poet [17 South Molton Street] ... and preserve it for the nation." He "would need to raise £7m."


In an appendix to vol. 2 of 1816 (p. 717) is a list of the "principal works" of Luigi Schiavonetti, including "a set of etchings, illustrative of Blair's Grave; after the designs of Blake." A biographical account of Blake was added to the 1849 edition (see <BB #1305>).


Johnson did not publish The Gates of Paradise.

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"Blake's love ideal involves the love morals of the ideal human society."


Héctor Viel Temperley is a prestigious Argentine poet.


On the proposed sale of Blake's cottage in Felpham.


Review
§Tristan Trémeau, Critique d’art (2013). In French.


Reviews
*Grant F. Scott (see Blake 47.4, above).


Review
Mark Crosby, Review of English Studies 66, no. 273 (Feb. 2015 [review first published online June 2014]): 182-83 (“intriguing readings of Blake’s particular formulation of time as an eternally recurring moment”).


Pp. 317-19 are about Blake’s printing method and Songs of Innocence as precursors of the artist’s book.


D


2013 is an “updated edition with a new foreword and annotated bibliography by Morris Eaves.”

*Shirley Dent, Times Literary Supplement 8 Aug 2014: 25 (Eaves’s “excellent” foreword is appropriate to Damon’s book, which succeeds “brilliantly but peculiarly”).

Like “the mad artist Blake,” Poe “is a painter of ideas, not of men and things” (182). He cites Cunningham’s Lives.


“...”


The discovery is of Blake’s Job, one of “100 [copies] which Blake [recte Lahee] had printed in 1826,” in Trinity College. The video is at <http://www.oxfordtoday.ox.ac.uk/culture/videos-podcasts-galleries/serendipity-library>.


“William Blake’s small poem [“The Little Black Boy”], romantic poet and painter, could serve, we think, to reaching our goal—the inducing of the feeling of intercultural understanding” [5].
E


A learned essay arguing that Blake’s views “echo the views of a number of Muslim sufis.”


“Tristanne Connolly (see Blake 47.4, above).

F


“His narration of the mind’s development has a much closer and more nuanced relationship to the Enlightenment than has previously been recognised.”


A survey of Blake’s religious sources, including chapter 2 (30-50) on “The Moravians.” “There was … a Methodist influence on Blake’s works, but it was combined with a number of other religious sympathies” (193).


A persuasive argument that ‘the ‘Notebook’ sketches [illustrating Paradise Lost] have a direct bearing on the drafts of ‘The Tyger’ that Blake subsequently inscribed near” them (19).

G


1863

Copies annotated by early owners

(see <Blake [2014]> for others)" Edwin J. Ellis, with his annotations (collection of Robert N. Essick)

Dante Gabriel Rossetti, a volume labeled DANTE | GABRIEL | ROSETTI | LETTERS TO | ANN | GILCHRIST AND | MANUSCRIPT NOTES | FOR LIFE OF BLAKE, with 44 loose letters and notes of 1860–80 (collection of Mrs. Landon K. Thorne [d. 1974], presumably now in the Morgan Library)

Dante Gabriel Rossetti, a collection with a printed title page: DANTE G. ROSETTI. | — | ORIGINAL | AUTOGRAPH LETTERS | (1862-3 AND 1880) | WRITTEN BY DANTE GABRIEL ROSSETTI TO MRS. GILCHRIST | (WIDOW OF | ALEXANDER GILCHRIST THE BIOGRAPHER OF WILLIAM BLAKE) | CONCERNING BLAKE AND HIS WORKS, | INCLUDED ALSO IS A LETTER FROM ROSETTI TO | ALEXANDER GILCHRIST IN 1861 ON THE SAME SUBJECT, with 21 letters (collection of Mrs. Landon K. Thorne [d. 1974], presumably now in the Morgan Library)

40. See also Thomas Carlyle's letter [to the publishers Chapman & Hall] (1859) relating to Gilchrist's Life of William Blake (British Library Department of Manuscripts: RP 6421).
Dante Gabriel Rossetti, page proofs for Gilchrist (1863) vol.
2 for the sections of Songs of Innocence and Songs of Experience
with ms. corrections by D. G. Rossetti and perhaps
W. M. Rossetti, with two leaves of ms. notes “by Rossetti” (Mark
Samuels Lasner, on loan to the University of Delaware)
William Michael Rossetti, with his annotations (Harvard)“
James Smetham,” with his pictorial annotations” (collection
of Robert N. Essick)
Extra-illustrated with over 200 Blake prints, especially
those from For the Sexes (N), sold by “a Gentleman” at
Sotheby’s (London), 9 May 1991, lot 8, to Anon.
Extra-illustrated with There is No Natural Religion (J),
sold with the library of Ogden Goelet at American Art
Association/Anderson Galleries, 3 Jan. 1935, lot 26,“ to Anon.
1880
Copy annotated by early owner
William Michael Rossetti, presentation inscription by Mrs.
Gilchrist, with his annotations (collection of Robert N.
Essick)

*Gizzo, Luciana Del. “Temporalidades encontradas en The
Marriage of Heaven and Hell de William Blake.” V Congreso
Internacional de Letras (2012). Abstract in Spanish and
English.

*Goldsmith, Steven. Blake’s Agitation: Criticism and the
Reviews
*Simon Jarvis, “Eternal Great Humanity Divine-ist,” Times
Literary Supplement 17 Jan. 2014: 7-8 (Goldsmith’s book is
“subtle, complicated and counterintuitive” but with “a cer-
tain arbitrariness”).
G. A. Rosso (see Blake 48.2, above).

§Gonçalves, Davi Silva, and Ricardo Hefel Farias. “The
voice of the Devil: a reconstrução do mito cristão por José
Abstract in Portuguese and English.

H

*Haggarty, Sarah. Blake’s Gifts: Poetry and the Politics of Ex-
B. §Cam-
9781107449152.
Review
§Jennifer Davis Michael, “Drawn Dry with Thanks and Com-
pliments: Blake and the Gift,” Eighteenth Century

Haggarty, Sarah, and Jon Mee; consultant ed. Nicolas
Tredell. William Blake: Songs of Innocence and of Ex-
Guides to Essential Criticism Series. ix, 200 pp., no repro-

Han, Fang, and Wei-Jing Yan. “Jie Du Lao Hu de Ge Ming
Xiang Zheng Yi Yi: Interpretations of the Revolutionary
Symbol in “The Tyger.” Wai Yu Jiao Yu Jiao Xue [Journal of
Language and Literature Studies] 8 (2013): 64-66. In En-
lish.

§Hanson, Lenora. “Allégorie des multitudes, ou William
Blake comme économie défaillant.” Multitudes no. 55

Hao, Xiang-Li. “Shi Hua Gong Sheng de Bu Lai Ke Shi Ge
[The Coexistence of Painting and Poem in Blake’s Poetry].”
A discussion of how Blake’s poems are illustrated by his
paintings.

A valuable summary.

Hayes, Kevin J. “Poe’s Knowledge of William Blake.” Notes
and Queries, n.s., 61.1 (March 2014): 83-84.
Though “nowhere in his collected works does Poe men-
tion him [Blake],” John Moncure Daniel wrote in 1850 that,
like “the mad artist Blake,” Poe “is a painter of ideas, not of
men and things” (see Daniel, above). The “fearful sym-
metry” of Blake’s “Tyger” is like “the fearful scimitar” moving
“with the stealthy pace of the tiger” in Poe’s “The Pit and
the Pendulum.”

He, Lin. “Tan Tao Wei Lian Bu Lai Ke Shi Zhong Fu Mu Yu
Hai Zi Yi Xiang de Mao Dun Xing [Exploring Contradic-
toriness of Parents and Children in Blake’s Poems].” Kao Shi
nese.


The two Williams are Blake and Wordsworth.

I


Based on her thesis, below.


The basis of her book with the same title, above.


J


An analysis in terms of falling and being saved.


Described on the back cover as an “essai biographique passionné et passionnant.”

K


Analyzes “the metaphorical meaning of The Tyger” in terms of its “rhythm and meter, written forms, and lexical semantics.”


A fictional work in which she “reimagines the historical events which led to William Blake’s trial for sedition in 1803.”


“The PP ‘down the valley’ ‘wild’ contains a DP ‘the valley wild’. Within the DP we have an NP ‘valley wild’. The words

45. I.e., “valleys,” from the “Introduction” to *Innocence.*
'valley' and 'wild' belong respectively to N and A categories” (83).

I.


Language. Philology. Culture
Язык. Словоизвестности. Культура
Nos. 1-2 ([December] 2014)


Part 1 (in English) is in the issue for 2013. “The theme of this paper is the ecstatic nature of personality and the understanding of human personhood as Trinitarian, in the image of the Trinity” (37); “What he [Blake] calls a ‘four-fold’ vision ..., we may read this in terms of a Trinitarian model” (41). “Orthodoxy” is apparently that of the Russian Orthodox Church rather than that of, say, the Greek Orthodox Church or the Roman Catholic Church.


Announcements and events

8. **Blake in Nerac: In the town of Nerac (France), an artistic treasure of William Blake (re)discovered by André Furlan.” 144-45 (in English), 146-47 (in Russian).

“Furlan has discovered a secret drawer with a key, which contains a manuscript on which Blake noted the signatures and the description of the audience and actors who were present at the time chosen by Hogarth.”


An interpretation of the implied meaning of the fly, with a consideration of Blake’s personal experience and artistic creation.


Interprets the images in Poetical Sketches, Songs of Innocence, and Songs of Experience and analyzes their connections.


The code of innocence begins in Songs of Innocence, where it “expresses true feelings,” continues in “Auguries of Innocence,” where it “reveals the true reality,” and may also be found in Jerusalem.

Li, Jing-Jing. “Sao Yan Cong Hai Zi de Shang Di—Bu Lai Ke ‘Sao Yan Cong de Hai Zi’ Shang Xi [On God in ‘The

46. For more on this manuscript, see Part I, Appendix.

Analyses the roles of children and God in “The Chimney Sweeper.”


Presumably about “The Little Boy Lost” from Songs of Innocence and “The Little Girl Lost,” “A Little Boy Lost,” and “A Little Girl Lost” from Songs of Experience, which are said to explore the poet's personal experience.


A discussion of the flower imagery in Blake’s poems, such as Poetical Sketches, Songs of Innocence, and Songs of Experience.


“The Lamb symbolizes the purity of the initial state of human nature, while The Tyger represents the secular life in the world of experience.”


Describes “four major phases” in the canonization of Blake.


Blake advocated a subversive return from monotheism to polytheism. “The animal and plant images in his poetry could be interpreted according to his unique pantheistic doctrine.”


“Kenzaburō Ōe was attracted by Blake’s prophecy poems,” but “he stayed at a respectful distance from the mysticism of Blake’s prophecy poems.”


M


There are chapters on “Albion Rose,” “The Ancient of Days,” Newton, Songs of Innocence and of Experience, Laocoon, and Jerusalem.

Review *Ossian Lindberg (see Blake 48.3, above).

Prompted by a performance in Geneva on 18 September 2009 of a "condensed version" of William Blake’s Divine Humanity by the Theatre of Eternal Values.


 There are references to Blake in vol. 1 (edition of 2011), pp. 721 (October 1800), 734 (May 1801), and 750 (5 April 1802, kitten given to Blake), and vol. 2, p. 37 (1804, Blake’s trial).


 About Burke’s A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful.


 In Blake’s watercolors for Young’s *Night Thoughts*, “submerged borrowings” create a new mythology.


 The online version does not mention Blake in the body of the text.

 P


 The “Great Solemn Assembly” at which “Judgment… fell on Rintrah and his rage” (*Milton* 6.46, 7.10) may represent the meeting of the Royal Academy (1799) at which Barry was expelled from the academy.


 Novellas about three women; the one about Catherine Blake is factually challenged.

 Reviews

 *Alexandra Harris, *Guardian* [London] 8 March 2014 (the lives “leave the reader feeling somewhat puzzled”).


 She is concerned with “the theatricalization of inspiration” (206), especially with *The First Book of Urizen*, but not much with theatres or performances.


R


Review


Rosenwald, Lessing J. (1891–1979) Major Blake collector

The Manuscript Division of the Library of Congress holds about 28,000 items of the papers of Rosenwald, mostly of 1932–79. These include about 500 pp. of correspondence concerning the Rosenbach Foundation (1946–79), of which Rosenwald was president. Very few of the letters are between Rosenwald and Rosenbach, from whom Rosenwald bought most of his Blakes.

S


The author is from Sri Lanka.


A discussion of the reception of Blake by Yanagi and Binyon.


Review


G. E. Bentley [Jr.]. "Foreword." iii-iv.

The book focuses especially on The Book of Thel ("Fall, A Christian Reading") (chapter 5, 127-60), The Book of Urizen ("Creation") (chapter 6, 161-96), "The Mental Traveller" ("Redemption") (chapter 7, 197-225), and Illustrations of the Book of Job ("Judgment") (chapter 8, 227-59).


Review


Stein uses Avrin’s definition of “micrography as ‘minute script … written into either geometric or abstract forms or woven into the shapes of objects” (624). However, we may note that Blake does not make designs composed entirely of letters, either Hebrew or Roman. In practice, what she seems to be talking about is marginalia on designs; "Blake embraced the use of a marginal, miniature script at the end of his career” (632). This is scarcely micrography.


An analysis of Blake and Chou Tso-Jen, who “played an important role in Modern Chinese Literature .... Chou accepted Blake's thoughts selectively by eliminating mysterious meaning and adding enlightenment of it.”


It includes an argument about “Auguries of Innocence.”


The content of this essay is very similar to the next article.


Qu Yuan and William Blake use similar poetic styles. Despite different influences of the times, aesthetics, and cultural backgrounds, and despite their respective life experiences, individual temperament, and mode of thinking, the two poets display strikingly heterogeneous features of romanticism in their works. This essay offers a comparative study of four aspects in their poems: purposes of writing, aesthetic principles, archetypal images, and innovative poetic forms.


A manuscript copy belongs to Gill Tatham, widow of George Tatham (1929–86) of Ladysmith, South Africa.  


*G. E. Bentley, Jr. (see Blake 48.3, above).


“There’s little evidence to suggest that his work on The Grave had any motivation that was not commercial,” and, because of the dispersal of the drawings for Blair’s Grave, “important Blake material in the long run may well be more readily available, and available in more places” than if the drawings had been sold en bloc (19).

Part 1 was in the fall 2013 issue; see <Blake (2014)>.

$Todd, Ruthven. Calligraphic list of books in his library, many about William Blake (c. 1941). British Library Department of Manuscripts: Egerton MS 3865.


U

Upcott, William

A "catalogue of the art collection of Oziaw Humphry (d. 1810), the portrait painter, compiled by his natural son, William Upcott (d. 1845), the antiquary, to whom he bequeathed it” was presented to the Department of Manuscripts of the British Museum (now British Library) in 1958 (Add MS 49682). It includes f. 26, “pen-and-ink drawing of man’s head, in style of W. Blake: late 18th cent.”

The connection with Humphry, who owned several Blake works, is plausible; the drawing, however, is not by Blake in the opinions of Robert N. Essick, David Bindman (e-mails of June 2014), and GEB.

W


On images and sounds in “London.”


“Blake as a Head of His Time.” 31-34.


“Thirteen-Minute Introduction.” 41-83.


David Willetts was Minister of State for Universities and Science.


Review


White, William Augustus (1843–1927) who collected more Blakes than anyone else ever has

White’s extraordinarily detailed acquisition notes are in the Houghton Library, Harvard University (MS Am 2087), in six volumes.” Each volume has been digitized and is available online.


§Laura Mandell, Studies in Romanticism 53.1 (spring 2014): 133-44 (“an excellent job”).


X


“A contrastive analysis of how different sound effects brought about by different rhyme schemes, phonemes distribution, word’s syllable length … affect the feeling the poet intended to express and the themes these two poems were designed to emphasize.”


“Blake … was for the value of nature while against Anthropocentrism. In spite of some limitations, his attitude towards nature is still worth admiring.”


Xu, Jie, and Zhao Xu Han. “Qian Xi Wei Lian Bu Lai Ke Shi Zhong de Dui Bi Shou Fa Ji Yi Shu Te Se [An Analysis


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Y


Blake and eternity are discussed in the latter half of the paper.


With his illuminated printing, "Blake uses word and image in his Songs of Innocence and [of] Experience and Marriage of Heaven and Hell to construct the cross-media narrative, reflecting human psychology and imagery consciousness. His sensual letters and italic writing visualize the picturesque principles and indicate the combination of the two forms of art.”


Discusses "London" in terms of its rhyme and other techniques.


The structure of "London" is based on the two concepts of space—"the thematic space" and "the static space," where the location changes are matched by the thematic changes. As a result, this poem could be taken as a union of poetry and painting.

Z


In William Blake's poetry, female sexuality is presented as in a state of struggle between two contrary forces: liberation and submission. Women strive to liberate themselves from sexual repression; however, the liberating force comes up against the resistance of the submissive in this process. Women are forced to submit to male sexual aggression, and they are even subtly influenced by the doctrines of sexual oppression and introject submission. Submission results in the loss of female subjectivity, even self destruction of women. Meanwhile, the feminine wish for dominance is latent in both liberation and submission when they run to an extreme. Negation of the contrary forces is destructive because it is through the struggle between liberation and submission that female sexuality remains in a state of dynamic harmony.


An analysis of the dramatic quality in Blake's late poems.

Division II: Blake's Circle

Note that Robert N. Essick's "Blake in the Marketplace" regularly lists sales of pictures, etc., by Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Richmond, Romney, and Stothard.

BARRY, James (1741–1806)
History painter

BUTTS, Thomas (1759–1845)
Clerk and patron

A good deal of new information about Butts and his first wife, née Elizabeth Mary Cooper, has been revealed by Mary Lynn Johnson, "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1806," Blake 47.4 (spring 2014).

CUMBERLAND, George (1754–1848)
Polymath, artist, friend of Blake


The sketchbook was recently acquired by Victoria University in the University of Toronto (see <Blake [2013]>).


The book is "based upon George Cumberland's book entitled 'An Attempt to Describe Hafod'" and is designed as a "complement" to it (5). The images are enchanting, including Johnes's pictorial chinaware.

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

Eight letters, 1783-1805, 21 pp., to William Hayley, with "numerous references to Blake, Romney, the engraving of Cowper's portrait, &c.," were sold at Sotheby's, 3-4 June 1907, lot 387 [£5.5.0 to Pearson].

In 2014 Victoria University in the University of Toronto acquired an undated card of Flaxman's lecture at the Royal Academy.

Monday Day of 18
Admit to the Lecture this Evening
[Red seal of [Rev. M. Agutter]
ROYAL ACADEMY
[John Flaxman] R.A.
[Rev. John Flaxman] LONDON”]
The Lecture will begin at 8 o’Clock

William Agutter (1758-1835) was chaplain and secretary of the Asylum for Female Orphans (London, 1797) and fellow of Magdalen College (Oxford).


Prints [by Flaxman] Play
facing pp.
78, 103 Agamemnon
142, 144 The Choephoræ
147, 154, 173 Eumenides
178, 202 The Seven Chiefs against Thebes
230 Prometheus Chained
244, 249 The Persians
270 The Suppliants

The thirteen Flaxman designs, printed sideways, are the same as those first printed (1795) by Flaxman's aunt Jane Matthews and reprinted (15 April 1831) by [his half-sister] Miss [Mary Ann] Flaxman and [his sister-in-law] Miss [Maria] Denman. John Murray is not known to have had any other connection with publishing Flaxman's classical designs."

49. These might be the letters of Flaxman to Hayley in the Morgan Library.

Frost’s peculiar importance for Blake studies is that he provides the only evidence for Blake’s “To the Public” (1793).²¹

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to Edward B. Jupp, 17 May 1861, to say:

I am exceedingly gratified by your Kind offer of the “Calisto” [Stothard–Blake]—and shall be happy if I can supply you with a Bartolozzi or any other master that will afford you half the gratification that possession of the “Calisto” will give me—I am endeavouring to make as complete a collection of the engraved works of Stothard as possible— and hope and intend to print a list of his works—my collection is not arranged at present but my bookbinder is now making ten folio volumes in which to insert them. I have a volume containing a few drawings and a number of slight sketches, I do not propose to collect his drawings.²²

Frost wrote from the same address to F. S. Ellis (bookseller), 9 November 1861, saying, “I had much pleasure in looking through your Catalogue. I regret the names of Stothard and Blake do not occur more frequently—I beg to enclose a list of a few works I am seeking and shall feel greatly obliged if by any means you could procure them for me.”²³


Fuseli, John Henry (1741–1825)
Swiss-born painter, friend of Blake


Hayley, William (1745–1820)
Man of letters and patron


Johnson, Joseph (1738–1809)
Liberal bookseller, patron of Blake


At the end of the Analytical Review (printed for J. Johnson) 28 (Oct. 1798) is an added list of “Books printed for J. Johnson, in St. Paul’s Church-Yard,” including the Ladies New and Polite Pocket Memorandum-Book for 1799, 1s.

Linnell, John (1792–1882)
Painter, Blake’s patron

Linnell’s letter to Bernard Barton of 3 April 1830 about Blake (BR[2] 526–28) sold at Sotheby’s, 3–4 June 1907, lot 386 [£2.18.0 to Pearson].

Stedman, John Gabriel (1744–97)
Soldier of fortune, friend of Blake


¹⁵ According to Alexander Gilchrist, Life of William Blake, “Pictor Ignotus” (1863) 2: 263, “Mr. Frost” helped to obtain “at the last moment” a copy of “To the Public.”

¹² Victoria University in the University of Toronto, watermark Town-goods | Extra Square.

¹³ Victoria University in the University of Toronto. The list is not with the letter.
Tatham, Frederick (1805–78)
Sculptor and painter, Blake's disciple


Watson, Caroline (1761?–1814)
Engraver

2014 23 September–2015 4 January

It includes a catalogue of over 100 prints by Watson and sixteen letters from her to William Hayley.