ARTICLE


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) published Thomas Macklin (1752–1800), Picture-Publisher and Patron, Creator of the Macklin Bible (Mellen Press, 2016), with a section on 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/bentley_blake_collection>. The article below includes previously unrecorded copy, binding, and history information for the works of Blake and his circle, editions from the last ten years (2007 on), and catalogues 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 2016

1 The checklist of Blake publications in 2016 includes works in Catalan, Chinese, Danish, Dutch, French, Greek, Italian, Japanese, Korean, Polish, Portuguese, Russian, Slovenian, Spanish, and Turkish, and there are newly recorded doctoral dissertations from Belgrade (Serbia), Bristol (UK), Burdwan (India), Florida (USA), Ljubljana (Slovenia), Malaysia, North Carolina (USA), North Dakota State (USA), Oxford (UK), and Stanford (USA).

Copies of Blake's Writings

2 Europe pl. 1 (D) and For the Sexes: The Gates of Paradise (N) pls. 3, 7, 15, and 17 were sold in 2016.

3 Most of the book collection of Maurice Sendak, the subject of a lawsuit between his estate and the Rosenbach, was awarded in October 2016 to the estate (see Kennedy in Division I, Part VI).

Newly Recorded Sale of Blake Watercolor

4 Jeroboam and the Man of God <Butlin #460, 1803–05>, called "The Withering of King Jeroboam's Hand by the Man of God," was offered in the Christie's catalogue of 15 June 1908.

Original Bindings of Blake's Writings

5 After a work was printed and collated and, where relevant, the sheets were folded, it was stabbed and sewn through the inner margin (not through the gutter of the folded sheet) into a folded sheet of heavy paper, often bluish-gray or buff

1. My information comes from a volume of Christie's catalogues called Art Prices Current, 1907–8, which was drawn to my attention by Paul Sternberg.

2. Thel (R), Poetical Sketches (B, V), Innocence (G), Songs (O), and Tiriel retain gray, grayish-blue, or bluish-gray wrappers (see BB pp. 130, 347, 353, 406, 418, 449).
sugar paper. Probably this sewing work was done by Mrs. Blake.

6 Most copies of Blake's writings still exhibit stabholes. Almost all these copies have been rebound. When a work is rebound, the binder normally trims the leaves, and often such trimming removed stabholes, which may be a reason why some copies no longer exhibit them.

7 Notice that the works in paper wrappers include the type-printed Poetical Sketches (B, V) and Descriptive Catalogue (C). Probably the sheets of Poetical Sketches came to the Blakes "unbound, unstabbed, untrimmed, uncut, unfolded," as copy R still survives, and quite possibly the Descriptive Catalogue did too.

Catalogues

8 One of the most surprising discoveries here is a catalogue (1820) of Edward Evans, which offered colored and stitched copies of eight of Blake's major works at a fire-sale price. About the time Blake's financial distress led him to sell his print collection to Colnaghi, he probably sold all his remaining copies of America, The Book of Thel, Europe, The First Book of Urizen, The Marriage of Heaven and Hell, The Song of Los, Songs of Innocence, and Songs of Experience to the prolific printseller Evans, who offered them in his Catalogue (July 1820), lot 382, each stitched, for 12s. apiece. The fact that they were separately stitched suggests that they were in the form in which they came from Blake's hands.

9 It seems to me likely that Evans had acquired Blake's entire stock of works in illuminated printing and that he had more than one copy of some of these works. The price at which he offered them suggests that he paid about £5 each. If so, this was a sacrifice price for Blake. In his letter of 9 June 1818 he had offered copies of America, Europe, and The First Book of Urizen at £5.5.0, Songs of Innocence and Songs of Experience at £3.3.0, and The Book of Thel at £2.2.0.¹⁰

10 Two works missing from the 1820 list are surprising: Milton (all four copies printed in 1811 and 1818) and Visions of the Daughters of Albion (copies N-P printed in 1818).²¹ Probably Blake had sold all the copies of Milton and Visions he had in hand. More surprising is the presence of The Song of Los, all copies of which were printed in 1795. Clearly Blake still had one left over in 1820, even though he did not list it in his 1818 letter.

11 Notice that the Evans list does not include type-printed copies of Blake's works, some of which certainly remained in Blake's possession. Twelve copies (A, G-N, P, R, U, X) of Poetical Sketches (1783) and at least one copy (C) of Descriptive Catalogue (1809) were not disposed of until after his death in 1827.

12 Most of the catalogues of Edward Evans and his successors recorded here bear no date of publication, and their placement is sometimes distressingly arbitrary.

Criticism, Biography, and Scholarship

13 A new publication that offers important information about Blake is The Joseph Johnson Letterbook, ed. John Bugg (2016).

14 The apparent discovery of a letter by Blake of 23 August 1777 is merely the result of the discoverer's inability to read the plainly written date of "August 23, 1799" (see Popova in Division I, Part VI).

15 Sheila Spector's essay entitled "Frye's Mistreatment of the Archetype," Blake 50.2 (fall 2016), proposes a thesis that may have profound effects upon the respect paid to Blake's most influential critic: "Frye's writing about Blake is not criticism, but fiction."

16 Two longtime workhorses of Blake scholarship, frequently consulted but rarely cited, are Robert N. Essick's "Blake in the Marketplace" and G. E. Bentley, Jr. (et al.), "William Blake and His Circle," in Blake 49.4 (spring 2016) and 50.1 (summer 2016).

3. Europe (F) is "in the original heavy Buff wrappers," Innocence (E) was in "Buff paper covers (still with the plates)." Innocence (G) was "stitched through bluish-Grey paper wrappers and a Buff spine." Songs (H) is in grayish-buff wrappers, and Songs (S) was "perhaps originally stabbed through heavy greyish-Brown wrappers" (see BB pp. 159, 405-06, 415-16, 421).

4. For tables of stabholes, see BB pp. 55-56, BBS p. 31, and "William Blake and His Circle" (1994–).

5. Descriptive Catalogue (C) is in "original paper covers" (see BB p. 137).


7. Edward Evans of Great Queen Street and his successors should be distinguished from the bookseller and auctioneer R. H. Evans of Pall Mall (see 1832 29 March–6 April and 1840 27-28 February in Part IV, Section A, and note 48).

8. See BR(2) 384.

9. In his letter of 12 April 1827 Blake said that he had "none remaining of all [my Works] that I had Printed."

10. In "To the Public" (1793) he offered America at 10s. 6d., The Marriage of Heaven and Hell and Visions of the Daughters of Albion at 7s. 6d., Songs of Innocence and Songs of Experience at 5s., and The Book of Thel at 3s.

11. The Book of Ahania and The Book of Los (1795) survive only in unique copies, and Jerusalem was not finished until 1820.
Two of the more surprising new publications cited here are *Bambini di Satana* (see Dimitri in Division I, Part VI) and *thehumandivinededotorg* (see Peat in Division I, Part VI).

A number of previously unrecorded prints by the writing engraver William Stadden Blake have been discovered. They are:

- **March, 29th, 1799.** [Swash:] Prophecy and Ocean. [Design of Neptune seated on a dolphin beside a pyramid] Will be performed at the Theatre Royal. [Hay-Market]. The Prophecy a Sacred - Oratorio in Two Parts, & Ocean an Ode in One Part, Composed by T. Busby. Blake fc ’Change Alley

*British Museum Department of Prints and Drawings: C.2.1459*

The Favor of Your Company is requested [by Major Green to a Ball &c at his Cottage on Wednesday] the 25th Ins at 7: o’clock to meet [the S. Olaves Volunteers] On a curtain over a lion, sword, drum, and shield, with a cannon and cannonsballs to the right, and on a banner S3 OLVES VOLUNTEERS Blake fc [June 16. 1800 — This card to be produced at the Garden Gate] *British Museum Department of Prints and Drawings: C.2.1291, printed in red*

[Within an elaborate frame with a crown at the top] The Honor of your Company is desired to Dine with [Earl Fitzwilliam, President.] The Vice Presidents.

Two columns of names, separated by a vertical line

Earl of Inchiquin, ... Lord Rawdon, ...

R. Hon. M. Pelham, ... R. Hon. M. Flood, ...

Ynyr Burges Esq. Treasurer, [And the Governors of the Benevolent Society of] S. Patrick, on Thursday the 17 March 1791, at the London Tavern in Bishopsgate Street. Dinner to be on Table at half past Five o’Clock.

Two columns of names, separated by two vertical lines with the word STEWARDS vertically between them

S. Edw. Leslie J. Woodmason, Esq.


Sam. Sneyd, Esq. John Bourke, Esq.

John Clements, Esq. R. B. O’Reilly, Esq.

J. Wallace, Esq. James Portis, Esq.

Cpt. H. Burges John French, Esq.

* * * * * * * * *

19. The annual checklist concerning William Blake and his circle records publications and discoveries for the current year (say, 2016) 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.

20. 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, essays for sale, festivals and lecture series, flash cards, furniture, graphic novels, interactive multimedia, jewelry, lectures on audiocassettes, lipstick, manuscripts about Blake, maps, microforms, mosaics, movies, murals, music, notebooks
(blank), novels merely tangentially about Blake, operas, 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, T-shirts, tattoos (temporary and permanent), tiles, typescripts (unpublished), video recordings, and web sites.

21 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 the British Museum, Copac, Google, Google Books, Google Scholar, WorldCat, JSTOR, the MLA International Bibliography (2014–16), ProQuest Dissertations and Theses Global, and the Yale Center for British Art. 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 in 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.

22 I am grateful to Ivana Bančević (for a Serbian dissertation on Blake), to Random Cloud (for crucial bibliographical advice about Night Thoughts), to Robert N. Essick (for much advice beyond price and for an early sight of “Blake in the Marketplace, 2016”), to Jeff Mertz (for reproductions of obscure essays), to Morton D. Paley (for recent articles about Blake), and to Paul Sternberg for most of the information about the Evans family of printmakers, as of course to my generous collaborators, Fernando Castanedo, Li-Ping Geng, and Hikari Sato.

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 *The* or his illustrations to L’Allegro, the work is identified.

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

Abbreviations

<table>
<thead>
<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</td>
<td>Blake/An Illustrated Quarterly</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>
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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

Table of Collections

<table>
<thead>
<tr>
<th>Addenda</th>
<th></th>
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<tbody>
<tr>
<td>Robert N. Essick</td>
<td>Illuminated Work: For the Sexes: The Gates of Paradise (N) pls. 7, 15, 17</td>
</tr>
<tr>
<td>Alan Parker</td>
<td>Illuminated Work: Europe pl. 1 (&quot;The Ancient of Days&quot; [D])</td>
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<tr>
<td>Victoria University</td>
<td>Illuminated Work: For the Sexes: The Gates of Paradise (N) pl. 3</td>
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</tbody>
</table>

Private Owners and Public Institutions That Have Disposed of Original Blakes

Addenda

| Anonymous | Illuminated Work: Europe pl. 1 ("The Ancient of Days" [D]) |
| Anonymous | Illuminated Work: For the Sexes: The Gates of Paradise (N) pls. 3, 7, 15, 17 |

America (1793)

A copy was offered for 12s. in Edw. Evans catalogue (July 1820), lot 382 (see 1820 [JULY] in Part IV).

Copy H

History: A. E. Evans and Son separated America (H) from Europe (D) and the Large Book of Designs (A) and offered America at £3.3.0 in their catalogues (after 19 June 1846), lot 1156 (see After 19 JUNE 1846 in Part IV), and (after 1848), lot 715 (see After 1848 in Part IV).

The Book of Thel (1789)

A copy was offered for 12s. in Edw. Evans catalogue (July 1820), lot 382 (see 1820 [JULY] in Part IV).

Copy D

History: It was offered for £3.3.0 in A. E. Evans and Son catalogue (after 1848), lot 2214* ("THE BOOK OF THIEL") (see After 1848 in Part IV).

20. The remaining plates (pls. 4-6, 8, 13-14) are presumably still available from John Windle.

Blake (1794)

A copy was offered for 12s. in Edw. Evans catalogue (July 1820), lot 382 (see 1820 [JULY] in Part IV).

Copy L

History: In 1913 Walter T. Spencer acquired posthumously printed uncolored copy L with posthumously printed uncolored America (Q), had them colored, and sold them in 1913 as originals colored by Blake. Robert N. Essick tells me he has discovered that the coloring of Europe (L) is based on Muir's facsimile of 1887. In turn, the Muir facsimile was based on "The Ancient of Days" (Europe pl. 1) copy D (owned by Muir), pls. 2, 5-6, 8 on Europe (D) (in the British Museum since 1859), pl. 4 from the "Order" of the Songs (owned by Muir), and pls. 7, 9-18 on copy A.

It would be interesting to learn whether America (Q), now in Princeton, was also colored after the Muir facsimile.

Pl. 1 ("The Ancient of Days")

Binding: Printed in blue ink (not "black," as described in 1927 and 1938) probably in 1794 on wove paper 17.5 x 23.9 cm. (platemark 16.9 x 23.2 cm.) and mounted in a window cut into a backing leaf, pen and ink framing lines on the mount, which is inscribed in pencil by an unknown hand, "From Europe, Frontispiece." Colored partially by Blake or Catherine, with implausible pink/rose tones added by another hand: "The haphazard coloring in dark rosy red on the rays of light and clouds surrounding the sun is certainly not by either Blake."21 History: It was sold with the "Order" of the Songs of Innocence and of Experience (see BB pp. 337-41, BBS pp. 103-04) until the Parke-Bernet sale of George C. Smith, Jr., 2 November 1938, lot 28 [£300 to Anon.]; acquired by A. E. Newton and offered at his posthumous sale of 16 April 1941, lot 130 [$175, apparently bought in]; given by Newton's daughter, Caroline Newton, by 1954 to W. H. Auden,24 from whom it passed through three others to an American private collector, by whom it was consigned to the dealer John Windle, who sold it for $375,000 to Alan Parker.

21. Described as "The Ancient of Days" (D) in BB pp. 109, 339 (no. 100).
The First Book of Urizen (1794)
A copy was offered for 12s. in Edw. Evans catalogue (July 1820), lot 382 (see 1820 [JULY] in Part IV).

Pl. 1

For the Sexes: The Gates of Paradise (1818?)

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermarks</th>
<th>Blake nos.</th>
<th>Leaf size in cm. (d)</th>
<th>Printing color</th>
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<tr>
<td>N</td>
<td>10</td>
<td>10</td>
<td>—</td>
<td>10.7 x 13.0 (3) Black</td>
<td></td>
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<td></td>
<td>13-15</td>
<td></td>
<td></td>
<td>11.7 x 13.8 (4)*</td>
<td></td>
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<tr>
<td></td>
<td>17</td>
<td></td>
<td></td>
<td>9.7 x 10.8 (5)*</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9.5 x 10.6 (6)*</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>9.8 x 12.0 (7)</td>
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<td>7.8 x 10.7 (8)</td>
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<td>10.3 x 12.0 (13)</td>
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<td></td>
<td>11.4 x 12.3 (14)</td>
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<td>14.5 x 22.4 (15)</td>
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<td></td>
<td></td>
<td>8.2 x 11.4 (17)*</td>
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</tbody>
</table>

a. For the owners, see the Table of Collections, Addenda, and Private Owners and Public Institutions That Have Disposed of Original Blakes, Addenda, above.
b. The plates are loose.
c. The wove paper is 0.21 to 0.25 mm. thick.
d. The asterisks indicate that the size reported in the Sotheby’s (New York) catalogue of ”a Gentleman” (the son of Kevin Vegas), 9 May 1991, lot 8 (and thence in RBS p. 78) is significantly different. The pl. 17 leaf size, given in RBS p. 78 as 8.2 x 10.4 cm., should probably be 8.2 x 11.4 cm.—see Essick, ”Blake in the Marketplace, 1991,” Blake 25.4 (spring 1992): 146.

Copies J-K
They were "probably printed c. 1827-28 by Blake's widow, Catherine, perhaps with John Linnell's assistance." 26

Copy N 27
Binding: The plates are in the final state and are very well printed in black on wove paper. "It is difficult to imagine prints of the final state better than copy N." "The whiteness of the paper indicate[s] that the leaves of copy N were cleaned at some time after the 1991 auction." 25

History: Sold at Sotheby's (New York), 9 May 1991, lot 8

25. Urizen pl. 1 (Lambeth, “1796”), probably from the Small Book of Designs (B), inscribed "This Coloured Print by W" Blake given to me by his Widow Frederick Tatham Sculptor.

9 June 1818
History: It was sold at Sotheby, Wilkinson & Hodge, 22–23 December 1896, lot 124, Blake letter to Dawson Turner, long quotation, for £2.16.0 to Booth, according to The Sale Prices of 1896, vol. 1 (London: Henry Grant, 1897) 379.

The Marriage of Heaven and Hell (1790–93)
A copy was offered for 12s. in Edw. Evans catalogue (July 1820), lot 382 (see 1820 [JULY] in Part IV).

Editions

Review
$David Fuller, BARS Review no. 46 (2015).


Milton (1804[–11])
Edition
Poetical Sketches (1783)
Edition

Small Book of Designs (1796)
Copy A
History: A. E. Evans and Son offered it for £10.10.0 in their catalogues (after 19 June 1846), lot 1158 (see After 19 June 1846 in Part IV), and (after 1848), lot 718 (see After 1848 in Part IV).

The Song of Los (1795)
A copy was offered for 12s. in Edw. Evans catalogue (July 1820), lot 382 (see 1820 [JULY] in Part IV).

Copy A
History: A. E. Evans and Son offered it for £5.5.0 in their catalogue (after 1848), lot 2214 (see After 1848 in Part IV).

Songs of Innocence and of Experience (1794)
A copy of Songs of Innocence and of Experience was probably the work described as Songs of Innocence and Songs of Experience, offered at 12s. each in Edw. Evans catalogue (July 1820), lot 382 (see 1820 [JULY] in Part IV).

Copy H
History: A. E. Evans and Son offered it for £5.5.0 in their catalogues (after 19 June 1846), lot 1155 (see After 19 June 1846 in Part IV), and (after 1848), lot 719 (see After 1848 in Part IV).

Editions


Visions of the Daughters of Albion (1793)
Copy A
History: A. E. Evans and Son offered it for £4.4.0 in their catalogues (after 1846), lot 2097 (see After 1846 in Part IV), and (after 1848), lot 714 (see After 1848 in Part IV), and sold it in February 1847 to the British Museum.

Section B: Collections and Selections


“Volume I” (e) *The Marriage of Heaven and Hell* (Edmonton, 1885)

In the copy acquired by Robert N. Essick in 2016, the statement in the “Preface” that the copy reproduced was copy A is lined through and below is written in pen and ink: “This Copy is coloured after the Original in the Fitzwilliam Museum at Cambridge [copy I] W Muir” [rather than copy A as in most copies].

“Holy Thursday” (Songs of Innocence) [Jane and Ann Taylor] CITY SCENES; | OR, | A PEEP INTO LONDON. | WITH | [Gothic] SEVENTY ILLUSTRATIONS | DESIGNED BY GILBERT,| ENGRAVED BY FOLKARD.” | — | [Quatrain] | — | LONDON; HARVEY AND DARTON, | GRAECHEURCH STREET [1845]?

The copy in Victoria University in the University of Toronto is unimaginatively colored. The print of “CHARITY CHILDREN COMING FROM ST. PAULS” (at p. 82) shows girls and beadles but no boy. It quotes, without title or author, Blake’s “Holy Thursday” on p. 82.

It is a square 12° in somewhat faded contemporary red publisher’s cloth blind stamped and gilt. Colophon: Joseph Rickerby [sic], Printer, Sherbourn Lane, King William Street, City.

*BBS* p. 157 dates it c. 1845 and lists six copies but says nothing of the designs.


Review

The Blake section is:
1. “El panfleto contra Swedenborg (De El Matrimonio del Cielo y el Infierno, 1790),” Trans. Jerónimo Ledesma. 73-76.
3. “Una canción de libertad (De El Matrimonio del Cielo y el Infierno, 1790),” Trans. Jerónimo Ledesma. 81-84.


Twelve poems from Songs of Innocence and of Experience, hand set and hand bound by the Media Theory in the Humanities Class at the University of Colorado Boulder.


The reproductions from The Marriage of Heaven and Hell and Songs of Innocence and of Experience are of the designs only; the text is in letterpress.

30. The cover reads “Songs of Innocence & Experience and The Marriage of Heaven & Hell.”
**Young, Edward, Night Thoughts (1794–96)**

History: James Bain apparently offered them to Bernard Buchanan Macgeorge for £1000.31

**Section B: Collections and Selections**


**Part III: Commercial Engravings**

**Section A: Illustrations of Individual Authors**

**Blair, Robert, The Grave (1808, 1813 …)**

A prepublication proof before all letters of pl. 5, “Death of the Strong Wicked Man,” trimmed on or just within the platemark (28.0 x 23.8 cm.), lacking some lines and with pencil indications of others, was acquired in 2016 from the dealer Nicholas Lott by Robert N. Essick.


The bookseller Joseph Johnson wrote to the Chichester printer Joseph Seagrave (12 May 1802):

Ordered J. Seagrave to print 1000 demy & 150 royal of Hayley’s Life of Cowper to be in this shop the beginning of Nov’ next. Afterwards 100 more royal were ordered.32

**Lavater, John Caspar, Essays on Physiognomy (1788–1810 [or 1817])**

The bookseller Joseph Johnson wrote to John Mayne (28 Aug. 1801): “From the list of numbers upon hand it appears that a very large proportion of the subscribers have not completed their sets” of Lavater.33

**Malkin, Benjamin Heath, A Father’s Memoirs of His Child (1806)**

A copy inscribed in pen and ink on the half-title “M. & L. Ellis- | From A. T. Malkin” (the author’s third son, Arthur Thomas Malkin [1803–88]), uncut, in original boards, with two impressions of Blake’s frontispiece, was offered online by Vashon Island Books (Nov. 2016) [sold for $1000 to John Windle for Robert N. Essick]. One of the impressions of Blake’s print is inscribed on the copperplate “Page”; later “Page” was burnished off.

**Rees, Abraham, The Cyclopaedia (1820)44**


**Shakespeare, William, Boydell’s Graphic Illustrations of … Shakespear (1803)**

**New Location: Stanford.**

**Shakespeare, William, Dramatic Works (1802)**

A set in the “18 original parts of text” was vainly offered in Dominic Winter’s auction of 15 June 2016, lot 349 (see 2016 15 JUNE in Part IV). I have no other record of a set in the original parts.

**Stedman, John Gabriel, Narrative, of a Five Years’ Expedition (1796, 1806, 1813)**

The bookseller Joseph Johnson wrote to Adriana Stedman (25 Oct. 1799), the widow of J. G. Stedman:

The edition of the Colonel’s book being nearly sold I think there is a prospect of another smaller edition going off at a cheaper price, & if it meet with your approbation & theirs [the executors’] I will print one at my own risque & expense, & share with you whatever profit may arise from it.35

A colored set of the 1806 edition was offered online by Pennymead Books, Nov. 2016 (£15,120).

A colored set of the 1813 edition was offered by Eureka Books on eBay in Jan. ($9374.95), Feb. (same price), March ($12,499.95), and April 2016 (same price), and in Eureka Books’ online catalogue in Nov. 2016 ($10,000).

**Wit’s Magazine (1784)**

A handsomely colored version of “May-Day in London” is in the Yale Center for British Art (B1977.14.17946).

31. “I remember Mr Macgeorge telling me that he had been offered at £1000 the set of 537 watercolours” for Night Thoughts (Anon. [“Our Art Correspondent”], “An Art and Book Collector,” Glasgow Herald 4 Feb. 1924, an appendix to the obituary of Macgeorge [p. 11]).

32. The Joseph Johnson Letterbook 83 (see Johnson in Division II).

33. The Joseph Johnson Letterbook 77-78 (see Johnson in Division II).

34. Issued in parts Jan. 1802–Aug. 1820.

35. The Joseph Johnson Letterbook 64 (see Johnson in Division II).
Young, Edward, *Night Thoughts* (1797)
See 2016 30 November in Part IV.

Separate Prints

“Moore & Co’s Advertisement” ([1797–98])
A second copy of the Moore & Co. print was discovered in 2016; the previously known one is in the British Museum Department of Prints and Drawings.

The inscription between the columns and the Latin quotation from Martial below the design were probably executed by an anonymous writing engraver; the references to the “Loom[s]” and “Frame” and the signature (“Blake. d. & sc.”) immediately below the design were scratched in drypoint by Blake. … Probably the same [state] as the only previously recorded impression, British Museum registration no. 1868.0711.439. … The drypoint inscriptions are more clearly printed in this impression than in the British Museum example. Discovered early 2016 by Jolyon Hudson of Marlborough Rare Books, London, in a pile of miscellaneous prints; earlier history unknown. Essick collection.

Part IV: Catalogues and Bibliographies

Section A: Individual Catalogues

1820 [July]

**CATALOGUE OF A COLLECTION OF BOOKS; CHIEFLY BOOKS OF PRINTS, AND WORKS RELATIVE TO THE ARTS: COMPRISING SOME OF THE BEST WORKS ON**

**Anatomy & Medicine; Agriculture, Botany, & Natural History; Architecture; Coins, Gems, & Medals; Costume & Heraldry; FINE ARTS; Mathematics, Mechanicks, and Philosophy; British and Foreign Topography and Antiquities; Voyages, Travels, and MISCELLANEOUS LITERATURE.** To which is prefixed, A List of Portraits, Views, and Miscellaneous Prints. | NOW ON SALE | By Edw. Evans, Book and Print Seller, | 1, GREAT QUEEN STREET, LINCOLN’S INN FIELDS, | Corner of LITTLE QUEEN STREET, HOLBORN, | Price 1s. 6d. | — | 1820."

 Folio.

381 “Blake’s (Wm.) Illustrations of Young’s Night Thoughts, bds. I. 1s. ………… 1797”


37. The introduction is dated “July 1, 1820.”

Blake probably lived at 31 Great Queen Street with his master, James Basire, in 1772–79.

38. Probably a copy of *Songs of Innocence and of Experience* rather than separate copies of *Songs of Innocence* and *Songs of Experience*.

39. The works here are dated 1789–95. No copy corresponds plausibly with the Blakes in this sale.
1828 January

No. 1. Jan. 1828. [Price 6d. | A CATALOGUE | OF | A COLLECTION OF BOOKS, BOOKS OF PRINTS, | SETS OF PLATES, FINE PRINTS, &c. | ON SALE | BY E. V. EVANS, | No 1, GREAT QUEEN STREET, LINCOLN'S INN FIELDS <No separate title page> <Bodleian (2593 d. 110)>]

There are no lot numbers.

"Blake (Wm.) Illustrations of the Book of Job, on 21 plates, invented and engraved by this celebrated Artist, fol. 2l. 12s. 6d. 1826" (p. 2).

1832 29 March–6 April

CATALOGUE | OF THE | SPLENDID, CURIOUS, AND VALUABLE LIBRARY, | OF THE LATE | PHILIP HURD, ESQ. | INCLUDING | … | WHICH WILL BE | SOLD BY AUCTION, | BY MR. [R. H.] EVANS, | AT HIS HOUSE, No. 93, PALL-MALL | On Thursday, March 29, and Seven following Days (Sunday excepted.) | 1832. <Bodleian> Quarto.

1189 "Blair’s Grave, A Poem, plates by Blake, blue morocco, with silk linings, marble joints and gilt leaves, - 1808"

1833


384 "Blake (W.) Illustrations of Job, fol. slightly stained, 30s. 1826"

421 “Blake (Wm.) Illustrations of Young’s Night Thoughts, 4to. bds. 30s. - - - - - 1797"

40. The latest date on a work offered for sale is 1833 (no. 1390); no. 268 is misprinted “1850” for 1825. An addendum to Gentleman’s Magazine 103, part 1, no. 2 (ns 26) (Feb. 1833): 10, announces: “This day is published” Edward Evans’s catalogue with works from an “eminent Divine” and a “distinguished Artist.”

Blake lots in the Evans catalogue of 1820 [July]. Copy from the University of Minnesota (017.3 Ev15). Image from Google Books.
422 “—— an additional plate to Young by this eminent genius, hitherto unpublished, engraved by Perry, 4to. 1s.”
423 “—— Illustrations to Blair’s Grave, engraved by Schiavonetti, 4to. bds. 30s. - - - 1808”

After June 1836⁹⁹

CATALOGUE | OF A | COLLECTION OF BOOKS | ON THE | [Gothic:] Fine Arts, Splendid Galleries, Bible Illustrations, | [Gothic:] Natural History, Anatomy. | WORKS ON COINS, HERALDRY, CALLIGRAPHY &c. | ON SALE BY | A. E. EVANS, | No. 1, GREAT QUEEN STREET, LINCOLN’S-INN FIELDS. | No separate title page | <Bodleian (2593 d. 110)>

97 “Blake (Wm.) Illustrations of Young’s Night Thoughts, 4to. boards, 30s. 1797”
98 “—— Ditto, red mor. gilt leaves, 2l.2s. 1797”
99 “—— an additional plate to Young, by this Eminent Genius, hitherto unpublished, engraved by Perry, 4to. 1s.²”
100 “—— Illustrations to Blair’s Grave, engraved by Schiavonetti, 4to. boards, 30s. 1808”
101 “—— Ditto, half bound, neat, 1l. 14s. 1808”
102 “—— Illustrations to the Book of Job, 21 plates, 4to. stitched, 30s. Lond. 1826”
339 Fuseli, Lectures (1801), 12s.

After 1839⁹⁹

* The remaining portion of this Catalogue will be ready | on the 1st of March ... | — | CATALOGUE OF BOOKS | ON SALE BY | A. E. EVANS & SON, | [Gothic:] Book and Print Sellers, | GREAT QUEEN STREET, LINCOLN’S-INN FIELDS. | No separate title page | <Bodleian (2593 d. 110)>

28 “Blake’s Illustrations to the Book of Job, 21 plates, large paper, India proofs, folio, boards, 2l. 15s. Lond. 1826”
29 “—— Illustrations to Young’s Night Thoughts, fine impressions, royal 4to, half calf, very neat, fine copy, 2l. 2s. Lond. 1797”
30 “—— Illustrations to Dante’s Inferno, 7 plates, ob-long folio, boards, 35s.”

1840 27-28 February

CATALOGUE | OF A | COLLECTION OF BOOKS | IN HISTORY, BELLES LETTRES AND EVERY | DEPARTMENT OF LITERATURE, | INCLUDING ... | WHICH WILL BE | SOLD BY AUCTION | BY MR. [R. H.] EVANS,

| AT HIS HOUSE, NO. 93, PALL-MALL | ON THURSDAY, | FEBRUARY 27, AND FOLLOWING DAY. | 1840. | <Bodleian>
| 651 “Young’s Night Thoughts, cuts by Blake, - 1797”

After 1843⁶⁶

CATALOGUE | OF A | COLLECTION OF BOOKS, | AND BOOKS OF PRINTS. | COMPRISING | [Gothic:] Numerous Works in the following Classes: | THE FINE ARTS, | ARCHITECTURE, | PAINTING, ENGRAVING, AND SCULPTURE, | Bible Illustrations, | COINS, GEMS, AND MEDALS, | COSTUMES AND HERALDRY. | SPLENDID GALLERIES OF ART; | [Gothic:] Collections of Portraits, | ILLUSTRATIONS OF ANCIENT AND MODERN LITERATURE, | NATURAL HISTORY AND ANATOMY, | ENGLISH TOPOGRAPHY, | ARRANGED IN COUNTIES, | ANTIQUITIES, | VOYAGES AND TRAVELS, | MISCELLANEOUS LITERATURE. | — | NOW ON SALE BY | A. E. EVANS & SON, | BOOK AND PRINT SELLERS, | No. 1, GREAT QUEEN STREET, LINCOLN’S-INN FIELDS. | — | Price One Shilling (allowed in purchases). | <Bodleian (2593 d. 110)>

90 “Blake’s Illustrations to Blair’s Grave, portrait and 12 fine plates, 4to, boards, uncut, 1l. 11s. 6d. Lond. 1808”
91 “—— Another copy, elegantly bound in red morocco, extra, gilt leaves, 2l. 12s. 6d. Ibid.”
92 “—— Illustrations to Dante’s Inferno, 7 plates, ob-long folio, boards, 35s.”
93 “—— Engraved by him, but not published till some time after his death.”
1879 George Cumberland, Thoughts on Outline (1796), boards, 6s.
3474 “Blake’s Illustrations to the Book of Job, 21 plates, folio, stitched, 35s. Lond. 1826”

After 1844⁶⁶

Part III.] CATALOGUE | OF A COLLECTION OF | BOOKS, BOOKS OF PRINTS, | AND WORKS IN GENERAL LITERATURE, | On Sale at Very Moderate Prices. | — | A. E. EVANS & SON, | No. 1, GREAT QUEEN STREET, LINCOLN’S-INN FIELDS, LONDON | <Bodleian (2593 d. 110)>

For the Blake lots, see Part IV in Blake (2010), the catalogue there dated 1845.

41. Bürger, Leonora (1796) has a frontispiece “from Young,” designed by Blake and engraved by Perry.
42. The running head is “June,” and the latest date on a work offered for sale is 1836 (no. 323).
43. See note 41, above.
44. The latest date on a work offered for sale is 1839 (no. 107).
45. The latest date on a work offered for sale is 1843 (nos. 777, 2196).
46. The latest date on a work offered for sale is 1844 (no. 848).
Vol. 51, no. 1 (summer 2017)  

Blake/An Illustrated Quarterly
715 “—— America [H], a Prophecy, uncoloured, folio, £3 3s Lambeth, 1793”
716 “—— The card plate of Mr. Cumberland, 5s W. Blake inv. et. sc. At. 70, 1827”
717 “BLAKE’s (Wm.) A series of Eight Designs,” the subjects of which are not explained; highly coloured and extremely rare, 4to £5 5s
718 “—— Another series, of a much smaller size, but coloured and finished with equal care, the subjects of which (23 in number) are also without explanation, 4to, £10 10s ibid.”
719 “—— Songs of Experience [H]: viz., Introduction [pl. 30]; the Human Abstract [pl. 47]; the Clod and the Pebble [pl. 32]; Earth’s Answer [pl. 31]; Nurse’s Song [pl. 38]; a Little Girl Lost [pl. 51]; the Tyger [pl. 42]; my Pretty Rose Tree; the Sun Flower; the Lily [pl. 43]; the Angel [pl. 41]; a Little boy Lost [pl. 50]; London [pl. 46]; the Chimney Sweeper [pl. 37]; a Poison Tree [pl. 49]; Holy Thursday [pl. 33]; the Fly [pl. 40]; coloured, 12mo stitched, £5 5s”57

The productions of this extraordinary Artist are excessively rare; the Poems, Songs of Experience, and America, were his own composition, and the Designs were etched by a process known only to himself and Mrs. Blake, and which has never been made public; he printed and coloured them with his own hand, and the colouring of many is of the most brilliant description. A very good account of Blake and his Works is to be found in Cunningham’s Lives of the British Painters, published in the Family Library.”

1000 “FLAXMAN’s compositions from the days and works of Hesiod, 37 beautiful outlines engraved by Blake, oblong folio boards, £1 1s Lond. 1817”

2214 “BLAKE (W.) THE SONG OF LOS [A]: a poem, composed and illustrated by this extraordinary artist, on 8 leaves, a very highly coloured set: of extreme rarity; 4to uncut, £5 5s Lambeth, 1795”

2214* “—— THE BOOK OF THIEL [D]: a poem, composed and illustrated by this artist, on 8 leaves, coloured, 4to uncut, extremely rare, £3 3s 1789”

N.d.55

GENERAL CATALOGUE OF BOOKS | AND | BOOKS OF PRINTS, | ON SALE BY | A. E. EVANS & SON, | No. 1, GREAT QUEEN STREET, LINCOLN’S INN FIELDS. <No separate title page> (Bodleian (2593 d. 110)>

38 “Blake’s (Wm.) Illustrations of the Book of Job, 21 plates, folio stitched, 1l. 11s. 6d. Lond. 1826”
39 “—— Illustrations to Blair’s Grave, engraved by Schiavonetti, fine impressions, 4to, calf, 1l. 11s. 6d. Lond. 1808”
40 “—— Another copy, elegantly bound in red morocco, extra, gilt leaves, 2l. 12s. 6d. Lond. 1808”

1852

PART V. Price 1s. | CATALOGUE | OF A | VALUABLE AND EXTENSIVE COLLECTION OF | ENGRAVINGS AND ETCHINGS, | THE PRODUCTION OF EVERY SCHOOL AND COUNTRY, | [Gothic] Ancient and Modern; | ON SALE BY | A. E. EVANS AND SON, | 1, GREAT QUEEN STREET, LINCOLN’S INN FIELDS, LONDON. | <Bodleian (2593 d. 110) | Getty Research Institute>

Begins with 2261.

2362 “The Canterbury Pilgrims; oblong sheet, fine impression and very scarce, £2 2s. W. Blake.”

1857

THE FINE ART CIRCULAR | AND | PRINT COLLECTOR’S MANUAL. | = | CATALOGUE | OF NEARLY | SIX THOUSAND | ETCHINGS AND ENGRAVINGS | BY | [Gothic] Artists of every School and Period, | COMPRISING THE | BEST EXAMPLES OF EVERY EMINENT ENGRAVER, | FROM THE EARLIEST PERIOD TO THE PRESENT TIME, | WITH the size and Price of each Print, and references to the Works of those authors who have made the art of engraving their study. | — | NOW ON SALE BY | A. E. EVANS & SONS, 403, STRAND, | LONDON. — | WITH AN APPENDIX. | CONSISTING OF A CATALOGUE RAISONNÉ | OF NEARLY 400 PRINTS | UNKNOWN TO BARTSCH. | <Getty Research Institute; there are copies in the Bodleian Library and the Victoria and Albert Museum.>

648 “The Canterbury Pilgrims; oblong sheet, fine impression and very scarce, £2 2s. W. Blake.”

After 1858


55. A Large Book of Designs (A).
57. See note 49, above.
58. The firm was known as A. E. Evans, Great Queen Street (after June 1836 catalogue); as A. E. Evans and Son, Great Queen Street (after 1839—after 1848); as A. E. Evans and Sons (plural), 403 Strand (1857); and as E. and A. Evans, 403 Strand (after 1858 catalogue).
59. The date is very uncertain. It must be before 1857, when A. E. Evans and Sons (plural) were at 403 Strand. I found no date for copies sold. The Bodleian copy has a manuscript note at the top, “pre-1853.”
60. The latest date on the works offered for sale is 1858 (nos. 2058, 2474, 2768).
There is no separate title page, and the lots are set out in double columns per page.

276  “BLAKE (Wm.) Illustrated edition of Young's Night Thoughts; folio, full bound in morocco, £2 2s Lond. 1797”

277  “—— Ditto, half bound calf, £2 2s 6d lb.”

278  “BLAKE’s Illustrations of Blair's Grave, with the poem, portrait of the artist, and fine plates by Schiavonetti, 4to, bds, uncut, 18s Lond. 1808”

279  “—— Ditto, 4to half bound 25s lb.”

2009 2 APRIL–28 JUNE


*Steve Shapiro, “William Blake’s Celestial Visions and Promethean Lives,” Art Tätler (“It is curious how low-key the reception to the show has been”).

2014 4 DECEMBER–2015 1 MARCH


*Susan Matthews (see Blake 50.1 in Part VI).

2016 [February]


2. Job (1874 reissue), $47,500.
3. George Cumberland’s card, $20,000.
4. “Chaucers Canterbury Pilgrims” (after 1881), $12,500.
5. Dante pl. 4, $12,500.
6. Varley, A Treatise of Zodiacal Physiogonomy (1828), original boards (“covers re-attached”), inscribed “M.A. Shee Esq. with the author’s best respects,” $10,950 [sold to Robert N. Essick].
Shakespeare, *Dramatic Works* (1802), 9 vols. in “18 original parts of text, … untrimmed, original plain turquoise blue boards, with original printed label to upper cover of each volume,” the prints “all loose (presumably as issued) … loosely contained in original calf-backed boards, worn.” Estimate £2000-£3000 [not sold].

2016 [June]


1 Dante (“1838 or ca. 1892”) pl. 4, india paper mounted on wove paper, $12,500.

2016 10-18 September


St. Matthew <Butlin #396>, tempera (1799), €840,000.50

2016 16 September–2017 3 September

Tracey Emin and William Blake in Focus. Tate Liverpool. About links between the two artists.

Review


2016 6 October


349 Blake, Visionary *Head of a Girl* <Butlin #692 80, pencil>. Estimate £5000-£8000 [sold for £15,312.50 to an anonymous telephone bidder].

350 Blake, Visionary *Standing King Holding a Sceptre, a Fortified Town Behind* <Butlin #692 74, pencil, with color notes>. Estimate £5000-£8000 [sold for £8330 to an anonymous telephone bidder].

2016 [14] October


[1] The Virgin *Hushing the Young John the Baptist* (1799), <Butlin #406>, tempera, “P.O.R.” (price on request) [sold to Alan Parker].


62. The work was acquired in March 2017 by the Cleveland Museum of Art.
George Cumberland, calling card, $20,000.

"Chaucers Canterbury Pilgrims," fifth state (after March 1881), "SOLD."


Illustrations to Dante's Inferno (1838), $350,000.

"Adam and the Beasts," frontispiece to Hayley, Designs to a Series of Ballads (1802), $49,500.


Hogarth, "Beggar's Opera," “third and best state” (c. 1795), $3500.

Trianon Press Blake facsimiles, including "over 2,500 facsimile plates," no price>. Reviews, notices, etc.


2016 3 November–1 December

*Burning Bright: The G. E. Bentley Blake Collection Today: An Exhibition of Recent Additions to the Collection. E. J. Pratt Library [Victoria University in the University of Toronto].

Exhibition of Songs of Innocence and of Experience (i), pls. 1, 8, 22-23, 25; Songs of Innocence pl. 23, color printed, trimmed to the design; Songs of Innocence (Y), pl. 8, colored; Songs of Innocence (W), pls. 3, 11, 26; Songs of Innocence, pls. 16-17; drawing from the Blake-Varley sketchbook; For the Sexes: The Gates of Paradise (N), pl. 3; Stedman, Narrative (1796), colored; Stedman, Narrative, proof of title-page vignette; Carfax Conduit print (1787?); Wit's Magazine (1784–85); plus Blakeana (1809–2014) from Australia, Canada, Czechoslovakia, England, France, Hong Kong, Japan, Russia, Turkey, and the United States.

2016 30 November


Young, Night Thoughts (1797), lacking the "Explanation" leaf, "title [page] printed on laid paper watermarked with a fleur-de-lys" rather than the usual wove paper, leaves 32.7 x 42.4 cm. "with deckle edges," the Herschel V. Jones copy sold from the Doheny Library, Christie's (New York), 21 Feb. 1989, lot 1707, for $4950. Estimate £3000-£5000 [sold for £3750].

2016 9-14 December

$Fitzwilliam Museum. Exhibition of Blake's watercolors for Paradise Lost and Paradise Regained.

2016 December

$*Bauman Rare Books. Online catalogue. Wit Tyler [counterproof], $42,500.63

Section B: Collections and Selections


The document was updated in winter 2016 (1064 pp.).

Part VI: Criticism, Biography, and Scholarly Studies


A talk by Geoffrey Ashe on 18 April 2015 "at the Shrine of Our Lady of Glastonbury."


“Gnostic Saint William Blake’s epic work of mythology, The Book of Urizen, is set to music and performed by Tom Blunt and Joshua Martin, Monday, October 10.”


Roger Easson earned a BA from Kansas State University when he was nineteen, a PhD from the University of Tulsa when he was twenty-four, married Kay Parkhurst the day after he received his PhD, worked extensively on William Blake, published a seven-volume fantasy novel entitled Song of the Storm Rider, and died of cancer.


A collection of short stories on visionaries’ dreams. Blake's purported dream before writing ”The Tyger” serves as title for the volume.


“[These two perspectives [the limitations of the printed book versus the online obscuring of the material conditions of production] can be perfectly understood in the work of the English Poet William Blake, a multimedia author avant la lettre.”


The unnecessary letter is the “s’ ( f ),” which is “uniformly suppressed in all typeset editions of his works since 1800.”


Blake was well paid but largely ignored by Macklin.


Reviews


Sibylle Erle, University of Toronto Quarterly 85.3 (Aug. 2016): 404-06 (Letters in Canada) (“Because of the undisputed reputation of his works as indispensable books of reference they are kept within easy reach in every Blake scholar's library”).

Mark Crosby (see Blake 50.2, below).

Blake/An Illustrated Quarterly

For the inclusion of back issues of the journal in the William Blake Archive in 2016, see William Blake Archive in Part I, Section B.
Robert W. Rix. "All Religions are One: A Note on Sources." 14 pars. ("The most important influence is ... Swedenborg.")

Reviews
James Rovira. Elizabeth B. Bentley, ed., George Cumberland, The Emigrants or A Trip to the Ohio, a Theatrical Farce (1817). 3 pars. ("A valuable contribution to any university")

Alexander S. Gourlay. William L. Pressly, James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art. 9 pars. ("In terms of intellectual content, editorial polish, and quantity and quality of visual matter, this is the most impressive scholarly art book I have seen in some time.")

Whitney Anne Trettien. Roger Whitson and Jason Whittaker, William Blake and the Digital Humanities: Collaboration, Participation, and Social Media. 10 pars. (Among considerations of "fandom" and "folksonomic engagement," Whitson and Whittaker envision "a ground-up retooling of 'criticism' as such," "students of Blake will find much to admire.")

Discussion
Martin Butlin. "The History of William Blake's Job Prints." 4 pars. (In the "Rosenbloom" set of Job prints, only pls. 17 [i.e., BB pl. 18] and 20 [BB pl. 21] "are printed on laid rather than woven paper.")

Blake/An Illustrated Quarterly
Volume 50, number 1 (summer 2016)

Article

Reviews
Stephen R. Millar. Kate Horgan, The Politics of Songs in Eighteenth-Century Britain, 1723–1795. 6 pars. ("Students of Blake will perhaps be disappointed by his absence.")

R. Paul Yoder. Andrew M. Cooper, William Blake and the Productions of Time. 10 pars. ("Brilliant and far reaching, but also dense and complex"; "I like this book a lot.")

Tilar J. Mazzeo. Helen P. Bruder and Tristanne Connolly, eds., Queer Blake. 10 pars. (Some chapters are "excellent" and some are "compelling," but "I was often not persuaded.")


Blake/An Illustrated Quarterly
Volume 50, number 2 (fall 2016)

Article
Sheila A. Spector. "Frye's Mistratet of the Archetype." 34 pars. ("Frye's writing about Blake is not criticism, but fiction, defined broadly as a narrative drawn from imagination, as opposed to history or fact. ... In the process of exploiting the poet for his own purposes, Frye not only distorted Blake, but also ... spawned generations of critics who have accepted Frye's pronouncements at face value" [pars. 31, 34].)

Reviews
Jennifer Davis Michael. Jennifer G. Jesse, William Blake's Religious Vision: There's a Methodism in His Madness. 8 pars. ("An interesting and provocative book that could have used more careful editing. ... Jesse has opened up important and unexpected areas of inquiry that are likely to yield a greater understanding of Blake's polyphonic work in a heterogeneous religious milieu.")

Andrew Lincoln. Michael Farrell, Blake and the Methodists. 11 pars. ("A detailed and very informative comparison of Blake and John Wesley," but "Farrell is sometimes inclined to press the case for similarity harder than he needs to, and in ways that can blur the very real differences between Blake and Wesley.")

Mark Crosby. G. E. Bentley, Jr., William Blake in the Desolate Market. 7 pars. (The book is "concise and accessible," but "there seems little new here," and "the lack of transparency is particularly worrying.")

Discussion
Robert N. Essick and Jenijoy La Belle. "A Sketch by Robert Blake Revealed." 8 pars. (A very detailed description of a very slight sketch.)


Discussion
**D**


*Jon Saklofske.* “Catherine Blake Was an Insect? A Response to Ashley Reed.” 39-40.

*Roger Whitson.* “Conjruring Catherine Blake’s Material Ghost: A Response to Ashley Reed.” 41-43.


*Ashley Reed.* “Challenging the Digital Humanities: A Response to Jon Saklofske.” 64-65.


*Roger Whitson.* “There Is No William Blake: @autoblake’s Algorithmic Condition.” 69-87.


*Jon Saklofske.* “Coming to Terms with Algorithmic Demystification: A Response to Roger Whitson.” 91-93.


**E**


F


Reviews

Andrew Lincoln (see Blake 50.2, above).

§Mark Crosby, BARS Review no. 48 (2016) (with another).


Frye, Northrop See Beharrell, above.


G


The essay, based on Blake’s religious thoughts and life experiences, tries to interpret the relationship between various images in Blake’s “A Dream,” thus exposing Blake’s profound understanding of love.


A commentary on the deceptively simple words employed by Blake, pointing out that the simple dialogue with the lamb contains Blake’s devout religious thoughts and the
repetitive structure of “The Lamb” embodies the complicated usage of personal reference and person shifts [such as “I” and “thou”].


H


In part about his career as a Blake scholar.


About what “we” did about 1968: “My Blake, the radical visionary poet of the 1960s, seems almost old-fashioned now.” “This is an edited version of The Greatness of William Blake by Richard Holmes, which originally appeared in The New York Review of Books” [3 Dec. 2015].


The subject is further developed in the following entry.


The best poems in Songs of Innocence and of Experience are in deceptively concise and simple language.


Fantasy fiction with elements from Blake.

I


Utilizing M. H. Abrams’s theory of “the correspondent breeze,” Jin compares the nature and employment of metaphors in Chuang Tzu’s “A Happy Excursion” and William Blake’s “Spring,” though Chuang Tzu was more than two thousand years older than William Blake.
Blake/An Illustrated Quarterly

Vol. 51, no. 1 (summer 2017)


“...In a ruling in Connecticut probate court [on 25 October], a judge awarded the bulk of the disputed book collection to the Sendak estate, not to the [Rosenbach] museum.” Of the 340 disputed books, the judge awarded “88 to the Rosenbach and 252 to the estate and foundation.”

Sendak owned The First Book of Urizen pls. 18-19, 28, 35, Songs of Innocence (J), Songs of Innocence and of Experience (H), a sketch for Virgil (1821) <Butlin #769 19>, Hayley, Ballads (1805), with the prints colored, Hayley, Little Tom the Sailor (1800), colored, and Virgil (1821), cuts 2-5, proofs before the blocks were cut up.

The Christie’s sale of Maurice Sendak on 21 January 2015 had been stopped because of the lawsuit over ownership.


From the publisher's site: "Blake is a fictionalized account of the visionary poet's incarceration in a 19th-century London asylum.”


In

We are led to Believe a Lie

When we see not Thro the Eye

the second line should read "When we see With not Thro the Eye," “as Bentley notes,” though Bentley does not note that the deletion of “With” is probably not by Blake.


About repetitions of pictorial ideas.


A comment on Blake’s rebelliousness, arguing that Blake has created “prophetic poetry” that imitates the Bible. Blake purposefully employs traditional Christian symbols to achieve irony in his works.


A commentary on the Hebrew words that William Blake adds to the *Laocoön*, arguing that these words not only convey Blake’s view of history but also his metaphor of “corruption-salvation,” thus disclosing Blake’s religious view of graphic prints and artistic view.


A notice about a walk on 15 August.


The rumour that Trump had a Blake quote in his suite was cited by Leo Damrosch.


About Stonehenge.


“Hill’s poem ‘Holy Thursday’ … is clearly based on William Blake’s poem of the same name.”


Blake’s “references to … Aristotle … [are] pejorative.”


Especially about erotic and astronomical contexts.


“Blake’s geometric vision would appear to be engaged in a fairly complex … demonstration of conic sections” (225).

N


“She enlists William Blake, William Wordsworth, John Keats, and others to redefine utopianism as a positive investment in limitations.”

Newlin, Margaret E. See Rudd, below.

O


P

*Peat, Ray. “William Blake as Biological Visionary.” thehumandivinedotorg 26 June [2016] [by “churchofblake”].


§Mark Crosby, BARS Review no. 48 (2016) (with another).


The illustrations include a reproduction of the letter plainly dated “August 23, 1799,” which she dates “August 23, 1777” [when Blake was nineteen].


Mark A. Sherman (see Blake 50.3, above).

R


Examines Vala, Milton, and Jerusalem through Rahab.


S


Reviews


65. The title should be Bulletin of Japan Comparative Literature Association.
Schock, Peter A. 
See Revolución y literatura en el siglo diecinueve: Fuentes, documentos, textos críticos in Part I, Section B.


Viscomi, Joseph
See Revolución y literatura en el siglo diecinueve: Fuentes, documentos, textos críticos in Part I, Section B.


T

66. Metropolitan is a journal published by the Department of English, Tokyo Metropolitan University, and no. 58 is a special issue devoted to the works of Koji Tiski (d. 2014) of Tokyo Metropolitan University.


The essay attempts to show that the study of “Holy Thursday” from *Songs of Innocence* from either one of the two methods of unreliability—the rhetorical method and cognitive method—tends to be one-sided. Therefore, instead of isolating one method from the other, a justifiable evaluation of literary works should combine the two methods.


The essay focuses on verbs and adjectives in Blake’s “The Lamb.”


The Chinese poet Chen Meng-Jia’s poetry was greatly influenced by Blake in (1) his naive poetic style, (2) thought-provoking images, and (3) mysterious religious elements.


“I simply hope to suggest a means of approaching his art” (7).


Whitney Anne Trettien (see *Blake* 49.4, above).


Using eleven aspects of poetry in Blake’s “The Tyger,” Xiao attempts to construct a new mode for teaching English poetry and to foster students’ aesthetic taste to understand poetry better.


*Yamaguchi, Mayumi. “William Blake Saku ‘Leviathan wo Michibiku Nelson no Reiteki Sugata’ to ‘Behemoth wo


The essay, focusing on language usage and symbolic images, offers a better understanding of the connotations of Blake's poetry.


The calligraphy of every word echoes the symbols and connotations of the poem.


By focusing on the Chinese translations of "The Tyger" by Zhi-Lin Bian, Zhi-Mo Xu, and Mo-Ruo Guo, this essay shows how Bian’s version differs from those of the other two translators, thus manifesting Bian's unique conception of poetry translation.

Z


A stable pattern, which accords with the psychological structure of human visual perception, and repetition are the fundamental characteristics of Blake's painting.

Zhang, Yan. "Lun Bu Lai Ke Shi Hua He Ti Yi Shu Ji Qi Yu Xi Fang 'Shi Ru Hua' Chuan Tong de Guan Xi [Blake's Composite Art and Its Relations to Western Tradition of 'Ut pictura poesis']" Wai Guo Wen Xue [Foreign Literature] no. 6 (2016): 36-45. In Chinese.

Zhang argues that Blake's composite art follows the "Ut pictura poesis" tradition and that this composite art shows a much more active and complicated relationship between poetry and painting than traditional practice, revealing the discrepancy and contradiction in the poetry-painting unity.


Blake's poems describe the initial innocence and experienced worldliness of human beings, a balance between sensitivity and rationality.


Though the contents of Blake's "London" and Wordsworth's "Composed upon Westminster Bridge" are different, they both embody people's yearning for better life—a life without oppression, pollution [sic], or polarization.


Division II: Blake's Circle*

Cromek, Robert Hartley (1770–1812)
Engraver, entrepreneur, Blake's bête noir

Mark Crosby, BARS Bulletin & Review no. 42 (2013): 30-31 ("an important biography").

67. I do not record sales of their works, which are very extensively reported in Essick, "Blake in the Marketplace, 2016." Blake 50.4 (spring 2017), seen in prepublication draft. Of particular significance for Blake are Profile of a Woman, Eyes Turned Upward, attributed to John Linnell, perhaps portraying Catherine Blake (see Essick's illus. 8); George Richmond, A Recollection of William Blake (Essick's illus. 10); and "thirteen pen and ink drawings attributed to Stothard of characters from Chaucer's Canterbury Tales" (see Essick's section on Stothard).
Flaxman, John (1755–1826)  
Sculptor, friend of Blake

An “autograph letter signed by William Hayley [n.d. given], to John Flaxman, describing his new library in detail and requesting twelve busts” was offered but not sold with an extra-illustrated copy of J. T. Herbert Baily, Emma, Lady Hamilton: A Biographical Essay with a Catalogue of Her Published Portraits (1905) at Sotheby’s, London, 13 December 2016, lot 31. Instead, Blake was commissioned to make eighteen Heads of the Poets and did so in 1800–03.

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


Johnson, Joseph (1738–1809)  
Bookseller, patron of Blake


The volume includes letters to Adriana Stedman (25 Oct. 1799) about a new edition of her late husband, J. G. Stedman’s, Surinam (p. 64); to John Mayne (28 Aug. 1801) about incomplete sets of Lavater’s Physiognomy (pp. 77-78); to Joseph Seagrave (12 May 1802) ordering print runs of Hayley’s Life (p. 83); and to James Edwards (13 Oct. 1804) about “rendering an essential service to a deserving Man and old friend” (unnamed) (pp. 107-08).”

Review

Macklin, Thomas (d. 1800)  
Picture publisher

G. E. Bentley, Jr. Thomas Macklin (1752–1800), Picture-Publisher and Patron, Creator of the Macklin Bible (1791–1800). Foreword by Mark Crosby. Lewiston, NY: Ed-

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

Edition


68. Johnson’s letter to Hayley about Blake of 4 Jan. 1802 is said to be “unpublished” (83), but it is given in BR(2) 116-17.