

William Blake and His Circle:
A Checklist of Publications and
Discoveries in 2015

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.'s *Thomas Macklin (1752–1800)*
Picture-Publisher and Patron is in the press.

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/bentley_blake_collection>. The article below includes previously unrecorded copy, binding, and history information for the works of Blake and his circle, catalogues and editions from the last ten years (2006 on), and criticism from the last ten years and prior to the publication 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 conjunction with the publication of the checklist.

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Blake Publications and Discoveries in 2015

- 1 The checklist of Blake publications in 2015 includes works in Chinese,¹ Czech, French, Japanese, Korean, Portuguese, Russian, Spanish, Swedish, and Turkish, and there are newly recorded doctoral dissertations from Beijing Foreign Studies University (China), California Institute of Integral Studies (USA), Houston (USA), Karnatak (India), North Carolina (Chapel Hill, USA), Universidad Nacional Autónoma de México (Mexico), Western Ontario (Canada), and Zhejiang (China).

William Blake in the Library of Congress

- 2 Some of the 2450 entries under William Blake in the online catalogue of the Library of Congress are complicated by the presence of prolific publishers named William Blake in Bordeaux and Boston.

Blake's Writings

- 3 Blake's letter of 18 January 1808 (A) was sold.
- 4 The copy of *Songs of Innocence* (W) with 22 prints was last traced in 1941 when it was acquired at Sotheby's by a dealer for £50, or about US \$11.36 per print.² Seventy-four years later the owner (still anonymous) walked into John Windle's San Francisco bookshop and persuaded him to sell it print by print on consignment. The prices were not made public, but they are likely to have been in the neighborhood of US \$50,000 per print, an increase of 4500%. For the new owners, see the Table of Collections, Addenda, in Part I, Section A.

1. Note that publications in Chinese are for China only, not for Hong Kong, Singapore, or Taiwan. Note also that there was no edition of Blake in Chinese, only one book about Blake (see Ying, Pengu in Part VI), and no essay on Blake in books.

2. In 1941, £1=\$5.

5 *Songs of Innocence* (W) may be among the first pulls for works in illuminated printing by Blake and Catherine, and it exhibits many signs of inexpert printing. Some prints are over- or under- or unevenly inked, the pressure on the plate is sometimes heavier on one side than another, and some are printed with too much pressure, so that ink is picked up from the recesses in the copper.

New Blake Commercial Engraving Recorded?

6 Blake is said to have engraved a medal labeled “STONE HENGE | 1796” for “the Ancient Druids Universal Brethren.” However, the allegation is mere assertion without supporting evidence.

Catalogues and Bibliographies

7 Through the kindness of Joseph Viscomi, a significant number of dealers’ catalogues (1852–62) offering Blakes are recorded here for the first time. In these catalogues, Blake’s work is often described as “sublime.” Among the most interesting offerings is Æsop’s *Fables* (Stockdale, 1793) with “*beautiful engravings by Blake*” and others, though no print bears his name.

8 Robert N. Essick, “Blake in the Marketplace” in *Blake* has grown since its modest beginning in 1974 to become an extraordinarily comprehensive and meticulous record of public and private sales of works by Blake and his circle. His account of the rediscovery of *Songs of Innocence* (W) after its disappearance three quarters of a century ago is characteristic of his achievement.

Previously Unknown Copy of a Book Owned by Blake

9 A copy of Rabbi Leo Modena’s *The History of the Present Jews* (1707) (illus. 4) appeared unexpectedly with a signature of “W.^m Blake” on the flyleaf (illus. 5) that is very similar to the signatures in Blake’s letters. The work was discovered through the purest serendipity. I had gone into the Fisher Rare Book Library of the University of Toronto for another purpose, and there I met an old friend, Philip Oldfield of the Rare Book Department. He mentioned casually that some time before he had encountered a book, long in the library, that bore a signature of William Blake. He did a little research on it with no conclusive result. He said he had long been meaning to get in touch with me about it. Had I not happened to come in when he was on duty, I might never have heard of it.

10 The annual checklist concerning William Blake and his circle records publications and discoveries for the current year (say, 2015) 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.

11 I have made no systematic attempt to record audio books and magazines, blogs, broadcasts on radio³ and television, broadsides, calendars, cards, CD-ROMs, chinaware, coffee mugs, comic books, computer printouts (unpublished), conferences, DVDs, e-mails, festivals⁴ and lecture series, flash cards, furniture, interactive multimedia, jewelry, lectures on audiocassettes, lipstick, manuscripts about Blake, maps,⁵ microforms, mosaics, movies, murals, music, notebooks (blank), novels merely tangentially about Blake, operas,⁶ pageants, performances,⁷ 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, tapestries, T-shirts, tattoos (temporary and permanent), tiles, typescripts (unpublished), video recordings, and web sites.

12 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*, *WorldCat*, *JSTOR*, and the *MLA International Bibliography*. 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 works in Spanish was carried out in the Humanities Library of the Universidad Carlos III de Madrid.

3. Tamsin Rosewell, “The Poet and the Prophet” in three parts—“Our Jerusalem,” “Charter’d Streets,” and “Burning Bright”—on ResonanceFM, beginning Nov. 2015.

4. A Blake festival at Felpham on 18 and 25 July 2015.

5. Andrea McLean and Henry Eliot, *William Blake’s Life & Visions in Felpham’s Vale* [recto] and *Golgonooza: The Spiritual Fourfold London* [verso] ([London]: Blake Society, 2015), map 58 cm. (23.25”) square; ISBN: 9780993185007.

6. In 2015 Opera Omaha is said to be developing an opera with the felicitous working title *Stranger from Paradise*.

7. Jorge Vidales, “Songs of Experience—Five Songs of William Blake” (2011), premiered at Mexico City’s Palacio de Bellas Artes, Manuel M. Ponce Hall, on 30 May 2015. The songs were performed by the Ensemble Tamayo and sung by soprano Irasema Terrazas.

- 13 I am grateful for assistance from Robert N. Essick (particularly for an early sight of his “Blake in the Marketplace, 2015” for *Blake*), Sarah Jones (for superlative editing), Jeff Mertz (for reproductions of obscure essays), Philip Oldfield (for the discovery of the new book with Blake’s signature), Morton D. Paley, and Joseph Viscomi (for drawing my attention to the Willis and Sotheran catalogues), 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

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>
<Blake ([year])>	The installment of “William Blake and His Circle” published in <i>Blake</i> in the year specified
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)
Essick,	Robert N. Essick, <i>The Separate Plates</i>
<i>Separate Plates</i>	<i>of William Blake: A Catalogue</i> (1983)
ISBN	International Standard Book Number

In the checklist, 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.

Some journals, such as *Notes and Queries*, are published online several months before the hard copy appears.

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.

Table of Collections Addenda

<i>Robert N. Essick</i>	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pls. 2, 5, 15, 25, 54
INDIANA UNIVERSITY	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pl. 8
MORGAN LIBRARY AND MUSEUM	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pls. 6-7
UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pls. 22-24
NORTHWESTERN UNIVERSITY	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pls. 12, 20-21
<i>Alan Parker</i>	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pls. 4, 27
VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pls. 3, 11, 16-17, 26

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

<i>Anonymous</i>	ILLUMINATED WORK: <i>Songs of Innocence</i> (W) pls. 2-8, 11-12, 15-17, 20-27, 54 ⁸
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America (1793)

Copy H

It is reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

8. The remaining plate (pl. 19) is presumably still available from John Windle.

The Book of Ahania (1795)

It is reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

The Book of Los (1795)

Copy A

It is reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

The Book of Thel (1789)

Copy D

It is probably the copy reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

Copy J

History: Sotheran bought it bound with *Visions of the Daughters of Albion* (G) at Christie's sale of George Smith, 1 April 1880, lot 165, £85, and offered it in Sotheran catalogues (30 November 1881 and 1881) at £105.

Europe (1794)

Copy D

It is probably the copy reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

Copy H

The leaf size is 24.8 x 35.8 cm., not 24.8 x 30.8 as in *BB* p. 142.

The First Book of Urizen (1794)

Copy D

It is probably the copy reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

An Island in the Moon (1784?)

Edition

**Una isla en la luna*. Edición bilingüe de Fernando Castanedo. Traducción de Fernando Castanedo. 2014. <*Blake* (2015)>

Reviews

*Ángel Rupérez, "Resucitar a los inmortales," *El País (Babelia)* [Madrid] 21 March 2015: 6 (with others) (in Spanish).

*Manuel de la Fuente, "Blake. El debut literario del artista antes de sentirse iluminado" [also online as "El debut literario del William Blake antes de sentirse un poeta iluminado"], *ABC* [Madrid] 27 April 2015: 48-49 (in Spanish).

Letters

18 January 1808 (A)

Blake's letter to Ozias Humphry of 18 January 1808 (A) was sold (see 2015 18 MARCH in Part IV, Section A).

Edition

**William Blake: První z mých andělů. Dopisy*. Trans. Pavel Černovský. Prague: Malvern, 2014. 168 pp. ISBN: 9788087580967. In Czech.

Reviews, notices, etc.

§Josef Rauwolf, "William Blake intimnějši," *Lidové noviny* 2 April 2015: 9. In Czech.

§Anon., "William Blake," *Tvar* 1 Aug. 2015: 1.

The Marriage of Heaven and Hell (1790–93?)

Editions

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

Review

Jonathan Downing, *Bodleian Library Record* 27.2 (Oct. 2014): 126-28 ("a careful, rich, and engaging contextualisation of Blake's work"; "the book's highlight" is "the commentary").

§*The Marriage of Heaven and Hell: Romantic and Revolutionary Biblical Prophecy*. CreateSpace Independent Publishing Platform, 2015. 26 pp.

The Song of Los (1795)

Copy A or D

One of them is probably the copy reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

Copy F

It is reproduced in the *William Blake Archive* edition (2015), below.

Edition

**The Song of Los* [F]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

Songs of Innocence (1789)

Table

Copy	Plates missing or added ^[a]	Leaves	Watermarks	Blake nos.	Leaf size in cm.	Printing color
W (various owners) ^[b]	-9-10, 13-14, 18, 34-36, 53	22 ^[c]	J WHATMAN vertical (pl. 23)	—	11.8 x 20.2	Black

a. For *Innocence*, the normal prints are 2-27, 34-36, 53-54.
b. For the owners, see the Table of Collections, Addenda, and Private Owners and Public Institutions That Have Disposed of Original Blakes, Addenda, above.
c. There was a blank leaf before the first print and another after the last one.

Order of the Plates in *Songs of Innocence*

Copy

W 3, 2, 4, 6-7, 25, 11-12, 19, 15, 8, 5, 20-21, 16-17, 22-23, 27, 24, 26, 54

Copy I

It is reproduced in the *William Blake Archive* edition (2015), below.

Copy W

The information here derives from (1) reproductions of *Songs of Innocence* (W); (2) examination of pls. 3, 11, 16-17, 26, acquired by Victoria University in the University of Toronto; (3) Robert N. Essick's description prepared for "Blake in the Marketplace, 2015" in *Blake*, including reproductions of pls. 2-3 and 25; (4) descriptions (particularly the history) of *Songs of Innocence* (W) in *BB* pp. 366, 377, 411-12, and Bentley, "Sale Catalogues of William Blake's Works."

Binding and description: The leaves, with fragments of thread, were glued (not sewn) into a thick paper wrapper apparently of a later date, split at the hinges, and inserted loose in a black morocco binding with a gilt frame lettered in the center "WILLIAM BLAKE." There is no lettering on the spine. About a quarter of the backstrip is missing. The thick wrappers do not match the paper of the paste-down endpapers in the morocco binding. The blank leaf between the front wrapper and the first plate and a matching blank between the last plate and the back wrapper are 20.5 cm. in height, whereas the paste-downs are 19.9 cm. high. (The 1941 description of it as in "*wrappers, loose in morocco binding*" indicates that it was then in the state in which it was brought to John Windle in 2015.) Three stabholes, not part of the glued binding, 5.0 cm. from the top edge, are 3.7 and 3.7 cm. apart,⁹ with fragments of thread from a later binding (Essick). The stabholes are very close to or on the inner margin, and in at least one case (pl. 3, the title page) there is no stabhole, as if the leaf had been torn out.

The edges are a little dirty and ragged but not gilt or colored. The upper margins of a few leaves seem to show stains from a liquid, and a few others, for example pls. 22 and 27, have ragged right margins. The rectos of the prints have deckle edges on the right side and at either top or bottom. The versos of the prints exhibit show-through, and the verso of pl. 7 (the second plate of "The Ecchoing Green") shows considerable oxidation from pl. 25 ("Infant Joy").

The borders are mostly wiped clean of ink (except for the bottom border of pl. 4), though posthumous copies printed by Tatham show the dark borders, and the printing of pls. 3, 5, 19, 21, 25, 27, and 54 is a little faint or blurred. *Songs*

9. No similar pattern of stabholes is recorded for any of Blake's other works (*BB* p. 55, *BBS* p. 31).

of Innocence (U-W), printed on only one side of the leaves in brownish-black or black ink, U and W uncolored, with the borders wiped clean, are probably the earliest copies of *Songs of Innocence* and probably the earliest printing of any book in illuminated printing.

No other copy of *Songs of Innocence* or of *Songs of Innocence and of Experience* is bound in the order of *Songs of Innocence* (W). The prints in the recent order (before they were disbound) are numbered in pencil in a non-Blakean hand 2, 1 (barely visible), 3-20, 25-26. The omission of numbers 21-24 may suggest that four of the missing nine prints were once present. Perhaps they and the other missing prints were damaged and discarded. At the lower left of pl. 15, "Laughing Song," in an unidentified hand is written "WB" overwritten in a different hand with "laughing" [?], and the verso of the front wrapper is inscribed "LLH" (or possibly "££H"), perhaps a dealer's code.

History: Sold by a "Nobleman" at Hodgson's, 28 June 1940, lot 260, for £25 to "Private";¹⁰ sold at Sotheby's, 30 April 1941, lot 641, for £50 to B. F. Stevens;¹¹ acquired by a US collector; inherited by a US collector who in April 2015 brought it into the San Francisco bookshop of John Windle, left it with him on consignment, and directed that it should be disbound. For the current owners, see the Table of Collections, Addenda, and Private Owners and Public Institutions That Have Disposed of Original Blakes, Addenda, above.

Variant: In pl. 25 ("Infant Joy"), the first letter of "Joy" in the title descends into the petal below, as in *Songs of Innocence* (U).

Copy X

It is reproduced in the *William Blake Archive* edition (2015), below.

Copy Z

It is reproduced in the *William Blake Archive* edition (2015), below.

Editions

**Songs of Innocence* [I]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

10. "*Songs of Innocence*, 22 leaves including the title page, frontispiece, and 'Introduction' [pls. 2-4], printed on one side only, uncoloured, watermark: J WHATMAN, c. 8 x 4¾" [20.32 x 12.065 cm.], uncut, in morocco cover."

11. "*Songs of Innocence* [W?], 22 pl. 7 15/16 x 4 9/16" [19.72 x 11.875 cm.], printed in brown on one side only, watermark 'Whatman' 'on plate 18' [i.e., pl. 23], lacks 'School Boy' [pl. 53], 'Little Black Boy' [pls. 9-10], 'The Divine Image' [pl. 18], 'Little Girl Lost' and 'Little Girl Found' [pls. 34-36], 'Little Boy Lost' [pl. 13], and 'Little Boy Found' [pl. 14], '*wrappers, loose in morocco binding*.'"

**Songs of Innocence* [X]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

**Songs of Innocence* [Z]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

There is No Natural Religion (1788?)

Copy A

It is reproduced in the *William Blake Archive* edition (2015), below.

Copy D

It is reproduced in the *William Blake Archive* edition (2015), below.

Copy M

It is reproduced in the *William Blake Archive* edition (2015), below.

Editions

**There is No Natural Religion* [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

**There is No Natural Religion* [D]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

**There is No Natural Religion* [M]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2015.

Visions of the Daughters of Albion (1793)

Copy A

History: Once offered or sold for “1[£]/11⁹/6^d” <superscripts above the numbers> on the verso of pl. 1; acquired by the printseller Edward Evans of Great Queen Street and sold for £25.9.0 on 10 February 1847 as a “Colln of etchings & Engravings also a drawing by Blake [*The Whore of Babylon* <Butlin #523> (British Museum: 1847,0318.123)]; 2 rare prints of Prince Rupert [and other works not by Blake]” to the British Museum Department of Prints and Drawings.¹²

12. Reports of Trustees of the British Museum 1802–47, vol. 2, note by W. H. Carpenter (Keeper of the Department of Prints and Drawings); the purchase was approved on 13 Feb. 1847 and registered in the department on 18 March 1847 (1847,0318.93 to 123), as I am told by Kim Sloan of the British Museum Central Archives.

Letters from the Evans firm to the British Museum offer “all the works of Blake we have at present” (Edw Evans, 27 May 1846), “I sent you the Blakes” (J [or P] Evans, 2 July 1846), and “I think the Museum should not neglect the opportunity of posfefsing the other works by Blake I sent for your inspection ... they are excelsively Scarce I have only sold one which I had had ordered for the last five years I have also found out another drawing by Blake but have not purchased

Copy A, B, or O

One of them is probably the copy reproduced in *Vahiy Kitapları* (2015) (see Part I, Section B).

Copy a

The binding and history of copy a in 1910 (*BB* p. 477) apply rather to pl. 3 (see below).

Plate 3

Binding: Loose, framed.

History: “A Manuscript Book, written by members of the Chevalier family,” containing “a small framed print in monochrome, by W. Blake, of the illustration to the ‘Argument of the Daughters of Albion’—‘The Soul stepping on a floweret takes its adieu of the Flesh’”¹³ and “an engraved Portrait of Thomas Chevalier” [1 May 1825] were sold at Sotheby’s, 1 Dec. 1910, lot 125 [for £3.3.0].

Section B: Collections and Selections

**Poems*. Selected and introduced by Patti Smith. 2007. <*Blake* (2008)>

Review

*Richard Holmes, “The Greatness of William Blake,” *New York Review of Books* 14 Nov. 2015 (with 2 others) (one paragraph in a very long review).

**Vahiy Kitapları*. Türkçeleştiren [Translated by] Kaan H. Ökten. Istanbul: Pinhan Yayıncılık, 2015. 16 x 24 cm., 233 pp.; ISBN: 9786055302511. In Turkish.

It consists of color reproductions (not true size) with facing translations of *Thel’in Kitabı* [*The Book of Thel*] (14–29), *Albion’un Kızlarının Görüleri* [*Visions of the Daughters of Albion*] (31–53), *Amerika: Bir Vahiy* [*America: A Prophecy*] (55–91), *Avrupa: Bir Vahiy* [*Europe: A Prophecy*] (93–129),

it yet” (Edw Evans, 24 Feb. 1847), but the British Museum bought none of them.

A. E. Evans & Son, *Catalogue* (1845), lot 719, offered *Visions* [A], 11 pp., “beautifully coloured by Blake himself,” at £4.4.0, and lot 723, “a very Curious Coloured Drawing, illustrating the Revelations by this original Artist, signed and dated 1809, 4to. 2l.12s.6d” [*The Whore of Babylon*].

I have a note that *Visions* (A) is inscribed “1848 | 12 8th paid 70s | for this to | A Evans & Son | London | RT [or perhaps RL] | 4 guineas was asked for it.” However, the inscription cannot be seen today because the mount is pasted over it, the date cannot be reconciled with the undoubted date of acquisition (1847) by the British Museum, and I can find no record of a work by Blake sold in 1848.

13. “The Soul stepping on a floweret takes its adieu of the Flesh” is perhaps an inscription on the print. The design represents a small naked figure rising from a flower to kiss a much larger nude woman.

The *Visions* reference was pointed out to me by Robert N. Essick. The reference was reported in *BB* p. 477 from Keynes and Wolf, who imply that all six prints (pls. 1–3, 7, 9–10) from *Visions* (a) are described in the catalogue.

Los'un Şarkısı [The Song of Los] (131-47), *Urizen'in Birinci Kitabı* [The First Book of Urizen] (149-99), *Ahania'nın Kitabı* [The Book of Ahania] (201-17), *Los'un Kitabı* [The Book of Los] (219-33).

The sources of the reproductions are not identified, but most are probably from copies in the British Museum: *America* (H, showing the British Museum 1856 stamp), *The Book of Los* (A, the only known copy), *The Book of Thel* (D), *Europe* (D), *The First Book of Urizen* (D), *The Song of Los* (A or D), and *Visions of the Daughters of Albion* (A, B, or O). The only sure exception is *The Book of Ahania*, the only known copy of which (A) is in the Library of Congress. All originals are colored except for *America*.

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

In 2015 the archive added *The Song of Los* (F), *Songs of Innocence* (I, X, Z), *There is No Natural Religion* (A, D, M), 17 pen and ink drawings, the collection list for Blake's works in the Society of Antiquaries, and 45 back issues of *Blake*, and republished Blake's watercolors to Dante's *Divine Comedy* with greater functionality.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Blake's *Harpers and Other Drawings*¹⁴ with preliminary sketches for *America* and *Europe* on the verso was acquired in October 2015 from Lowell Libson via John Windle by Robert N. Essick.

DANTE, *Divine Comedy* (1826–27)

In 2015 the *William Blake Archive* republished Blake's watercolors with greater functionality (see *William Blake Archive* in Part I, Section B).

Edition

**Los dibujos para la Divina Comedia de Dante*. Ed. Sebastian Schütze and Maria Antonietta Terzoli. 2014. In Spanish. Also available in German, English, French, and Italian. <*Blake* (2015)>

Review

§*Tim Smith-Laing, "Watery Deepes: William Blake drew out the poetic nuances of Dante's *Commedia* in masterfully handled watercolour," *Apollo* 181.629 (March 2015): 208-09.

14. Not in Butlin because not discovered until 2010.

Part III: Commercial Engravings

Section A: Illustrations of Individual Authors¹⁵

"Carfax Conduit, Oxford" (1787?)

"CARFAX CONDUIT, OXFORD", signed at lower left "*Blake Sc*", no artist identified and no imprint.

A copy was acquired in March 2015 by Victoria University in the University of Toronto (wove paper without watermark 22.0 x 28.2 cm.; the platemark in the Essick copy is 26.4 x 35.8 cm.) (see *illus. 1*). The paper is trimmed (probably to make it fit into an album) at the top, eliminating the top of the spire and its weather vane, and at the bottom, eliminating the title below the design. It is pasted to a somewhat larger leaf (with a frame drawn round the printed leaf) slightly uneven on the right margin. The printed title is replaced in pencil by "Carfax Conduit Oxford".¹⁶

The Carfax Conduit was erected at the chief crossroad of Oxford in 1610 at the initiative and expense of Otho Nicholson of Christ Church (which was visible from the conduit) by John Clark, a Yorkshire stone-carver, "with three several cocks fayerly set out to run water three several ways." The whole structure is 40' high, and the water tank is 18-20' high (judging by the woman and man shown beside it). The woman is wearing a huge hat in the style of the 1780s, and the man is in mortarboard and academic gown. He is clearly explaining the structure to her. Note that the shadows of the man and woman—who do not appear in the image in the *Gentleman's Magazine* (see *illus. 2*)—are at a different angle from those of the conduit itself. On the shadowed side water runs onto the ground.¹⁷

An elaborate but undated "*Account of Carfax Conduit, in Oxford, was taken from a MS. Paper in the Possession of a Gentleman of the University*" and printed in the *Gentleman's Magazine* 41 (Dec. 1771): 533-34, along with an engraving of the conduit that is remarkably like the one Blake engraved (see *illus. 2*).¹⁸

15. I no longer record post-1863 sales of unremarkable copies of books with Blake's commercial engravings. For voluminous records of these, see Robert N. Essick, "Blake in the Marketplace, 2015," *Blake* 49.4 (spring 2016), sent me in pre-publication draft.

16. The first reference to the Carfax Conduit and William Blake is in Thomas Dodd's manuscript account of Blake (c. 1832): Blake "engraved ... View of Carfax conduit Oxford" (BR[2] 255fn). The basic details of the print are given in Robert N. Essick, "A 'New' William Blake Engraving?" *Print Quarterly* 2 (March 1985): 42-47. Much of the description of the monument and its context is new here. I am grateful for advice from Essick and Carmen Socknat.

17. This seems unlikely; surely the water flowed into a trough. The cistern also served several colleges.

18. The *Gentleman's Magazine* print is pointed out in Essick's essay. It is smaller than Blake's engraving (platemark 17.5 x 31.1 cm. vs. 26.4 x 35.8 cm.).



1. "CARFAX CONDUIT, OXFORD" (leaf trimmed to 22.0 x 28.2 cm.), signed at lower left "Blake Sc"; no artist identified and no imprint (c. 1787). The hat of the lady and the style of engraving are the best indicators of the date of the engraving. However, all copies known are probably from 1810 ff. Image courtesy of Victoria University in the University of Toronto.



Conduit at Carfax in High Street Oxford.

2. "Conduit at Carfax in High Street Oxford", engraving (platemark 17.5 x 31.1 cm.) from the *Gentleman's Magazine* 41 (Dec. 1771), at p. 534, a print remarkably like Blake's. Image courtesy of Indiana University Libraries.

I have used the account to identify features of the engravings.¹⁹ Some of the details of the account that are not visible in the engravings may have disappeared by 1771 when the *Gentleman's Magazine* engraving was made, and the artist did not read the account.

Near the top of the cistern are three escutcheons on each side. According to the account, they represent “the arms of the University, City, and the founder,” but no attempt was made in the engravings to represent the arms. Above the cistern is a cubic sundial at each corner and between them the letters “O N O N” (the initials of the founder). The “O” and the “N” are separated by a bare-breasted mermaid, and between the “N” and the “O” is a sunburst face (“the *Sun* in its glory” representing the “son” of Nicholson), the whole forming “a rebus on the name of the founder.” The mermaids are holding “combs and looking-glasses,” which are scarcely identifiable in the engravings.

Above the letters are “figures of boys, obelisks, flowers, and fruitage, interchangeably transposed.” The animals at the corners, “represent[ing] the royal supporters of King Henry VIII’s and Q. Elizabeth’s arms, as well as the present,” are an antelope at the north east, a dragon at the south west, a lion at the south east, and a unicorn at the north west. This does not correspond with the engravings, where the lion and unicorn are in adjacent corners (not opposite ones). The figure at the left that looks like a dog with wings is little like either an antelope or a dragon. The animals hold staffs with banners with “the several quarterings of the royal arms of England, Scotland, France, and Ireland,” but these quarterings are merely diagonal lines in Blake’s engraving.

In the center, behind the heraldic animals, is an ox ridden by a crowned figure representing “Queen Maud (the Emperor’s sister)” [Matilda or Maude (d. 1167), daughter of Henry I]. According to a description of 1686, the water flowed “into the body of the carved ox ... issuing from his pizzle, which continually pisses into the cistern underneath from whence proceeds a leaden pipe out of which runs wine on extraordinary days of rejoicing,” such as the restoration of the monarch in 1660. The bull’s pizzle is not visible in the engravings and probably could not be seen from ground level.

The figures on plinths represent “the four Cardinal Virtues.” Behind the lion is “Fortitude, holding a broken pillar in her right arm, and in her left the capital thereof, of the Corinthian order”; behind what looks like a winged dog is “Prudence, holding in her left hand a serpent in a circular form [it is not circular in the engravings], signifying the revolution of Time”; behind the unicorn is “Temperan-

19. Its details seem to be from the seventeenth century but its orthography from the eighteenth century. It describes all four sides, though only two sides can be seen in the engravings.

Some details in the description could not be represented in a mere engraving, such as coloring on the monument for gold crowns, silver wires, and blue escutcheons, even if they were still present in 1771.

ce, pouring out wine from a large vessel into a small one, as a proper emblem of the fame”; behind the antelope, not visible in the engravings, is “Justice, holding a sword in her right hand, and a pair of balances in her left, her eyes covered over, signifying her impartial administration of justice.” “Over these ornaments arise four curved groins arched, supporting an octangular building having niches, in which are stone statues of eight worthies” bearing elaborately decorated shields: (1) King David, (2) Alexander the Great, (3) “Godfree of Bullion, crowned with thorns,” (4) “Atticus the Grecian,” (5) Charlemagne, (6) James the First, (7) Hector of Troy, and (8) Julius Caesar. They are so vaguely represented in the engravings that I can identify none of them.

Between the worthies are mermaids on “well-wrought pedestals, on which are imbossed the royal badges of four kingdoms, viz. the Rose for England; the Thistle for Scotland; Fleur de lis for France; and the Harp for Ireland,” but in Blake’s engraving these are transformed into a human head above an animal head. Perhaps the originals had been worn away and were replaced.²⁰ “Above these worthies are curious figures to represent some liberal arts and sciences. Here is Orpheus with his harp, several youths as if fingering, accompanied with different sorts of musical instruments, as trumpets, lutes, violins, and music-books, some wide open, others shut.”

“At the top of all this rich structure stands old Janus, with his aged visage to the west; the back part of his head is female-faced, looking to the east.” However, in the engraving the figure is so vague that I cannot tell whether it represents the male head with a shield or the female head with a sceptre. Above the stonework is a weather vane, “and at top of that a cross directed to the four cardinal points of the compass,” but these are indecipherable to me. Apparently they were later lost (see the painting by Percy Roberts of about 1850 at *Oxford History*).

The conduit formed an interruption to traffic (the anonymous 1775 painting at *Oxford History* tactfully shows only people and dogs in the street beside it), and the Mileways Act of 1771 proposed its removal. In 1787 it was transported about six miles to Nuneham Park at Nuneham Courtenay,²¹ and it now belongs to the University of Oxford.

The decorated top resembles the Eleanor Crosses erected in the thirteenth century by Edward I in memory of his wife, Eleanor of Castile. It has a distinct similarity to the

20. Of course the conduit had to be taken apart when it was moved in 1787, and some details in subsequent representations of it differ from the account and the engravings. Today the unicorn lacks his horn, there is no staff or banner, the figure at the top is not two-faced Janus but a bearded man facing one way and a person facing the other, and there is no weather vane or cross.

21. Oliver Goldsmith’s *The Deserted Village* (1770) may be in part about the relocation of the village by the first Earl Harcourt to create a vast garden.

Martyrs' Memorial in Oxford designed by Gilbert Scott in 1843 with effigies of Cranmer, Latimer, and Ridley.²²

FLAXMAN, John, *Compositions from the Works Days and Theogony of Hesiod* (1817, 1870, 1881)

There was an announcement of the work as engraved by "J. Blake" in *New Monthly Magazine* 2 (1 Jan. 1815): 537.

HAYLEY, William, *Ballads* (1805)

According to Random Cloud [Randall McLeod], G7 is a cancel in some copies (e.g., Victoria University in the University of Toronto), with "Lo! his" on p. 109 and "boy who" on p. 110, which replace the version in some copies (e.g., McMaster), with "Lo his" on p. 109 and "boy, who" on p. 110.

"Joseph of Arimathea among the Rocks of Albion"

Copy 2J in Essick, *Separate Plates*

Acquired at auction in 1949 through Agnew's by Brandon Meredith Rhys-Williams (1927–88) and inherited in 1988 by his son.²³

Newly Recorded

[KEBLE, John], *The Christian Year* (1875)

[John Keble]. *The Christian Year*. Boston: Lee and Shepard; New York: Lee, Shepard, and Dillingham, 1875.

Location: Collection of Robert N. Essick.

Print: At p. 353 is an unsigned wood engraving of "Burial of the Dead" (8.5 x 14.0 cm.), silently copied from Blake's design of "Death's Door" engraved by Schiavonetti for Blair's *Grave* (1808). Keble's *Christian Year* was first published in 1827 without illustration.²⁴

Newly Recorded

KITTON, Fred G., "William James Linton, Engraver, Poet, and Political Writer," *English Illustrated Magazine* vol. 8, no. 91 (April 1891)

Fred G. Kitton. "William James Linton, Engraver, Poet, and Political Writer." *English Illustrated Magazine* 8, no. 91 (April 1891): 491-500.

Location: Collection of Robert N. Essick.

Print: It "includes an impression of Linton's wood engraving of Blake's 'Death's Door,' version with square top 1st published in *Thirty Pictures by Deceased British Artists Engraved Expressly for the Art-Union of London by W. J. Linton*, 1860."²⁵

22. The Martyrs' Memorial was famous in my time for the temptation it offered to undergraduates to climb it illegally.

23. Robert N. Essick, "Blake in the Marketplace, 2014," *Blake* 48.4 (spring 2015).

24. Robert N. Essick, "Blake in the Marketplace, 2014," *Blake* 48.4 (spring 2015).

25. Robert N. Essick, "Blake in the Marketplace, 2014," *Blake* 48.4 (spring 2015).

LINTON, W. J., *Thirty Pictures by Deceased British Artists* (1860)

See Kitton, above.

"The Man Sweeping the Interpreter's Parlour"

Copy 2O in Essick, *Separate Plates*

Acquired c. 1949 by Brandon Meredith Rhys-Williams (1927–88) and inherited in 1988 by his daughter, Miranda Rhys-Williams.²⁶

STEDMAN, J. G., *Narrative, of a Five Years' Expedition* (1796, 1806, 1813)

1796 New Location: Exeter College (Oxford).

A colored set was offered in Peter Harrington's online catalogue, April 2015, for £15,000.

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

A copy inscribed "M. A. Shee Esq. with the author's best respects" was offered privately by John Windle in 2015 at \$10,950 and acquired by Robert N. Essick. In the intrinsic "ADVERTISEMENT" for Blair's *Grave* (1808), R. H. Cromek listed eleven members of the Royal Academy, including "MARTIN ARCHER SHEE, ESQ.," who bore the "most liberal testimonial" to the "excellence" of Blake's drawings for Blair,²⁷ and Shee subscribed for a copy.

Appendix: Books Improbably Alleged to Have Blake Engravings

Newly Recorded

Stonehenge Medal (1796)

A round medal 5 cm. in diameter is inscribed at the top of the obverse "TANTUM POTUIT | RELIGIO" ["so great was the power of religion" (Lucretius)] and at the bottom "STONE HENGE | 1796". Seven hundred and fifty medals were ordered to be struck, 50 in gold, 250 in silver [the rest presumably in lead].²⁸ It was issued by "the Ancient Druids Universal Brethren."²⁹

26. Robert N. Essick, "Blake in the Marketplace, 2014," *Blake* 48.4 (spring 2015).

27. *BR*(2) 255-56.

28. Copies in lead are in the British Museum Department of Coins and Medals (BNK,EngM.247) and Birmingham Museum and Art Gallery; silver copies were offered in Richard Hatchwell, catalogue (April 1993), lot 99 (£1200) and at Spink's auction (24-25 Sept. 2013), lot 811 (sold for £440).

The medal was noticed in Hatchwell's catalogue by Robert N. Essick, "Blake in the Marketplace, 1993," *Blake* 27.4 (spring 1994): 116-17.

29. Laurence A. Brown, *A Catalogue of British Historical Medals, 1760-1960*, 3 vols. (London: Seaby Publications, 1980) 1: 99, no. 417. Brown says the medal was designed by William Blake.

B. H. Cunnington, "A Stonehenge Medal," *Wiltshire Archaeological and Natural History Magazine* 44 (1927): 8-9,³⁰ "quotes Mr T Ireland, the Corresponding Councillor of 'The Druid Universalist Council,' who claimed that the 'engraver of the medal was William Blake.' Ireland said that 'the medal was issued for the purpose of raising funds to help one of the martyrs of his movement, Muir, of Edinburgh,'"³¹ who was convicted for sedition and deported to Australia. L. V. Grinsell, *The Druids and Stonehenge: The Story of a Myth* (St. Peter Port: Toucan Press, 1978)

30. Cunnington and Grinsell are cited here from Stephen Allen's essay.

31. The *ODNB* describes Thomas Muir (1765–99) of Edinburgh as an outspoken radical but says nothing of a Druid context. The only Muir I have found who was a Druid is mentioned in Mark Coleman Wallace, "Scottish Freemasonry 1725–1810: Progress, Power, and Politics," St. Andrews PhD, 2007: "William Muir, a weaver in Kilmarnock," was a Druid. Masonry claimed to be descended from the Druids.

The *ODNB* says of "Thomas Wyon the elder (1767–1830) ... for his medal of Stonehenge (1796) he engraved a design by William Blake."

says that the "engraver" was "Blake after Stukeley." Stephen Allen, "William Blake and the Stonehenge Medal 1796," *Wiltshire Archaeological and Natural History Magazine* 98 (2005): 347-48, says that there is a "mirror image" of the "view of Stonehenge" in Camden's *Britannia* (1695) (see *illus. 3*); "they are identical," though reversed. Notice that Allen says he has found the original of the design but does not say who "engraved" it.

Blake was not a medal carver, a highly specialized art that is quite distinct from copperplate etching or engraving, and there is no significant possibility that he made the physical medal. The significant questions are whether he designed the medal or made an engraving of it. The image derives from Camden's *Britannia* (1695), and Blake was not involved in that. The inscriptions on the medal are not in Camden. And no print is known of a separate copperplate engraving of the image. Blake therefore had no hand in the Stonehenge 1796 medal.



3. Stonehenge from William Camden, *Britannia* (1695). Image courtesy of the Thomas Fisher Rare Book Library, University of Toronto: F-10 00177.

In column 95 is a rectangular image (18.7 x 21.4 cm.) virtually identical to the 1796 circular medal (5 cm. in diameter) attributed to Blake, though reversed and of course omitting "STONE HENGE | 1796". The details are remarkably similar.

Part IV: Catalogues and Bibliographies

Section A: Individual Catalogues

Editors' note:

Please consult Bentley, "Sale Catalogues of William Blake's Works," for full details of the 1852–81 catalogues and for other pre-2011 catalogues.

1852–1881

Catalogues issued by George Willis, Willis and Sotheran, and Henry Sotheran are in *Google Books*. They contain a number of works by Blake or said to be by him, mainly commercial engravings. Links to the catalogues are below, with notes on items of interest; full details of the listings will appear in the cumulative "Sale Catalogues of William Blake's Works" on the Bentley Blake Collection site, Victoria University in the University of Toronto.

1852

The catalogue of 25 February includes no. 705, "PLAYS and Poems, ORIGINAL EDITIONS, a collection of Twenty separately published Plays and Poems by Wordsworth, Monk Lewis, Geo. Colman, &c. with plates by Blake, &c. 10s 1802, &c." I have no other record of a collection like this.

1855

No. 62 in the catalogue of 25 July is "BLAKE'S (W.) Illustrations to Young's Night Thoughts, *fine original impressions of these celebrated and highly imaginative compositions, with fine portrait by Schiavonetti*, imp. 4to. *half morocco, uncut*, SCARCE, £1. 18s 1797." The portrait engraved by Schiavonetti is in Blair's *Grave* (1808), not Young's *Night Thoughts*.

1856

Nos. 1-520 in the catalogue of 25 June are from the library of Samuel Rogers. The catalogue does not include Rogers's *Songs of Innocence* (C), which was sold by the family in 1875 (see *BB* p. 405).

1857

The catalogues for 1857 include entries for *Job* (1826), Gay's *Fables* (1793), Young's *Night Thoughts* (1797), Blair's *Grave* (1808), and Flaxman's *Iliad* and *Odyssey* (1805).

1859

A *Catalogue of Superior Second-Hand Books* (London, 1859) contains no. 46, "ÆSOP'S Fables, with Life, STOCKDALE'S Fine Edition, *printed in large type, with 112 beautiful engravings by Blake, Stothard, Landseer, &c.* 2 vols impl. 8vo. *hf. calf neat, scarce*, £1. 1s, 1793." An advertisement for Stockdale's edition listed "Blake" among its 13 engravers, but no print in it is signed by him (see *BB* p. 566).

1861

Entries include Blair's *Grave* (1808 and 1813) and Flaxman's *Iliad* and *Odyssey* (1805).

1862

The catalogue of 25 June (nos. 116, 117) includes copies of Blake's illuminated books "from the LIBRARY of JOHN FLAXMAN" previously recorded in <*Blake* (2010)> p. 21.

1877

A *Catalogue of Choice Second-Hand Books* contains Gay, *Fables* (1793), Hayley, *Life of Cowper* (3 vols. and the supplement, 1803–06), Lavater, *Essays on Physiognomy* (1810), and Stedman, *Surinam* (1813).

1881

No. 735 in the catalogue of 31 March is Walton and Cotton, *Complete Angler*, ed. John Major (1835), "with 15 copper plates and 76 wood engravings, from drawings by F. Chantrey, W. Blake, Esq., J. Linnell, A. Cooper, etc." 18s. William Blake the poet-artist-engraver is not known to have any connection with the *Complete Angler*, and he was not normally referred to as "Esq."

The catalogue of 30 November includes no. 742, *Thel* (J) and *Visions* (G), "EXQUISITELY FINISHED IN COLOURS BY BLAKE HIMSELF, *very fine copy, olive morocco extra, gilt edges, by Hering*, EXTREMELY RARE, £105. 1789–93."

2011 12 MARCH–28 JUNE

*Born to Endless Night: Paintings, Drawings, and Prints by William Blake Selected by John Frame. Huntington Library, San Marino, California.

Apparently there was no catalogue.

2013

**Book of Job*: Tennyson and Blake. Online exhibition of Tennyson's copy of Blake's *Job* devised by Sibylle Erle with Grace Timmins. Tennyson Research Centre, Lincoln Central Library, Lincoln, UK.

2014 4 APRIL–31 AUGUST

*Cathy Leahy. *William Blake*. Melbourne: National Gallery of Victoria, 2014. <*Blake* (2015)>

Review

*Claire Knowles (see *Blake* 49.1 in Part VI).

2014 19 MAY

Bloomsbury Auctions. *Important Books, Manuscripts, & Works on Paper*. London, 2014.

99 *Songs of Innocence and of Experience* [ed. James John Garth Wilkinson] (London, 1839), preface dated 9 July 1839, second issue lacking "The Little Vagabond," presentation inscription from W. M. Wilkinson to Elizabeth R. Wilkinson dated 4 January 1839. Estimate £1000-1500 [not sold].

2014 10 JULY

Bloomsbury Auctions. *Bibliophile Sale*. Godalming, 2014.

452 *Songs of Innocence and of Experience*, as in the 19 May sale [sold for £1054].

2014 JULY

Sophie Schneideman Rare Books. Online catalogue for the Melbourne Book Fair.

Virgil, *Pastorals* (1821), 2 vols., “original contemporary sheep, skilfully rebacked, Great copy,” illustrated, £24,000.

Young, *Night Thoughts* (1797), “generously-margined copy in 20th century brown half morocco by Riviere,” £12,500.

2014 NOVEMBER

Sophie Schneideman Rare Books. *William Blake & His Followers* [online catalogue].

Virgil, *Pastorals* (1821), as in the July catalogue, £25,000.

Young, *Night Thoughts* (1797), as in the July catalogue, £12,500.

2014 22 NOVEMBER–2015 17 MARCH

*Eccentric Visions: Drawings by Henry Fuseli, William Blake, and Their Contemporaries. Huntington Library, San Marino, California.

Apparently there was no catalogue.

2014 4 DECEMBER–2015 1 MARCH

*Michael Phillips [with Martin Butlin and Colin Harrison]. *William Blake: Apprentice & Master*. Oxford: Ashmolean Museum, 2014. <Blake (2015)>

Reviews

§Anon., “On Show William Blake: Apprentice and Master ...,” *Daily Mail* 5 Dec. 2014.

§Anon., “Exhibition Explores Artistic Roots of Poet and Artist William Blake,” *Xinhua News Agency* 6 Dec. 2014.

§*Tamara Lucas, “William Blake: The Making of the Man,” *Lancet* vol. 385, no. 9964 (17 Jan. 2015): 218 (a “fabulous exhibition”; “all the parts fit together beautifully”).

§Anon., “It’s Blake Heaven: The Definitive Exhibition of Visionary Poet and Artist William Blake: From Humble Engraver to Romantic Hero,” *Mail* 18 Jan. 2015.

§*Ammar Kalia, “William Blake’s Composite Art,” *Helicon: University of Bristol Creative Arts Magazine* 24 Jan. 2015.

*T. J. Clark, “A Snake, a Flame,” *London Review of Books* 37.3 (5 Feb. 2015): 24-26 (earnest and learned but not much about the Ashmolean exhibition).

§*Carl-Johan Malmberg, “En bildkonst med explosiv öppenhet,” *Svenska Dagbladet* 10 Feb. 2015 (in Swedish).

*Jenny Uglow, “William Blake: Wonderful and Strange,” *New York Review of Books* 23 Feb. 2015 (the “exhibition ... is at once didactic and very strange”; it “left me dazed by the technical detail but aware that I would never look at a Blake work in the same way again”).

§Naomi Billingsley, “William Blake: Apprentice and Master,” *Art and Christianity* no. 81 (spring 2015): 9.

2015 9-30 JANUARY

*Sanders of Oxford. *William Blake, Printmaker*. Oxford, 2015.

1 “Beggar’s Opera” (Hogarth-Blake) (c. 1795), “trimmed to image an[d] laid to album page,” framed, £400.

2 Darwin, *Botanic Garden* [1795], “Fertilization of Egypt” (Fuseli-Blake), “light foxing ... to margins,” framed, £580.

3 Darwin, *Botanic Garden* (1795), “Tornado” (Fuseli-Blake), “light foxing ... to margins,” framed, £580.

4 Virgil, *Pastorals*, ed. Thornton (woodcut, 1892 reprint), “A fond desire strange lands and swains to know” only, £1250.

5 Virgil, *Pastorals*, ed. Thornton (woodcut, 1892 reprint), “Thine ewes will wander” only, £1250.

6 Virgil, *Pastorals*, ed. Thornton (British Museum, 1977, “numbered 20”), £3750.

7-17 *Job* (1826), pls. “1,” “3”-“6,” “8,” “11,” “16”-“19,” framed, £2850 each.

18-22 Dante (1968 impressions), pls. 2-3, 5-7, framed, £2650, 2300, 2650, 2300, 2300 respectively.

2015 JANUARY–3 MAY

*William Blake, *Visionary/Envisioning William Blake*. University of Virginia Library.

Apparently there was no printed catalogue.

Review, notice, etc.

§*David Whitesell, “William Blake, Visionary,” *Notes from Under Grounds: The Blog of the Albert and Shirley Small Special Collections Library* 22 Jan. 2015 (from the Sandra Elizabeth Olivier and Raymond Danowski Reference Collection of William Blake, 275 titles in 400 volumes received in 2010).

2015 JANUARY

*Blackwell’s. *William Blake Short List 30*. Oxford, 2015.

Sixty-seven items at £50-12,750, including

8 Cumberland card, £12,750.

9-10 “Chaucers Canterbury Pilgrims,” india paper, after 5 March 1881, £9000 each.

57 Gilchrist, *Life of William Blake*, “*Pictor Ignotus*” (1863), extra-illustrated with 34 plates (list on request), £2250.

2015 2 MARCH–21 AUGUST

§Illuminated Printing: William Blake and the Book Arts. Robert B. Haas Family Arts Library, Yale University.

Review, etc.

Finnegan Schick, “New Exhibition ‘Illuminates’ Artwork by William Blake,” *Yale Daily News* 4 March 2015.

2015 18 MARCH

S*Bonhams. *Fine Books, Manuscripts, Atlases, & Historical Photographs*. London, 2015.

- 91 Blake's letter to Ozias Humphry of 18 January 1808 (A) [sold almost certainly by Roy Davids]. Estimate £10,000-15,000 [sold for £43,750 to the London dealer Benjamin Spademan].

2015 28 MARCH–5 JULY

*Surreal Roots: From William Blake to André Breton. Scottish National Gallery of Modern Art.

Review, notice, etc.

S*Anon., "Rare Books by Blake, Carroll and de Sade Emerge from Edinburgh Collection for Surrealist Display," *Culture24* 11 March 2015.

2015 15 MAY

Lion Heart Autographs. *100 Important Autographs in Art, History, Literature, Music, & Science*. New York, 2015.

- 29 Benjamin Disraeli's autograph letter to Mrs. Gilchrist of 5 November 1862 about the poet William Blake [page reproduced, text of whole quoted]. Estimate \$1500-1800 [not sold].

2015 [JUNE]

Samuel Gedge. *Catalogue XX*. Norwich, England, 2015.

- 68 Letter from the artist John Martin of 30 Allsop Terrace, New Road, London, to "Bernard Barton Esqr Woodbridge Suffolk," 12 February 1830, 3 pp., 19 x 23 cm., with Martin's seal (a bust).³² "He reports on his pleasure in discovering that Barton's opinion of the life of Blake coincided with his own. He notes his recent reading of the biography of Blake in Allan Cunningham's *The lives of the most eminent British painters, sculptors and architects* ... (London, 1829-1833), and offers his observations: 'I had no conception that he would prove so especially interesting, he was indeed a most important character ...' Martin offers his view of Blake's talents, also finding praise for his illustrations of Young's *Night Thoughts* ('exceedingly good, indeed I like them better than any of his works that I have seen ...')"
£750 [sold to Victoria University in the University of Toronto].

32. Not in BR(2) or its addenda in *Blake*. The reproduction of p. 1 is illegible.

Mr. Gedge tells me that he purchased the manuscript in Britain from a dealer who was selling off items taken out of a nineteenth-century album that contained letters mainly written by musical and artistic figures of the nineteenth century. He could find no sign of ownership in the album. He believes it was originally purchased at auction in Britain by a different dealer.

2015 HOLIDAY

John Windle. *Catalogue 63*. San Francisco, 2015.

- 32 Ritson, ed., *Select Collection of English Songs* (1783), \$975.

Part V: Books Owned by William Blake the Poet

Newly Recorded

MODENA, LEO, *The History of the Present Jews* (1707)
THE | HISTORY | OF THE | Prefent JEWS | Throughout
the WORLD. | BEING | An Ample tho Succinct Account |
of their CUSTOMS, CEREMO- | NIES, and MANNER OF LIV- |
ING, at this time. | Tranflated from the *Italian*, written by |
LEO MODENA, a *Venetian* Rabbi. | — | To which are
Subjoin'd | Two Supplements, | One concerning the
Samaritans, the | other of the Sect of the *Carraites*. | From
the *French* of Father SIMON, | with his Explanatory Notes.
| — | By SIMON OCKLEY, Vicar | of *Swavefey* in
Cambridgefhire. | — | London: Printed and Sold by *Edm.*
Powell | in *Black-fryars* near *Ludgate*. 1707.
Thomas Fisher Rare Book Library, University of Toronto:
B-12 07568. It was made known to me by Philip Oldfield
(see the introductory essay).

12mo (9 x 15.5 cm.), pp. [i-xxiv], 1-288. The recto of the front endpaper (see illus. 5) is inscribed in old brown ink in three eighteenth-century hands: (1) "J-Bryant | J Bryant", (2) "D Arch Whitehouse | 21 Melville R^d | Edgbaston", and (3) at the top right corner "W.^m Blake" in a hand that is plausibly like the poet's. (See Blake's letter of 14 January 1804 [Harvard University], reproduced in the *William Blake Archive* among manuscript letters of 1800 to 1827 with similar signatures. The signature is strikingly similar to that on Modena's book. Blake's manuscript letters are signed W B, W Blake, Will Blake, Will^m Blake, and William Blake.) There are no internal marks such as underlinings, sidelinings, inscriptions.

The work was first published in English in 1650. There were numerous editions in French and Italian.

Blake was deeply interested in Jewish laws and customs. He wrote an address "To the Jews" in *Jerusalem* pl. 27, he learned enough Hebrew to write it somewhat uncertainly, he engraved plates for Maynard's *Josephus* (1785-86), and he seems to have been deeply influenced by the Kabbala (though Modena does not mention the Kabbala). Modena's work may be one of the sources of his information about Judaism.

THE
HISTORY
OF THE
Present JEWS

Throughout the WORLD.

BEING

An Ample tho Succinct Account
of their CUSTOMS, CEREMO-
NIES, and MANNER OF LIV-
ING, at this time.

Translated from the *Italian*, written by
LEO MODENA, a *Venetian* Rabbi.

To which are Subjoin'd

Two Supplements,

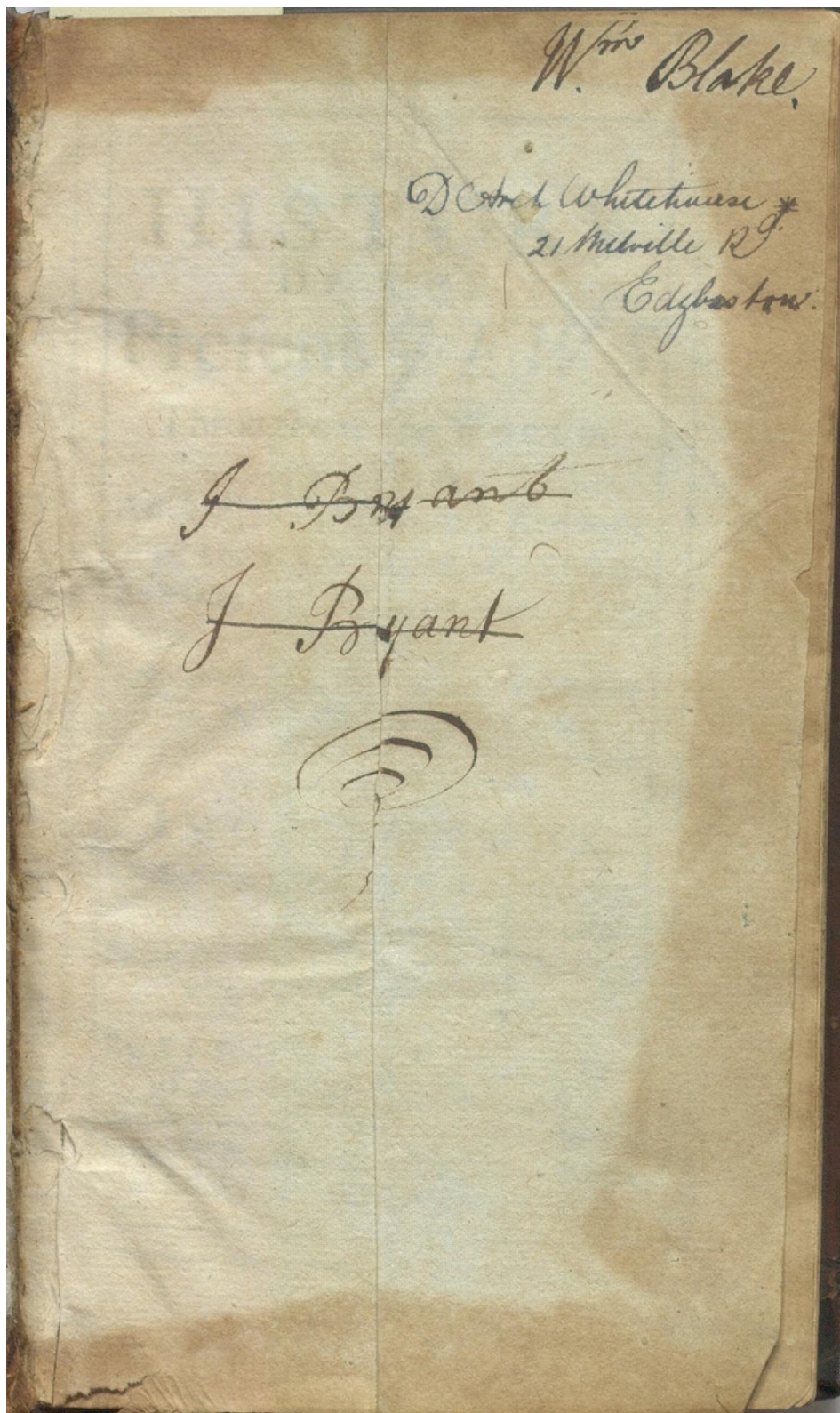
One concerning the *Samaritans*, the
other of the Sect of the *Carraites*.

From the *French* of Father SIMON,
with his Explanatory Notes.

By SIMON OCKLEY, Vicar
of *Swavesey* in *Cambridgeshire*.

London : Printed and Sold by *Edm. Powell*
in *Black-fryars* near *Ludgate*. 1707.

4. Leo Modena, *The History of the Present Jews* (1707), title page. Image courtesy of the Thomas Fisher Rare Book Library, University of Toronto.



5. Leo Modena, *The History of the Present Jews* (1707), recto of the front endpaper. Image courtesy of the Thomas Fisher Rare Book Library, University of Toronto.

REYNOLDS, Joshua, *Works* (1798)

Edition

Discursos sobre arte. Anotaciones de William Blake. Edición y estudio preliminar de José Luis Palomares. Traducción de José Luis Palomares y Blanca Guinea. San Lorenzo de El Escorial: C. de Langre, 2011. 4º, 197 pp.; ISBN: 9788493974114. In Spanish.

A selection from Reynolds's *Discourses* with William Blake's complete marginalia.

"La controversia Reynolds-Blake (Estudio preliminar)." 9-40.

"Nota a la presente edición." 41.

Blake's marginalia on side columns to Reynolds's *Discursos*. 43-197.

Part VI: Criticism, Biography, and Scholarly Studies

A

Adachi, Naoko. "Kusai no Vision no Tankyu: *Atarashii Hitoyo Mezame yo niokeru Blake Inyo* [An Exploration of Vision of Salvation: The Quotations from Blake in *Rouse Up O Young Men of the New Age!*]" *Kirisuto Kyo Bungei* [*Christian Literature*] 31 (2015): 85-102. In Japanese.

Blake and the novel by Kenzaburo Oe.

Allen, Stephen. "William Blake and the Stonehenge Medal 1796." *Wiltshire Archaeological and Natural History Magazine* 98 (2005): 347-48.

For the context, see Part III, Appendix.

An, Ran. "Bing Zhi De Yi Shu—Wei Lian Bu Lai Ke Shi Ji 'Tian Zhen He Jing Yan Zhi Ge' De Kong Jian Meng Tai Qi Xu Shi [Juxtaposed Art—Spatial Montage Narrative in William Blake's *Songs of Innocence and of Experience*]." *Wen Yi Zheng Ming* [*Contended Literature*] 3 (2014): 190-95. In Chinese.

An, Ran, Shu-Ying Zhao, and Wen-Yi Liu. "Bu Lai Ke Shi Ge Zou Xiang Kong Jian Wei Du Tan Suo De Ke Xing Xing Yan Jiu [A Study on the Possibility of Spatial Dimension Interpretation in Blake's Poems]." *Bian Jiang Jing Ji Yu Wen Hua* [*Border Economy and Culture*] 3 (2014): 90-91. In Chinese.

*Anon. "21.09.2015 Felpham, Sussex." *Times Literary Supplement* 2 Oct. 2015: 3.

Blake's "Felpham cottage has been saved for the nation by the Blake society and its donors."

Aoki, Haruo. "William Blake no *Muku to Keiken no Uta Ningen Seishin no Ftatsu no Tairitsu suru Jotai* Josetsu: Sono Jidaiteki Kojinteki Haikei [An Introduction to *Songs of Innocence and of Experience Shewing the Two Contrary States*

of the Human Soul by William Blake: Its Historical and Personal Background]." *Fumanisumu* [*Humanism*] 25 (2014): 20-30. In Japanese.

§Aposos, Anthony. "The Poet in the Poem: Blake's *Milton*." *Studies in Philology* 112.2 (spring 2015): 379-413.

B

§Baburchenkova, I. O. "[Features of Metaphor in the Individual Style of William Blake in His Early Works]." *Proceedings of Smolensk State University* 27 (2014): 82-89. In Russian.

Bai, Feng-Xin, and Chang Liu. "Wei Lian Bu Lai Ke Shi Ge De Li Shi Wei Du Yan Jiu [A Study of William Blake's Poetry from a Historical Dimension]." *Cangzhou Shi Fan Xue Yuan Xue Bao* [*Journal of Cangzhou Normal University*] 3 (2015): 5-8. In Chinese.

§Barton, Anna. "Perverse Forms: Reading Blake's Decadence." *Decadent Romanticism: 1780-1914*. Ed. Kostas Boyiopoulos and Mark Sandy. Farnham: Ashgate, 2015. 15-26.

Bentley, G. E., Jr. "Annals of Philanthropy: William Blake's Writings and Pictures in Public Collections." *Notes and Queries*, n.s., 62.3 (Sept. 2015): 389-400.

Donations of works by Blake to public collections, here given in detail, "provide interesting evidence about the annals of philanthropy" (389).

Bentley, G. E., Jr. "Richard Edwards's Edition of Young's *Night Thoughts* (1797) with Plates Designed and Engraved by William Blake." *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826*. 2 vols. Toronto: University of Toronto Press, 2015. 1: 9-11 and *passim (especially 1: 5-10, 171-92, 235-40, 2: 390-96).

*Bentley, G. E., Jr. *William Blake in the Desolate Market*. 2014. <Blake (2015)>

Reviews

John B. Pierce, *English Studies in Canada* 40.4 (Dec. 2014): 140-42 ("an important supplement to essential works on Blake produced by G. E. Bentley Jr.").

J. A. Saklofske, *Choice* (Feb. 2015) ("required reading for William Blake scholars and art historians," an "exemplary volume" with "invaluable arguments"; chosen as an Outstanding Academic Title for 2015).

Jason Whittaker, *Literature and History* 24.1 (spring 2015): 89-90 ("Bentley's book is not an easy read"; "I often wished for more commentary").

Paul Miner, *Notes and Queries*, n.s., 62.3 (Sept. 2015):

479-80 (the work, “meticulously documented ... well-organized and highly readable ... is indispensable to the serious Blakist. I view this book in awe”).

Jane Stabler, “Recent Studies in the Nineteenth Century,” *SEL: Studies in English Literature* 55.4 (autumn 2015): 925-83 (an “impressive work of scholarship”; “a vital supplement for teaching, criticism, and biographical work in the period” [934]).

Bergvall, Åke. “The Blake Syndrome: The Case of ‘Jerusalem.’” *Literature/Film Quarterly* 41.4 (2013): 254-65.

It discusses the use of “Jerusalem” in films.

*Blackstone, Bernard. *English Blake*. 1949, 1966. <BB #1212A-B> C. §Cambridge: Cambridge University Press, 2015.

Blake/An Illustrated Quarterly

For the inclusion of 45 back issues of the journal in the *William Blake Archive* in 2015, see *William Blake Archive* in Part I, Section B.

Blake/An Illustrated Quarterly

Volume 48, number 4 (spring 2015)

Articles

*Robert N. Essick. “Blake in the Marketplace, 2014.” (It includes “Interesting Blakeana,” “Blake’s Circle and Followers” [Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Parker, Richmond, Romney, Sherman, and Stothard], and “Appendix: New Information on Blake’s Engravings” for his *Separate Plates* and *William Blake’s Commercial Book Illustrations*.)

*Paul Miner. “‘Bad’ Queens, ‘Good’ Queens, and George III (as His Satanic Majesty).” 27 pars. (“Blake’s condemnation of royalty” of England and France is shown in “Miltonic and biblical allusions” [pars. 1, 2].)

Reviews

*J. B. Mertz. Karl Kroeber, *Blake in a Post-Secular Era: Early Prophecies*, ed. and with a foreword by Joseph Viscomi. 5 pars. (The book is “a fine memorial of Kroeber’s enthusiasm as an educator,” but “a mere armature for what Kroeber might have ultimately accomplished.”)

Joseph Wittreich. “Rediscovering William Hayley: A Review Article.” Paul Foster, ed., with Diana Barsham, *William Hayley (1745–1820): Poet, Biographer, and Libertarian: A Reassessment* and Paul Foster, ed., with Diana Barsham, *William Hayley (1745–1820): Selected Poetry*. 22 pars. (Both volumes suffer from “botched printing” [par. 2]; “What we may learn ... is that, if in life Hayley illustrated the Blakean adage ... ‘Corporeal Friends are Spiritual Enemies,’ in the aftermath of his death a forgiving Blake ... may have found in their erstwhile friendship grounds for accommodation” [par. 22].)

Blake/An Illustrated Quarterly Volume 49, number 1 (summer 2015)

Article

*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. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2014.”

Reviews

Steve Newman. Martha Redbone Roots Project, *The Garden of Love: Songs of William Blake*. 9 pars. (“Appalachian folk and blues’ ... punctuated by Native American yips and chants” make “the listener feel as if these lyrics were somehow written with this music and this singer in mind.”)

Alexander S. Gourlay. Martin Priestman, *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times*. 9 pars. (Priestman is “edifying and at least occasionally inspirational” but “less penetrating and original as a reader of Blake.”)

*Claire Knowles. William Blake, National Gallery of Victoria International, Melbourne, 4 April–31 August 2014 and its catalogue, Cathy Leahy, *William Blake*. 8 pars. (The exhibition is rewarding, and “the catalogue ... would be a welcome addition to any Blakean’s library.”)

James Rovira. Roderick Tweedy, *The God of the Left Hemisphere: Blake, Bolte Taylor, and the Myth of Creation*. 7 pars. (“An engaging, journalistic treatment” relying “almost exclusively on S. Foster Damon’s *Dictionary* for his interpretation of Blake ...”)

Blake/An Illustrated Quarterly Volume 49, number 2 (fall 2015)

Articles

*Mei-Ying Sung. “New Information about William Blake’s Pre-Publication Proofs of His *Job* Engravings.” 19 pars. (Working proofs from the Rosenbloom collection are at Yale. The title page is in the published state on india paper, and pl. “19” is not in a new state. All the other prints are in new state 2 save for pls. “15” and “18” in new state 1, pls. “2,” “3,” and “16” in new state 3, and pls. “1,” “10,” and “14” in new state 5.)

*Sibylle Erle. “Lord Tennyson’s Copy of Blake’s *Illustrations of the Book of Job* (1826).” 9 pars. (Tennyson’s copies of *Job*, given him in 1856 by Benjamin Jowett, Gilchrist (1863), and *Poetical Sketches*, ed. R. H. Shepherd (1868) with Blake-like sketches, are in the Tennyson Research Centre, Lincolnshire County Council. According to a note by Tennyson, *Job* was one of the [28 or more] books “On Round Table in Drawing room.”)

Article

*Joseph Fletcher. "Ocean Growing: Blake's Two Versions of Newton and the Emerging Polypus." 38 pars.

Review

*Sibylle Erle. Colin Trodd, *Visions of Blake: William Blake in the Art World 1830–1930*. 11 pars.

Minute Particulars

*Robert N. Essick and Jenijoy La Belle. "The Blakes at Their Press." 8 pars.

*Angus Whitehead. "'a bite': The First Published Reference to Blake's Ghost of a Flea?" 7 pars.

G. E. Bentley, Jr. "W. S. Blake: New Facts and Engravings." 24 pars.

*Blake Society. *Calendar of Events 2015–2016*. London: Blake Society, [May] 2015. 15.0 x 21.8 cm., 20 pp.; no ISBN.

*Boruch, Marianne. "Three Blakes." *American Poetry Review* 43.1 (Jan.-Feb. 2014): 41-45.

About aspects of Blake that inspire her.

§Brenkman, John. "A utopia concreta da poesia: 'Uma árvore de veneno' de Blake." *Teresa: revista de literatura brasileira* 12/13 (2013): 244-56. In Portuguese.

Bruder, Helen P., and Tristanne J. Connolly, eds. *Blake, Gender and Culture*. 2012. <§Blake (2013)>

Review

§Nicholas M. Williams, *BARS Review* 45 (2015).

Bu, Jing-Ting. "Lun Xiao Hong Yu Wei Lian Mu Bu Lai Ke Bi Xia De Er Tong Ming Yun—Bu Tong Shi Jiao Xiang Tong Zhui Qiu [A Discussion of the Fate of Children in Xiao Hong's and William Blake's Works—Different Perspective, Same Goal]." *Cai Zhi [Intelligence]* 25 (2015): 243. In Chinese.

*Bürger, M. W. [T. Thoré]. "William Blake: Né en 1757. —Mort en 1828 [1827]." *Histoire des peintres de toutes les écoles: École anglaise*. Paris: J. Renouard, 1863. In French. <BB #1317, here amplified> B. §1865. C. §1867. D. §1868. E. §1871. F. §1883. G. §1884. H. §Berlin, 1924.

The reproductions are of the portrait of Blake by Thomas Phillips for Blair's *Grave* (signed "E. Bocourt D." and "J Guillaume S."), plus the design on the title page of Blair's *Grave* and "Death's Door" (all reversed). "Blake est assurément le plus excentrique de tous les artistes de l'école anglaise." Blake is also noticed in a list of death dates ("Blake, [mourut] à soixante et onze") and under Thomas Phillips.

§Burkett, Andrew. "William Blake and the Emergence of Romantic Media Studies." *Literature Compass* 12.9 (Sept. 2015): 439-47.

Butlin, Martin. "Blake, Linnell and Varley and *A Treatise on Zodiacal Physiognomy*." *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam. London: UCL [University College London] Press, 2015. Chapter 13 (126-35).

About the 27 Varley drawings for the *Zodiacal Physiognomy* acquired by the Tate in 1997.

C

Chen, Jian-Hua. "Bei Mei Shu Shi Yi Wang De Fan Pan Zhe—Wei Lian Bu Lai Ke [The Rebel Forgotten by Art History—William Blake]." *Mei Shu Da Guan [Art Panorama]* 3 (2014): 52. In Chinese.

About the development of Blake's status in art history.

Chen, Yang-Bo. "Wei Lian Bu Lai Ke Shi Ge Lun Dun De Wen Ti Fen Ti [Stylistic Analysis of William Blake's Poem 'London']." *Hai Wai Ying Yu [Overseas English]* 6 (2014): 170-71. In English.

*Churton, Tobias. *Jerusalem: The Real Life of William Blake*. London: Watkins, 2015. 8°, xxxix, 360 pp., 44 reproductions; ISBN: 9781780287508.

Michael Eavis. "Foreword." xi.

Frank van Lamoen. "Foreword." xiii-xiv.

What is new about this biography? There is a leitmotif of Freemasonry as a context ("Was Blake a Freemason? In short, we do not know" [70]) and a surprising amount from the papers of the author's ancestor Archdeacon Ralph Churton (1754–1831), which serves merely for context—Trafalgar, Waterloo, Napoleon returns, and the like. The Moravianism of Blake's mother (13-25)³³ is properly emphasized. Churton strongly disapproves of Blake having become an engraver ("the awful truth" [62]), partly because engravers were not as well paid as the most fashionable painters—"as an engraver, he received scraps" (108) [but for Blake's engraving of "The Fall of Rosamond" (1783) Thomas Macklin paid £80, and for three other plates of the same size in 1782–83 he may have paid as much, or £320 in all].³⁴

33. Discovered in 2004 and therefore not included in Bentley, *The Stranger from Paradise: A Biography of William Blake* (2001) and *BR(2)*, which is frequently cited here. The only works about Blake dated after 1991 in the bibliography are *The Stranger from Paradise*, *BR(2)*, and Marsha Keith Schuchard, *William Blake's Sexual Path to Spiritual Vision* (2006). There is no reference to Thomas Owen, whose apprenticeship to Blake in 1788 was discovered in 2009.

34. Bentley, *William Blake in the Desolate Market* (2014) 12-13. Some of Churton's "facts" are curiously askew. *Poetical Sketches* is said to

§Cogan, Lucy. "William Blake's *The Book of Los* and the Female Prophetic Tradition." *Romanticism* 21.1 (April 2015): 48-58.

"Blake's mythopoeia reveals an intimate familiarity" with the "distinct female prophetic tradition."

Cooper, Andrew M. *William Blake and the Productions of Time*. 2013. <Blake (2014)>

Reviews

§James Rovira, *Journal for Eighteenth-Century Studies* 38.3 (Sept. 2015): 472-74.

§Steve Vine, *BARS Review* 45 (2015) (with Crosby, Patenaude, and Whitehead, eds., *Re-envisioning Blake*).

Cosby, Charles Carlyle, III. "Indo-Tibetan Buddhist Perspectives on William Blake's *Songs of Innocence and of Experience*." California Institute of Integral Studies PhD, 2015. 190 pp.

*Crosby, Mark, Troy Patenaude, and Angus Whitehead, eds. *Re-envisioning Blake*. 2012. <Blake (2013)>

Review

See Vine under Cooper, above.

Cunningham, Peter. *Hand-Book of London: Past and Present*. 2 vols. London: John Murray, 1849. B. 1850. <Blake (2010)>

In the first edition, newly recorded here, there are Blake references in vol. 1 under Bunhill Fields (153) and Fountain Court (320) and in vol. 2 under Molton Street (565).

D

Dai, Xing-Wei. "Xiang Yi De Wen Ming Tu Rang Xiang Tong De Pu Shi Qing Huai—Zheng Xie Wei Lian Bu Lai Ke Zhi Bi Jiao Yan Jiu [A Comparative Study of Zheng Xie and William Blake]." *Ke Ji Chuang Ye Yue Kan [Pioneering with Science and Technology Monthly]* 5 (2014): 132-34. In Chinese.

*Damrosch, Leo. *Eternity's Sunrise: The Imaginative World of William Blake*. New Haven: Yale University Press, 2015. 17.8 x 22.9 cm., ix, 332 pp. plus 40 unpaginated color plates, 96 reproductions; ISBN: 9780300200676.

A critical study of Blake's literary works.

have "eleven quarto pages" (99) rather than 76 pages; "His *Songs of Innocence* [1789] ... were not apparently available until 1794" (145); the "shadowy female" on *Europe* pl. 4 is said to be "shameless" rather than "nameless" (212); *For the Sexes* was issued "at an unknown date between 1806 and 1818" (336), though all copies are watermarked 1825-26 except for one watermarked 1818; Fuseli is quoted as saying that the Blakes "live together with a servant" (245), but Fuseli said "with.' a servant" (BR[2] 71).

Reviews

§Erica Wagner, *Publishers Weekly* 262.34 (24 Aug. 2015): 76.

*William Pritchard, *Wall Street Journal* 31 Oct.-1 Nov. 2015: C7.

*Richard Holmes, "The Greatness of William Blake," *New York Review of Books* 14 Nov. 2015 (with 2 others) (a frequently accurate review concluding that the book is "admirable," "part biography, part critical reflection, and part a scholar's testimony to the experience of actually teaching Blake over many years," "with occasional wicked professorial sallies" and "a certain pedagogic earnestness").

§Datry, Pierre. "De 'l'alliance inédite' entre la poésie de William Blake et 'Dead Man' de Jim Jarmusch." *CinémAction* no. 157 (2015): 102-07. In French.

§Deane, John F. *In Dogged Loyalty: The Religion of Poetry: The Poetry of Religion*. Blackrock, Co. Dublin: Columba Press, 2006.

It contains an essay on Blake.

Deligiannakis, Panagiotis. "Religiosidad y lírica: una lectura de Friedrich Hölderlin y de William Blake en la perspectiva de dos humanistas griegos." Universidad Nacional Autónoma de México PhD, 2008. In Spanish.

Disraeli, Benjamin. Letter to Mrs. Gilchrist of 5 November 1862 [see BR(2) 328fn] offered, transcribed, and reproduced in the Lion Heart Autographs auction (see 2015 15 MAY in Part IV, Section A).

There are some drawings, I believe a considerable number, by Blake, in this collection. It is many years, since I have seen them, but my impression is, that they are, in a great degree, rather his own etchings, colored by himself, than, strictly speaking, drawings.

I leave this place tomorrow, for a fortnight, but, on my return, if M.^r Fossetti care to examine them, I will give orders, that they[?] shall be prepared for his inspection—

I am sorry to say, there is not the slightest foundation for any of the statements, contain'd in the letter, to which you refer. My father was not acquainted with M.^r Blake, nor is there a single volume, in the Hughenden³⁵ library, enriched by his drawings.

§Duncan, Robert. "Variations on Two Dicta of William Blake: Mental things alone are real. The Authors are in Eternity [poem]." *Robert Duncan: The Collected Later Poems and Plays*. Ed. Peter Quartermain. Berkeley: University of California Press, 2014. 141-45.

35. Hughenden was the name of Benjamin Disraeli's house in High Wycombe.

E

*Eaves, Morris, Eric Loy, Hardeep Sidhu, and Laura Whitebell. "Prototyping an Electronic Edition of William Blake's Manuscript of *Vala, or the Four Zoas*: A Progress Report." *19: Interdisciplinary Studies in the Long Nineteenth Century* 21 (2015).

A very long progress report.

§Edwards Dykehouse, Carol. "An Examination of the Verbal and Visual Images of Slavery in William Blake's *Jerusalem*." University of Houston PhD, 2013. 336 pp.

§Ellerström, Jonas. "Att öppna eller sluta till sinnena: nedslag hos Hjalmar Gullberg, William Blake och Meret Oppenheim." *Utopin i vardagen: sinnen, kvinnor, idéer: en vänbok till Elisabeth Mansén*. Ed. Jenny-Leontine Olsson, Ylva Söderfeldt, Anna Ohlsson, and Jonas Ellerström. [Lund]: Ellerström, 2014. In Swedish.

F

*Fox, Susan. *Poetic Form in Blake's Milton*. 1976. <BBS pp. 474-75> B. §Princeton: Princeton University Press, 2016. Princeton Legacy Library.

G

§Ghiță, Cătălin. "Visionary Bestiary: Animal Metaphors in the Poetry of William Blake." *Annals of the University of Craiova* (Series Philology, English) [Romania] 13.2 (2012): 56-65.

§Gil Duarte, Flavia Maris. "A cidade de Londres nas canções da experiência de William Blake: uma interpretação das transformações ocorridas na sociedade industrial inglesa nas últimas décadas do século XVIII." *Antíteses* 7, no. 14 (2014): 469-91. In Portuguese.

§Gilvan, Behrouz Aftabi. "A Critical Analysis of William Blake's 'A Poison Tree' and Blakian Stance on Repression." *Asian Journal of Multidisciplinary Studies* 3.3 (2015).

§Giordano, Ravel Paz. "O Cãnone, o Errante e as Demandas de Comunidade: um Recalque Crítico na 'Desleitura' de William Blake por Harold Bloom." *REVELL: Revista de Estudos Literários da UEMS* 2.3 (2011). In Portuguese.

*Goldsmith, Steven. *Blake's Agitation: Criticism and the Emotions*. 2013. <Blake (2014)>

Review

§Reference and Research Book News 28.2 (April 2013).

§Goldstein, Amanda Jo. "Reluctant Ecology in Blake and Arendt: A Response to Robert Mitchell and Richard Sha." *Wordsworth Circle* 46.3 (summer 2015): 143-56.

§Gould, Alan. "A Quibble for William Blake [poem]." *Quadrant* 59.12 (Dec. 2015): 39.

Griffiths, Antony. "G. E. Bentley Jr. and William Blake." *Print Quarterly* 31.4 (Dec. 2014): 437.

"Since the death of Sir Geoffrey Keynes [in 1982], the unquestioned doyen of Blake studies has been Professor G. E. Bentley, Jr. We have to thank him for a succession of massive assemblages of documentation on all aspects of Blake's writings, publications and life." One paragraph is about *William Blake in the Desolate Market* (2014).

§Gunes, Ali. "The Deconstruction of the Cartesian Dichotomy of Black and White in William Blake's 'The Little Black Boy.'" *Tarih Kültür ve Sanat Araştırmaları Dergisi [Journal of History, Culture, and Art Research]* 4.2 (2015): 144-57.

Guo, Xiao-Qing. "Bi Jiao Wei Lian Bu Lai Ke Yu Wei Lian Hua Er Hua Zi Bi Xia De 'Lu Dun' [A Comparison of the Image of London in Poems of William Blake and William Wordsworth]." *Su Zhou Xue Yuan Xue Bao [Journal of Suzhou University]* 2 (2014): 67-69. In Chinese.

Guo, Yong-Li. "Dui Bi Bu Lai Ke De 'Tian Zhen Zhi Ge' Yu 'Jing Yan Zhi Ge' [A Comparison of Blake's *Songs of Innocence* and *Songs of Experience*]." *Cai Zhi [Intelligence]* 14 (2014): 253. In Chinese.

A comparison in terms of time, content, title, and writing style.

H

*Haggarty, Sarah. *Blake's Gifts: Poetry and the Politics of Exchange*. 2010, 2014. <Blake (§2011, 2012, 2013, 2014, 2015)>

Review

Rowan Boyson, "Gifts of Scholarship," *Cambridge Quarterly* 41.2 (2012): 272-79.

Han, Yan-Qin. "Xian Dai Xing Shi Ye Xia Ying Wen Shi Ge De Shi Hua Yi Shu—Yi Wei Lian Bu Lai Ke Wei Li [The Art of Poem and Painting of English Poem in Modernity—William Blake as Example]." *Mang Zhong [Grain in Ear]* 3 (2014): 249-50. In Chinese.

*Harvey, John. "The Unequal Art of William Blake." *The Poetics of Sight*. Bern: Peter Lang, 2015.

Hellwig, Harold Henry. "William Blake's *Jerusalem* and the Los Angeles of Film Noir." *Philosophy and Literature* 38.1 (April 2014): 223-41.

I

*Ikegame, Naoko. *Igirisu Geijutsu Kyoiku Shiso niokeru Dokusei to Kokyosei: Reynolds, Blake to Romanshugi no Kodomokan* [*The Originality and Publicness of the Thoughts on Arts Education in Britain: Reynolds, Blake, and Views on Children in Romanticism*]. 2014. <Blake (2015)>

Review

Chikako Ishikawa, *Bijutsu Kyoiku Kenkyu* [*Studies in Art Education*] 20 (2014): 58-64. In Japanese.

J

*Jackson, H. J. *Those Who Write for Immortality: Romantic Reputations and the Dream of Lasting Fame*. New Haven: Yale University Press, 2015.

Chapter 5, "Raising the Unread" (167-216) is divided into "Blake's Obscurity" (168-74, 259-60), "Gilchrist's Biography" (174-83, 260-61), "Blake's Fame" (183-89, 261-62, stressing Bronowski), "John Clare" (189-96), "Clare's After-life" (196-204), and "Robert Bloomfield" (204-16).

Review

*Richard Holmes, "The Greatness of William Blake," *New York Review of Books* 14 Nov. 2015 (with 2 others) (a frequently accurate review concluding that Heather Jackson's book is "fine").

*Jordis, Christine. *William Blake ou l'infini*. 2014. <Blake (2015)>

Review

§*Paul Bennett, "Le graveur William Blake: l'imagination au service de la vie," *Le Devoir* [Montreal] 24 May 2014. In French.

K

§Keaton, Megan Kathleen. "Beyond the Alphabetic: Using William Blake's 'The Tyger' as a Way to Teach Modal Affordances." *CEA Forum* 44.2 (2015).

*Kettle, Martin. "English Radicalism Needs to Recapture the Spirit of Blake." *Guardian* [London] 2 Jan. 2015.

An essay "stimulated by a visit this week to the current William Blake exhibition in Oxford's Ashmolean museum."

*Krneta, Jelena. "William Blake—New Age Mistical Poet: Who was the William Blake—the poet of hymn Jerusalem." *Bašta Balkana* 22 Sept. 2012.

*Kroeber, Karl. *Blake in a Post-Secular Era: Early Prophecies*. 2012. <Blake (2013)>

Review

*J. B. Mertz (see *Blake* 48.4, above).

L

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Summary by Dr. Sato: In 1914, Yanagi Muneyoshi (1889–1961), a religious philosopher and afterwards a founder of Japan Folk Crafts Museum, published *William*

Blake, the first academic book on Blake in Japanese. He argued that Blake’s unique understanding of Christianity had something in common with “Oriental” philosophy, making reference to *The Upanishads* translated by Max Müller and published by Oxford University Press in 1879. Did Yanagi misinterpret Blake according to his own interests in Indian philosophy? This book offers an account of the reception of Blake by Yanagi in the 1910s and 1920s, giving portrayals of early Blake enthusiasts such as Bernard Leach, Augustus John, John Sampson, the Rossetti brothers, and Laurence Binyon, all of whom had influence on Yanagi.

In the latter half of the book the author explores the relationship between Blake and Hinduism. Although Blake wrote in his letter to Thomas Butts that his stay in Felpham was “three years Slumber on the banks of the Ocean,” it is highly probable that Blake received inspiration from William Hayley, who owned books on Hinduism written by Sir William Jones and Thomas Maurice. Above all Indian motifs are prominently embedded in *Designs to a Series of Ballads* (1802), an artistic collaboration of Hayley the poet and Blake the engraver. Presumably Hayley wrote it as an elegy for his son, Thomas Alphonso Hayley, who had great interests in Indian culture and who died a premature death in 1800. The author concludes that Blake established his original version of Christianity under the influence of Neoplatonic interpretation of Hinduism according to the books and essays by Jones and Maurice.

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6. "Urizenic Religion and Urizenic Reason: R1 and R2." 85-107.

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10. "The Selfhood & the Fires of Los." 233-82.

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Zhou, Rong. "Tian Zhen Yu Xiang Xiang Wei Lian Bu Lai Ke Shi Ge Zhong De Tong Zhen Su Qiu [Innocence and Imagination—Appeals of Children's Innocence in William Blake's Poetry]." *Hai Wai Ying Yu [Overseas English]* 15 (2015): 183-86. In Chinese.

Division II: Blake's Circle³⁷

BARRY, James (1741–1806)
Painter

§Bindman, Catherine. "A genius of first rank, lost to the world": *Prints by James Barry from the Collection of William L. Pressly*. [New York]: C. G. Boerner, 2014.

§Pressly, William L. *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art*. Togher: Cork University Press, 2014. xviii, 395 pp.; ISBN: 9781782051084.

CUMBERLAND, George (1754–1848)
Artist, polymath, lifelong friend of Blake

George Cumberland, Jr. *Views in Spain and Portugal Taken during the Campaigns of His Grace the Duke of Wellington*. Newly Recorded Copy: Biblioteca Nacional de Portugal.

§Halkyard, Stella. "Pictures from a Library 17: George Cumberland." *PN Review* 41.2 (Nov.-Dec. 2014).

Apparently about a fossil.

THE EDWARDSSES OF HALIFAX
Bookbinders, publishers, antiquarian booksellers
(1749–1826)

Bentley, G. E., Jr. *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749–1826*.

37. I do not record sales of their works, which are very extensively reported in Robert N. Essick, "Blake in the Marketplace, 2015," *Blake* 49.4 (spring 2016), seen in prepublication draft.

2 vols. Toronto: University of Toronto Press, 2015. Vol. 1, 4°, xxiv, 283 pp. [plus 5 blank pages] including index for vols. 1-2; vol. 2 (available only online <http://www.utppublishing.com/pdf/Bentley_EdwardsofHalifaxVol2.pdf>) 396 pp.; 38 reproductions in vols. 1-2; ISBN: 9781442645189.

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

Jones, Mark. “William Wyon as a Pupil and Follower of Flaxman.” *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam. London: UCL [University College London] Press, 2015. Chapter 9 (89-97).

Lemonedes, Heather. “‘Graceful in the Extreme’: A Neoclassical Drawing by John Flaxman.” *Nineteenth-Century Art Worldwide* 11.2 (summer 2012).

She says that Flaxman’s *The Judgment of Paris* in the Cleveland Museum of Art illustrates Paris and Oenone.

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

§Pop, Andrei. *Antiquity, Theatre, and the Painting of Henry Fuseli*. Oxford: Oxford University Press, 2015.

HAYLEY, William (1745–1820)
Man of letters, patron of Blake and others

§Clucas, Tom. “Editing Milton during the French Revolution: Cowper and Hayley as ‘brother Editor[s].’” *Review of English Studies* 65, no. 272 (2014): 866-87.

Foster, Paul, ed., with Diana Barsham. *William Hayley (1745–1820): Poet, Biographer, and Libertarian: A Reassessment*. 2013. <§Blake (2014)>

Review

Joseph Wittreich (see *Blake* 48.4 in Division I, Part VI).

Foster, Paul, ed., with Diana Barsham. *William Hayley (1745–1820): Selected Poetry*. 2013. <§Blake (2014)>

Review

Joseph Wittreich (see *Blake* 48.4 in Division I, Part VI).

PALMER, Samuel (1805–81)
Painter and disciple

Vaughan, William. *Samuel Palmer: Shadows on the Wall*. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2015. 4°, 412 pp.; ISBN: 9780300209853.

*“The Meeting with William Blake [in 1824].” Chapter 5 (71-86).

*“The Return of Blake [in Gilchrist’s book (1863)].” Chapter 22 (323-30).

STOTHARD, Thomas (1755–1834)
Painter, sometime friend of Blake

§Jung, Sandro. “Print Culture, Marketing, and Thomas Stothard’s Illustrations for *The Royal Engagement Pocket Atlas, 1779–1826*.” *Studies in Eighteenth-Century Culture* 41 (2012): 27-53.

Jung, Sandro. “Thomas Stothard, Milton and the Illustrative Vignette: The Houghton Library Designs for *The Royal Engagement Pocket Atlas*.” *Yearbook of English Studies* 45, *The History of the Book* (2015): 137-58.

§Jung, Sandro. “Thomas Stothard’s Illustrations for *The Royal Engagement Pocket Atlas, 1779–1826*.” *Library* 12.1 (2011): 3-22.

WATSON, Caroline (1761?–1814)
Engraver, rival of Blake

2014 23 SEPTEMBER–2015 4 JANUARY
David Alexander. *Caroline Watson and Female Printmaking in Late Georgian England*. 2014. <§Blake (2015)>

Alexander prints a letter of 30 October 1805 from Watson to William Hayley, which mentions that on 5 July 1805 Richard Phillips (the publisher of Hayley’s *Ballads* [1805] with Blake’s engravings) sent three copies to “M.^r Blake” (109).