

William Blake and His Circle:
A Checklist of Publications and
Discoveries in 2016

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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.

Table of Contents:

Introductory Essay

Symbols

Abbreviations

Division I: William Blake

Part I: Blake's Writings

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

Section B: Collections and Selections
Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Section B: Collections and Selections

Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

Part IV: Catalogues and Bibliographies

Section A: Individual Catalogues

Section B: Collections and Selections

Part VI: Criticism, Biography, and Scholarly Studies

Division II: Blake's Circle

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 1908.¹

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-gray² 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. *Theil* (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.³ Probably this sewing work was done by Mrs. Blake.

- 6 Most copies of Blake's writings still exhibit stabholes.⁴ 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).⁵ Probably the sheets of *Poetical Sketches* came to the Blakes "unbound, unstabbed, untrimmed, uncut, unfolded," as copy R still survives,⁶ 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.⁷ About the time Blake's financial distress led him to sell his print collection to Colnaghi,⁸ 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*⁹ 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 5s. each. If so, this was a sacrifice price for Blake. In his letter of 9

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).

6. See *BB* p. 352.

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."

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).¹¹ 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).
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.

17 Two of the more surprising new publications cited here are *Bambini di Satana* (see Dimitri in Division I, Part VI) and *thehumandivinedotorg* (see Peat in Division I, Part VI).

18 A number of previously unrecorded prints by the writing engraver William Stadden Blake have been discovered.¹² 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 25.th Ins.^t at 7: o'clock to meet | the S.^t Olaves Volunteers] | [On a curtain over a lion, sword, drum, and shield, with a cannon and cannonballs to the right, and on a banner] S^T OLAVES 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.^t Hon.^{ble} M.^r Pelham, ... R.^t Hon.^{ble} M.^r Flood, ... Ynyr Burges Esq.^r Treasurer, | And the Governors of the Benevolent Society of | S.^t 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.^r Edw.^d Leslie J. Woodmason, Esq.^r W.^m Gregory, Esq.^r Rob.^t Slade, Esq.^r Sam.^l Sneyd, Esq.^r John Bourke, Esq.^r John Clements, Esq.^r R. B. O'Reilly, Esq.^r J. Wallace, Esq.^r James Portis, Esq.^r Capt.ⁿ H. Burges John French, Esq.^r**

12. On W. S. Blake and the previously known prints, see [Alexander Tilloch], "Prevention of Forgery," *Philosophical Magazine* 56 (July 1820): 63-67; Geoffrey Keynes, "Engravers Called Blake," *Times Literary Supplement* 17 Jan. 1942: 36, revised in his *Blake Studies* (1949, 1971); Ruthven Todd, "The Two Blakes," *Times Literary Supplement* 10 Feb. 1945: 72; Raymond Watkinson, "White on Black," *Times Literary Supplement* 13 Sept. 1974: 980; Janet Warner, "Trade Cards of W. S. Blake," *Book Collector* 32 (1983): 105-07; G. E. Bentley, Jr., "Trade Cards and the Blake Connection," *Book Collector* 37 (1988): 127-33; Bentley, *BBS* p. 277; and Bentley, "W. S. Blake: New Facts and Engravings," *Blake* 49.3 (winter 2015-16): 24 pars.

A Collection after Dinner. | [Emblem with a harp] | BENEVOLENT SOCIETY of S.^t PATRICK | *Blake fc 'Change Alley* | [Ed.^d. P(?) Blakeney N^o 242] <British Museum Department of Prints and Drawings: J,9.193, printed in blue>

THE COMPANY OF PROPRIETORS. | of the | WEST MIDDLESEX WATER WORKS | [Design of a seated naked man (Neptune?) before a woman holding a piece of paper; behind her are pipes and a building] | FONTES PERENNIS AQUÆ. | *Opened on the 4.th Dec.^r 1809, being the 50.th Year of the Reign of his Majesty George 3.rd* | [Swash:] Directors. | *George Alderson Esq.^r Thomas Lumley Esq.^r Benj.ⁿ Brecknell Esq.^r Robert Pedder Esq.^r William Cass Esq.^r Alex.^r Ramsay Robinson Esq.^r John Cook Esq.^r Edw.^d Stracey Esq.^r John Dixon Esq.^r James Lewis Siordet Esq.^r James Hebdin Esq.^r George Watts Esq.^r Rob.^t S. Sloper, Chief Clerk. | *Blake fc 'Change Alley* | *Ticket of Admission.* <British Museum Department of Prints and Drawings: 1894,0612.25, from Herbert Harlakenden Gilchrist>*

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,¹³ cards, CD-ROMs, chinaware, coffee mugs, comic books,¹⁴ computer printouts (unpublished), conferences,¹⁵ DVDs, e-mails, essays for sale,¹⁶ festivals¹⁷ and lecture series, flash cards, furniture, graphic novels,¹⁸ interactive multimedia, jewelry, lectures on audio-cassettes, lipstick, manuscripts about Blake, maps, micro-forms, mosaics, movies, murals, music,¹⁹ notebooks

13. William Blake wall calendars for 2017 (*CafePress*).

14. See John Riordan, comic strip (first noticed by GEB in 2016), "William Blake, Taxi Driver," *Time Out* magazine.

15. "Gnostic Mass Marathon," Massapalooza at William Blake Lodge, 208 South Pulaski St., Baltimore, 30 Sept.-2 Oct. 2016. There are similar announcements for 8-10 April and 8-10 July 2016.

16. There are scores of Blake titles for "Buy Essay Online."

17. Blakefest, Bognor Regis, 17-18 Sept. 2016.

18. G. E. Gallas, *The Poet and the Flea* vol. 1 (self published 15 April 2016 online and in soft and hard covers) (Gallas sets her graphic novel about Blake in 1790).

19. "The Vision of Albion: Fretwork and William Blake," Kings Place, London, 2 Nov. 2016, with the premiere of Graham Treacher, "Divine Madness: The Visions of William Blake."

(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, sweat-shirts, tapestries, 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 Dissertation 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 printsellers, 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

<i>BB</i>	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
<i>BBS</i>	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (1995)
<i>Blake</i>	<i>Blake/An Illustrated Quarterly</i>
< <i>Blake</i> ([year])>	The installment of “William Blake and His Circle” published in <i>Blake</i> in the year specified
<i>BR</i> (2)	G. E. Bentley, Jr., <i>Blake Records</i> , 2nd ed. (2004)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)
ISBN	International Standard Book Number

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

Addenda

Robert N. Essick	ILLUMINATED WORK: <i>For the Sexes: The Gates of Paradise</i> (N) pls. 7, 15, 17
Alan Parker	ILLUMINATED WORK: <i>Europe</i> pl. 1 ("The Ancient of Days" [D])
VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO	ILLUMINATED WORK: <i>For the Sexes: The Gates of Paradise</i> (N) pl. 3

Private Owners and Public Institutions That Have Disposed of Original Blakes

Addenda

Anonymous	ILLUMINATED WORK: <i>Europe</i> pl. 1 ("The Ancient of Days" [D])
Anonymous	ILLUMINATED WORK: <i>For the Sexes: The Gates of Paradise</i> (N) pls. 3, 7, 15, 17 ²⁰

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.

Europe (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")²¹

Binding: Printed in blue ink (not "black," as described in 1927 and 1938)²² 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."²³

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).

22. See Robert N. Essick, "Blake in the Marketplace, 2016," *Blake* 50.4 (spring 2017).

23. Essick, "Blake in the Marketplace, 2016," *Blake* 50.4 (spring 2017): illus. 1.

24. According to Humphrey Carpenter, *W. H. Auden: A Biography* (Boston: Houghton Mifflin, 1981) 376, Auden "and Chester [Kallman] moved in [to a New York City apartment] during February 1954 ... Among the pictures that he and Chester hung on the walls was an original Blake watercolour, 'The Act of Creation,' which had been a gift from Caroline Newton ..." (Essick, "Blake in the Marketplace, 2016," *Blake* 50.4 [spring 2017]).

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

History: It was sold at Puttick & Simpson, *A Collection of Mezzotint Portraits and Fancy Subjects*, 27 March 1896, lot 136, “Blake (William, 1757–1827). Lambeth, a coloured engraving, printed by William Blake, 1796, and presented by his widow to F. Tatham, sculptor,”²⁵ for £7 to Pollard, according to *The Sale Prices of 1896*, vol. 1 (London: Henry Grant, 1897) 171.

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

Table

Copy	Plates	Leaves	Watermarks	Blake nos.	Leaf size in cm. ^[d]	Printing color
N (various owners) ^[a]	3-8, 13-15, 17 ^[b]	10 ^[c]	—	—	10.7 x 13.0 (3) 11.7 x 13.8 (4)* 9.7 x 10.8 (5)* 9.5 x 10.6 (6)* 9.8 x 12.0 (7) 7.8 x 10.7 (8) 10.3 x 12.0 (13) 11.4 x 12.3 (14) 14.5 x 22.4 (15) 8.2 x 11.4 (17)*	Black

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 *BBS* p. 78) is significantly different. The pl. 17 leaf size, given in *BBS* 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 N²⁷

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.”

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^m Blake was given to me by his Widow Frederick Tatham Sculptor”.

26. According to Joseph Viscomi in e-mails to Robert N. Essick reported in Essick’s “Blake in the Marketplace, 2016,” *Blake* 50.4 (spring 2017).

27. Details here derive from Robert N. Essick and from his “Blake in the Marketplace, 2016,” *Blake* 50.4 (spring 2017).

(estimate \$15,000-\$25,000 [sold for \$115,500]) to an American foundation, which consigned it in April 2016 to the dealer John Windle, who offered it unsuccessfully at the New York Antiquarian Book Fair, 7-10 April, for \$350,000 and sold pls. 7, 15, 17 to Robert N. Essick, pl. 3 to Victoria University in the University of Toronto, and offered pls. 4-6, 8, 13-14 at \$40,000 for each separate print.

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

Miguel Sanz Jiménez, *Estudios de Traducción* 6 (2016): 277-79 (in Spanish).

Cristina Flores (see *Blake* 50.3 in Part VI).

Large Book of Designs (1796)

Copy A

History: A. E. Evans and Son offered it for £55.0 in their catalogues (after 19 June 1846), lot 1157 (see *After 19 June 1846* in Part IV), and (after 1848), lot 717 (see *After 1848* in Part IV).

Letters

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

**El matrimonio del cielo y el infierno* [H]. Ed. and trans. Fernando Castanedo. 2002, 2007, 2010, 2012. In Spanish, with facing English for *Marriage*. <*Blake* (2003, 2014)> E. 2014.

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

Review

§David Fuller, *BARS Review* no. 46 (2015).

**The Marriage of Heaven and Hell* [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2016.

Milton (1804[–11])

Edition

§**Milton, a Poem*. N.p.: Svenska Ljud Classica, 2014. ISBN: 9789176394045 (e-book); 9789176392560 (audiobook).

Poetical Sketches (1783)

Edition

§*Уильям Блейк: Поэтические наброски. Первое полное англо-русское двуязычное издание первой книги Уильяма Блейка (1757–1827). *William Blake: Poetical Sketches*. The First Complete English-Russian Bilingual Edition of the First Book by William Blake (1757–1827). [Trans. Dmitri Smirnov-Sadovsky]. St. Albans: Meladina, 2016. Complete Works vol. 1.

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

**Cantos de Inocencia e Experiencia* [sic]. Trans. Jesús David Curbelo and Susana Haug Morales. *Eutomia* 1.3 (2009): 30-63. Bilingual Spanish-English on parallel columns.

§*Songs of Innocence and of Experience*. Munich: Bookrix, 2015. ISBN: 9783736802087 (e-book).

§**Verzen van onschuld en van ervaring die de twee tegenovergestelde toestanden van de menselijke ziel laten zien*. Trans. C. W. Schoneveld. Amsterdam: De Wilde Tomaat, 2016. 20 cm., 118 pp.; ISBN: 9789082428810. In Dutch.

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

§*The Brilliant New Hercules: A Blake Reader*. N.p.: Unkant Publishers, 2015. 210 pp.; ISBN: 9780992650933.

Illustrated by Andy Wilson.

§**The Definitive William Blake Poetry Collection Illustrated with Art by William Blake*. N.p.: CreateSpace, 2009. 195 pp.; ISBN: 9781449568665.

“The Edition of the Works of Wm. Blake” by “The Blake Press at Edmonton,” England (1884–90) <BB #249, BBS p. 152>

“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,²⁸ ENGRAVED BY FOLKARD.²⁹ | — | [Quatrain] | — | LONDON; HARVEY AND DARTON, | GRACECHURCH STREET [1845?]

The copy in Victoria University in the University of Toronto is unimaginatively colored. The print of “CHARITY CHILDREN COMING FROM ST. PAUL’S” (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^o 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.

**Libros proféticos* I [-II]. Trans. Bernardo Santano. 2013, 2014. <Blake (2014, 2015)>.

Review

María Cruz Villalón, *Norba* 34 (2014): 339-42 (in Spanish).

O Matrimônio do Céu e do Inferno e O Livro de Thel. Trans. José Antônio Arantes. 1987. B. 3rd ed. São Paulo: Ilumin-

28. John Gilbert (1817–97).

29. William A. Folkard (fl. 1830–50).

uras, 2007. ISBN: 9788573212792. In English and Portuguese.

José Antônio Arantes. "Imagem de Blake." 9-12.

§*Revolución y literatura en el siglo diecinueve: Fuentes, documentos, textos críticos*. Ed. Jerónimo Ledesma and Valeria Castelló-Joubert. Vol. 1: Blake, Büchner. Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012. ISBN: 9789871785643. In Spanish.

The Blake section is:

1. "Un panfleto contra Swedenborg (De *El Matrimonio del Cielo y el Infierno*, 1790)." Trans. Jerónimo Ledesma. 73-76.
2. "Una fantasía memorable (De *El Matrimonio del Cielo y el Infierno*, 1790)." Trans. Jerónimo Ledesma. 77-80.
3. "Una canción de libertad (De *El Matrimonio del Cielo y el Infierno*, 1790)." Trans. Jerónimo Ledesma. 81-84.
4. "*La Revolución Francesa* (1791). Un poema en siete libros (fragmento)." Trans. Laura Gavilán. 85-108.
5. "*La Revolución Francesa*. Un poema en siete libros (fragmento)." Trans. Américo Cristóbal. 109-12.
6. Peter A. Schock. "El matrimonio del cielo y el infierno: el mito de Satán en Blake y su matriz cultural (1993) [*The Marriage of Heaven and Hell*: Blake's Myth of Satan and Its Cultural Matrix]." Trans. Agustina Fracchia and Yamila Bêgné. 185-228. <Blake (2016), under Schock in Part VI>
7. Joseph Viscomi. "En las cuevas del cielo y el infierno: Swedenborg y la impresión en *El matrimonio* de Blake (1999) [In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*]." Trans. Mario Rucavado Rojas. 229-68. <Blake (2016), under Viscomi in Part VI>
8. Lisa Plummer Crafton. "Las 'Antiguas Voces' de *La Revolución Francesa* de Blake (1997) [The 'Ancient Voices' of Blake's *The French Revolution*]." Trans. Agustina Fracchia. 269-98.

§*Selected Poems*. New Delhi: Atlantic Publishers and Distributors, 2015. 23 cm., vii, 185 pp.; ISBN: 9788126920426.

§*Songs of Inexperience*. Boulder: Under [Press]ure, 2016. 16 pp.

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.

**Songs of Innocence & Experience*.³⁰ [Rimey Law, Rookhope, County Durham]: Aziloth Books, 2015. Parchment Books series. ISBN: 9781909735781.

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."

**Songs of Innocence and of Experience*. A Selection of Plates Printed by Michael Phillips on the Replica of William Blake's Rolling Press in Christ Church Upper Library. Oxford, 2016.

"20 sets" of pulls by Michael Phillips of his facsimiles, with 16 prints in each, with an explanatory pamphlet. These will be followed by selected plates from *The Marriage of Heaven and Hell*, *America*, *Europe*, and *Jerusalem*. The online announcement gives no hint of price, ISBN, etc. The number of prints from the *Songs* can be increased "up to 41 plates per set." Individual prints are available from *Songs of Innocence and of Experience* at \$50, *America* (2 plates) at \$250, *Europe* (7 plates) at \$250, and *Jerusalem* (1 plate) at \$250.

"The Illuminated Books Re-created" (5 pp.).

Since very little is known of Blake's rolling press, a "replica" of it means merely that it is a rolling press.

§*Tyger, Tyger*. [London]: Penguin Books, 2016. ISBN: 9780241251966. Little Black Classics.

An anthology of Blake.

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

In 2016 the archive added *Genesis*, *The Marriage of Heaven and Hell* (A), and back issues of *Blake* 1967-69 and 1980-89, and unveiled a "complete and transformative re-design of its website."

§**William Blake i udvalg*. Ed. Ib Johansen. Copenhagen: Det Poetiske Bureau, 2014. Bureauets klassikerbibliotek. 340 pp.; ISBN: 9788792280725. In Danish. B. \$2016.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Bible
Genesis (1827)
Edition

**Genesis*. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2016.

MILTON, John, *Paradise Regained* (c. 1816-20)
Edition

§*John Milton. *Paraíso Reconquistado*. Trans. Guilherme Gontijo Flores, Adriano Scandolara, Bianca Davanzo, Rodrigo Tadeu Gonçalves, and Vinicius Ferreira Barth. São Paulo: Editora de Cultura, 2014. ISBN: 9788529301846. In Portuguese.

Includes Blake's twelve designs for *Paradise Regained*, with brief commentary.

Reviews

Juliana Steil, "Milton e Blake em *Paraíso Reconquistado*," *Letras* [Revista do Programa de Pós-Graduação em Letras,

Universidade Federal de Santa Maria] no. 51 (Dec. 2015): 315-22 (in Portuguese).
Beethoven Barreto Alvarez, *Cadernos de Tradução* 36.3 (Sept.-Dec. 2016): 406-15.

YOUNG, Edward, *Night Thoughts* (1794–96)
History: James Bain apparently offered them to Bernard Buchanan Macgeorge for £1000.³¹

Section B: Collections and Selections

§**William Blake Drawings*. Ed. Richard Donaldson. 2015. 52 pp.

§**William Blake Masterpieces in Colour*. Ed. Maria Tsaneva. CreateSpace, 2015. 8" x 11", 40 pp.; ISBN: 9781508842750.

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.

HAYLEY, William,

The Life, and Posthumous Writings, of William Cowper, Esqr. (1803–04)

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^r 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

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 appendage 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).

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)³⁴

The "First American Edition" (title pages), published in 47 volumes (Philadelphia: Samuel F. Bradford and Murray, Fairman and Co. [c. 1811–22]), has engravings without imprints by US engravers closely copying Blake's: Pl. 1: "C. G. Childs, Sc^o" (Cephas G. Childs [1793–1871]) Pls. 2-7: "G. M." or "G M" (George Murray [d. 1822])

SHAKESPEARE, William, *Boydell's Graphic Illustrations of ... Shakspeare* (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).

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.³⁶

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, | [Gothic:] Book and Print Seller, | 1, GREAT QUEEN STREET, LINCOLN’S INN FIELDS, | *Corner of LITTLE QUEEN STREET, HOLBORN,* | *Price 1s. 6d.* | — | 1820.³⁷ <Bodleian (2593 d. 110); University of Minnesota (017.3 Ev15)>

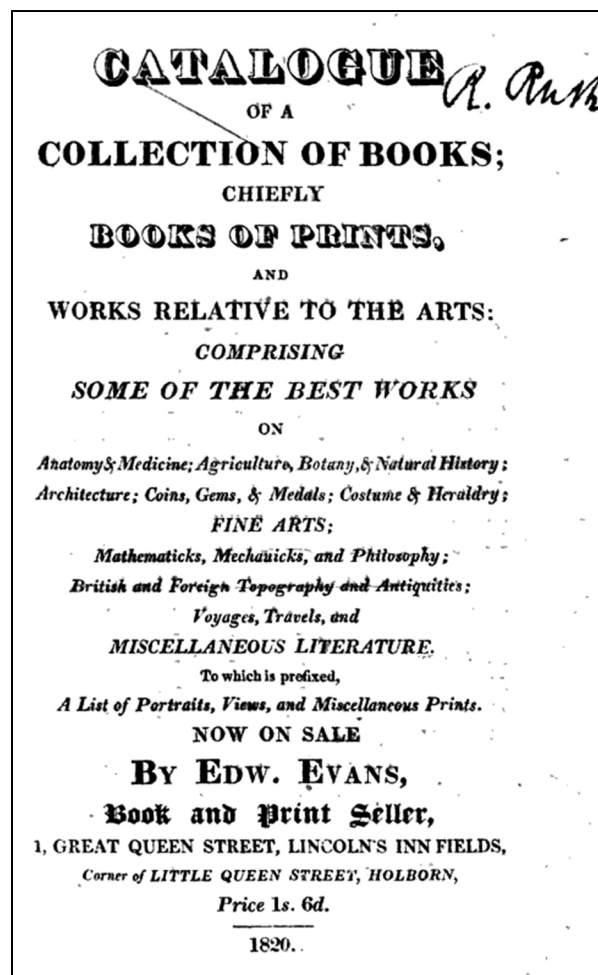
Folio.

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

36. See Essick, “Blake in the Marketplace, 2016,” *Blake* 50.4 (spring 2017): illus. 7.

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

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



Title page of the Evans catalogue of 1820 [July]. Copy from the University of Minnesota (017.3 Ev15). Image from Google Books.

382 “——— Works; viz. Song of Los; Europe, a Prophecy; Songs of Innocence; Songs of Experience;³⁸ Urizen; Marriage of Heaven and Hell; America, a Prophecy; and the Book of Thel; *stitched*, each 12s. 1789³⁹

* * *The preceding Articles are all written, printed, and embellished by the Author; and are coloured equal to the Original Drawings.*”

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.

PAINTING, ENGRAVING, SCULPTURE, AND
MISCELLANEOUS BOOKS OF PRINTS.

Folio.

- 372 Admiranda Romanorum Antiquitatum ac Veteris Sculpturæ Vestigia, à Bellori, 84 plates, 2l. 12s. 6d. *oblong folio.*
- 373 *Edes Barberinæ, ad Quirinalem descriptæ, numerous plates of Busts, &c.* 1l. 11s. 6d. 1647
- 374 Antonine Column, by Bartoli, *fine plates*, 2l. 2s. 1696
- 375 Baillie's (Capt.) Works, containing 100 *fine Engravings from the Eminent Painters of the Dutch School, Atlas*, 12l. 12s.
- 376 Bartoli, Lucerne Sepolchrali, 2 parts, 116 plates, 1l. 11s. 6d. 1729
- 377 ——— Antichi Sepolchri, 12 plates, vellum, 15s. 1780
- 378 Basan's Collection of 120 subjects from different Masters, *Etchings, neat, Atlas*, 2l. 2s.
- 380 Biscop's Etchings of Figures and Groupes from the Antique, 56 plates, neat, 15s. 1671
- 381 Blake's (Wm.) Illustrations of Young's Night Thoughts, *fds.* 1l. 1s. 1797
- 382 ——— Works; viz. Song of Los; Europe, a Prophecy; Songs of Innocence; Songs of Experience; Urizen; Marriage of Heaven and Hell; America, a Prophecy; and the Book of Thel; *stitched, each* 12s. 1786
- * * * The preceding Articles are all written, printed, and embellished by the Author; and are coloured equal to the Original Drawings.
- 383 Brown's Ars Pictoria, or Academy of Drawing, Painting, Etching, &c. *port. and 31 plates*, 7s. 6d. 1676
- 384 Bullart, L'Academie des Sciences et des Arts, 2 vols. 280 *ports. many English, fine impressions*, 5l. 5s. 1695
- 385 Cabinet of Boyer d'Aguilles, containing 115 *Engravings, from the Eminent Masters of various Schools*, 5l. 5s. 1744
- 386 Camera di Venere, *fine impressions, calf*, 15s.
- 387 Caramuel Prudens, 26 *ports. brilliant impressions*, 1l. 11s. 6d.

b

Blake lots in the Evans catalogue of 1820 [July]. Copy from the University of Minnesota (017.3 Ev15). Image from Google Books.

- 405 "Flaxman's Designs for Homer's Iliad and Odyssey, 2 vols. boards, 3l. 3s. 1850 [i.e., 1805]"
- 467 "Cumberland's Thoughts on Outline, Sculpture, &c. 24 plates, 10s. 6d. 1796"
- 1544 "Ritson's Collection of English Songs, 2 first v. bds. 5s. 1783"

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"

1833⁴⁰

CATALOGUE | OF A | COLLECTION OF BOOKS, | COMPRISING | NUMEROUS WORKS IN THE FOLLOWING CLASSES: | THE FINE ARTS, | ARCHITECTURE, | PAINTING, ENGRAVING, AND SCULPTURE, | BIBLE ILLUSTRATIONS, | [Gothic:] Coins, Gems, and Medals, | COSTUMES AND HERALDRY. | SPLENDID GALLERIES OF ART; | COLLECTIONS OF PORTRAITS, | [Gothic:] Illustrations of Ancient and Modern Literature, | NATURAL HISTORY AND ANATOMY, | ENGLISH AND FOREIGN TOPOGRAPHY, | ANTIQUITIES, | VOYAGES AND TRAVELS; | DIVINITY, CLASSICS, AND MISCELLANEOUS LITERATURE, | INCLUDING THE LIBRARY OF AN EMINENT DIVINE, | ALSO THAT OF A DISTINGUISHED ARTIST. | — | NOW ON SALE BY | EDWARD EVANS, | BOOK AND PRINT SELLER, | GREAT QUEEN STREET, LINCOLN'S INN FIELDS, | AND 22, FLEET STREET, LONDON. | — | *Price One Shilling.* <Bodleian (2593 d. 110); ; Sir John Soane Museum (5127)>

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."

- 422 “—— an additional plate to Young by this eminent genius,⁴¹ hitherto unpublished, engraved by Perry, 4to. 1s.”
- 423 “—— Illustrations to Blair’s Grave, engraved by Schiavonetti, 4to. *bds.* 30s. - - - 1808”

After JUNE 1836⁴²

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.”⁴³
- 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 1839⁴⁴

* * * *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, oblong 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,

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).

| 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 1843⁴⁵

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, oblong folio, boards, 35s.
* * * 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 1844⁴⁶

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, | 1, GREAT QUEEN STREET, LINCOLN’S INN FIELDS, LONDON <Bodleian (2593 d. 110)>

For the Blake lots,⁴⁷ see Part IV in *Blake* (2010), the catalogue there dated 1845.

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).
47. Lot 721 is “a Small Etching by him [Blake], representing Sampson destroying the Lion”; “Samson and the Lion” was acquired from an A. E. Evans catalogue as an etching by Blake by the British Museum (accession number 1847,0318.122), signed “WS | 1827”, though in fact it is an engraving by George Richmond’s friend Welby Sherman, according to Campbell Dodgson [then Keeper of Prints and Drawings in the British Museum], “The Engravings of George Richmond, R.A., and Welby Sherman,” *Print Collector’s Quarterly* 17.4 (Oct. 1930): 361 (as I am told by Robert N. Essick and as cited by him in *Blake* 45.4 [spring 2011]).

After 19 JUNE 1846⁴⁸

Part IV.] | [Gothic:] Catalogue | OF A | COLLECTION OF BOOKS, | BOOKS OF PRINTS, ARCHITECTURAL WORKS, | ILLUSTRATED WORKS AND GENERAL LITERATURE, | SELECTED | FROM THE VARIOUS LIBRARIES THAT HAVE BEEN SOLD DURING THE LAST | FEW MONTHS, AND COMPRISING A VERY CONSIDERABLE PORTION | OF THE VALUABLE LIBRARY OF THE LATE ITHIEL TOWN, ESQ., | THE CELEBRATED ARCHITECT OF NEW YORK. | ON SALE AT THE PRICES AFFIXED. | — | A. E. EVANS AND SON, | 1, GREAT QUEEN STREET, LINCOLN'S INN FIELDS, LONDON. <No separate title page> <Bodleian (2593 d. 110); Robert N. Essick; Michigan>

- 1152 “BLAKE’S (Wm.) Illustrations of the Book of Job, 21 Plates, *an original copy*, folio, *bds.* 1l 15s 1825”
- 1153 “—— Ditto, PROOFS ON INDIA PAPER, folio, *olive morocco extra, edges gilt*, 3l 3s 1825”
- 1154 “—— Illustrations to Young’s Night Thoughts, *fine and large copy*, royal 4to. *half calf neat, scarce*, 2l 2s Lond. 1797”
- 1155 “—— SONGS OF EXPERIENCE [H]: viz., Introduction [pl. 30];⁴⁹ 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 Lilly [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*, 5l 5s — [i.e., n.d.]”
- 1156 “—— AMERICA [H], a Prophecy, *uncoloured*, folio, 3l 3s *Lambeth*, 1793”
- 1157 “—— A series of Eight Designs,⁵⁰ the subjects of which are not explained; so highly coloured as to be mistaken for Drawings, 4to. 5l 5s — [i.e., n.d.]”
- 1158 “—— Another series, of a much smaller size, but coloured and finished with equal care, the subjects of which (23 in number)⁵¹ are also without explanation, 4to. 10l 10s — [i.e., n.d.]”
- 1159 “—— The card plate of Mr. Cumberland, 5s W. *Blake inv. et. sc., Æt.* 70, 1827”

48. Ithiel Town was born in 1784 and died on 13 June 1844. *Songs of Experience* (H), *America* (H), *Large Book of Designs* (A), and *Small Book of Designs* (A) came from R. H. Evans’s catalogue of 15-19 June 1846, lots 65, 277.

49. The order of the prints (pls. 28-29?, 30, 47, 32, 31, 38, 51, 42-43, 41, 50, 46, 37, 49, 33, 40) differs entirely from that given in the Sotheby catalogue of 20 Dec. 1948 when it was still “loosely sewn” (pls. 28-32, 42, 38, 43, 49, 33, 41, 37, 50, 40, 46, 51, 47).

50. A *Large Book of Designs* (A).

51. A *Small Book of Designs* (A).

“* 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 himself, 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.”

After 1846⁵²

Part VII.] | [Gothic:] Catalogue | OF A | COLLECTION OF BOOKS, | BOOKS OF PRINTS, GALLERIES, | ARCHITECTURAL WORKS, FINE ARTS, ETC., | ON SALE BY | A. E. EVANS AND SON, | 1, GREAT QUEEN STREET, LINCOLN’S INN FIELDS, LONDON. <No separate title page> <Bodleian (2593 d. 110)>

- 2097 “BLAKE’S Visions of the Daughters of Albion [A], 11 Pages, *finely coloured by himself*, EXCESSIVELY SCARCE, 4to. *stitched*, 4l 4s 1793”

After 1848⁵³

CATALOGUE | OF | BOOKS OF PRINTS, ILLUSTRATED WORKS, | GALLERIES OF PICTURES, | SCENERIES, PICTORIAL TOPOGRAPHICAL WORKS, | COLLECTIONS OF | PRINTS, ETCHINGS & DRAWINGS, | [Gothic:] Emblems, Early Woodcuts, &c. | — | A. E. EVANS & SON, | 1, GREAT QUEEN STREET, LONDON. | — | PART IX. <No separate title page> <Bodleian (2593 d. 110)>

- 707 “BLAKE’S (Wm.) Illustrations of the Book of Job, 21 plates, an original copy, folio boards, £1 12s 1825”
- 708 “—— Ditto, folio half russia elegant, £2 2s Ibid”
- 709 “—— Illustrations to Young’s Night Thoughts, fine and large copy, royal 4to scarce, half bound elegant, £2 2s Lond. 1797”
- 710 “—— Ditto, *large uncut copy*, royal 4to, £1 12s Ibid.”
- 711 “—— Illustrations to Blair’s Grave, portrait and 12 fine plates, 4to boards 18s”
- 712 “—— Ditto, 4to half russia, elegant, 25s 1808”
- 713 “—— Ditto, large paper, proof impressions, royal 4to neat, £1 15s Ibid.”
- 714 “—— Visions of the Daughters of Albion [A],⁵⁴ 11 pages, finely coloured by himself, excessively scarce, 4to stitched, £4 4s 1793”

52. The latest date for the works offered for sale is 1846 (no. 1989).

53. The latest date on the works offered for sale is 1848 (no. 1370).

54. *Visions* was apparently recorded in error in this catalogue, for it was acquired by the British Museum in 1847.

- 715 “— America [H], a Prophecy, *uncoloured*, folio, £3 3s Lambeth, 1793”
- 716 “— The card plate of Mr. Cumberland, 5s W. Blake inv. et. sc. *Æt.* 70, 1827”
- 717 “BLAKE’s (Wm.) A series of Eight Designs,⁵⁵ the subjects of which are not explained; highly coloured and extremely rare, 4to £5 5s”
- 718 “— Another series, of a much smaller size,⁵⁶ 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 5s⁵⁷
- “☞ 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.⁵⁸

GENERAL CATALOGUE OF BOOKS | AND | BOOKS OF PRINTS, | ON SALE BY | A. E. EVANS & SON, | No. 1,

55. A Large Book of Designs (A).

56. A Small 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).

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”

1852⁵⁹

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 RAISONÉE | 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 1858⁶⁰

CATALOGUE | OF | BOOKS OF PRINTS, ILLUSTRATED WORKS, | [Gothic:] Galleries of Pictures, Sceneries, | PICTORIAL TOPOGRAPHICAL WORKS, | COLLECTIONS OF | PRINTS, ETCHINGS, AND DRAWINGS, | EMBLEMS, EARLY WOODCUTS, &c. | = | E. & A. EVANS, | 403, STRAND, LONDON, W.C. <Bodleian (2593 d. 110)>

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"
- 276* "— Ditto, half bound calf *uncut*, £2 2s Ibid."
- 277 "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"
- 278 "— Ditto, 4to half bound 25s Ibid."
- 279 "— Ditto, *large paper, proof impression*, with portrait of the artist, on India paper, royal 4to, half bound morocco elegant, £1 15s Ibid."

2009 2 APRIL–28 JUNE

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

Review, notice, etc.

§Jean-François Poirier, "William Blake (exposition)," *Encyclopædia Universalis* (in French).

2009 11 SEPTEMBER–2010 3 JANUARY

William Blake's World: "A New Heaven Is Begun." Morgan Library and Museum, New York. <Blake (2010)>

Review

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

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

§Erica Wagner, "Divine Machinations: William Blake, Apprentice and Master," *New Statesman* no. 5244 (2015): 50-52.

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

2014 23 DECEMBER–2015 5 APRIL; 2015 7 MAY–2

AUGUST; 2015 27 AUGUST–13 DECEMBER; 2016 23

JANUARY–24 APRIL

§Tim Barringer and Oliver Fairclough. *Pastures Green & Dark Satanic Mills: The British Passion for Landscape*. Princeton: Princeton University Art Museum, 2015.

The exhibition was mounted at the Norton Museum of Art, Palm Beach (December 2014–April 2015), the Frick Art and Historical Center, Pittsburgh (May–August 2015), the Utah Museum of Fine Arts, Salt Lake City (August–December 2015), and the Princeton University Art Museum, Princeton (January–April 2016).

Review

Stuart Mitchner, "Free Thinking in a Free Museum with D. H. Lawrence and William Blake," *Town Topics: Princeton's Weekly Community Newspaper since 1946*

2 March 2016 (Mitchner does not say that any work by Blake was exhibited).

2015 17 NOVEMBER

*Sotheby's. *Travel, Atlases, Maps and Natural History*. London, 2015.

- 148 Stedman, *Narrative* (1796), 2 vols., colored copy, "occasional spotting or slight soiling," contemporary russia worn and rebaked, reproductions [sold for £8750].

2015 NOVEMBER

Tavistock Books. Online catalogue. 2015.

Rees, *Cyclopedia*, in the original "80" parts, in "light blue paper-covered boards," \$8250. [The "apparently unique" set "in the original parts" in the Oxford University Department of Botany is reported in *BB* p. 604.]

2016 28 JANUARY

*Sotheby's. *Master Drawings*. New York, 2016.

- 176 *The Hymn of Christ and the Apostles* <Butlin #490>, watercolor, sold by a descendant of Dorothy Braude Edinburg (1921–2015) of Brookline, Massachusetts. Estimate \$200,000–\$300,000 [sold for \$322,000 (hammer price and buyer's premium) to John Windle for Robert N. Essick].
- 184 *The Descent of Man into the Vale of Death* for Blair's *Grave*, last recorded in the Sotheby's catalogue of 2 May 2006, lot 8. Estimate \$200,000–\$300,000 [sold for \$225,000 (hammer price and buyer's premium) to an anonymous telephone bidder].

2016 [FEBRUARY]

*John Windle. *Catalogue 64*. San Francisco, 2016.

- i Virgil, *Pastorals*, inscribed by R. J. Thornton to his daughter, \$67,500.
- ii *Job* (1874 reissue), \$47,500.
- iii George Cumberland's card, \$20,000.
- iv "Chaucers Canterbury Pilgrims" (after 1881), \$12,500.
- v Dante pl. 4, \$12,500.
- vii Varley, *A Treatise of Zodiacal Physiognomy* (1828), original boards ("covers re-attached"), inscribed "M.A. Shee Esq. with the author's best respects," \$10,950 [sold to Robert N. Essick].
- viii Hayley, *Ballads* (1805), \$10,500.

- ix *Boydell's Graphic Illustrations of the Dramatic Works of Shakspeare* (1803), with Blake's plate, \$7500 [sold to Stanford University Library].

2016 7-10 APRIL

James Cummins. Online catalogue for the New York Antiquarian Book Fair, 7-10 April 2016.

The catalogue has no entry numbers.

Blair, *The Grave* (1808), quarto, "subscriber's copy' at the foot of the engraved title-page," "original drab boards," "completely untrimmed," "printed paper label on upper cover," "finely rebacked to match," \$5500.

Young, *Night Thoughts* (1797), bound in "full black morocco richly gilt ... in Regency period style by Courtland Benson," without the Explanation leaf, \$12,000.

2016 20 APRIL

*De Baecque. *Dessins, tableaux anciens et du XIX^e siècle/ Haute époque/Arts d'Asie/Mobilier et objets d'art*. Paris, 2016.

- 55 *The Holy Bible*, notes by John Kitto (London: Charles Knight, 1847), vol. 8, extra illustrated with *Job* (1826), lacking pls. "9," "11," "13" (after the removal of "Proof"), "oval pieces of paper pasted over the face of God"⁶¹ on pls. "2," "5," "16-17"; Hayley, *Designs to a Series of Ballads* (1802), frontispiece; Hayley, *Romney* (1809), Blake's print; Malkin, *A Father's Memoirs* (1806), frontispiece; Blair, *The Grave* (1808 or 1813), pls. 4, 6-7, 9, 11, imprints trimmed off or bound into the gutter; Virgil, *Pastorals* (1821), pl. 10 (Linnell impression on india paper) [sold for €3000 to an American private collector; on consignment with John Windle in May 2016 for \$39,500, with the non-*Job* prints removed in September and the plate from Hayley, *Designs to a Series of Ballads*, offered in October (see 2016 [14] OCTOBER)].

2016 APRIL

Bauman Rare Books. *New Acquisitions*. New York, 2016. *The Dramatic Works of Shakspeare* (London: Boydell, 1802), 9 vols., "contemporary full straight-grain plum morocco gilt," 94 prints, "armorial bookplate of Walter Charles James, 1st Baron Northbourne (1816-93)," \$17,500.

2016 15 JUNE

Dominic Winter Auctioneers. *Printed Books, Maps & Documents*. South Cerney, Gloucestershire, 2016.

61. Essick, "Blake in the Marketplace, 2016," *Blake* 50.4 (spring 2017).

- 349 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]

*John Windle. *Short List 3 (New Series) 30 Books in Six Specialities*. San Francisco, 2016.

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

2016 10-18 SEPTEMBER

[Dealer unknown]. Biennale des Antiquaires, Paris.

St. Matthew <Butlin #396>, tempera (1799), €840,000.⁶²

2016 16 SEPTEMBER-2017 3 SEPTEMBER

Tracey Emin and William Blake in Focus. Tate Liverpool.

About links between the two artists.

Review

Alex May, "William Blake's Paintings Give Tracey Emin's Famous Bed New Meaning: An exhibition in Liverpool offers a rare chance to see two very different giants of art," *Socialist Worker* issue 2522: 20 Sept. 2016.

2016 6 OCTOBER

*Dominic Winter Auctioneers. *Fine Art, Antiques & Photography*. South Cerney, Gloucestershire, 2016.

- 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

*John Windle. *The William Blake Gallery: Opening Exhibition: Always in Paradise: A William Blake Chrestomathy*. San Francisco, 2016. 4°, 8 pp.

- [1] *The Virgin Hushing the Young John the Baptist* (1799), <Butlin #406>, tempera, "P.O.R." (price on request) [sold to Alan Parker].
- [2] *The Complaint of Job*, pen and ink (c. 1785), "N.F.S." (not for sale?).
- [3] "Holy Thursday," *Songs of Innocence* [W?], pl. 19, "P.O.R."

62. The work was acquired in March 2017 by the Cleveland Museum of Art.

- [4] George Cumberland, calling card, \$20,000.
- [5] *For the Sexes: The Gates of Paradise* [N], pls. 4-6, 8, 13, 14, fifth state, \$40,000 each.
- [6] "Chaucers Canterbury Pilgrims," fifth state (after March 1881), "SOLD"
- [7] *Illustrations of the Book of Job*, "first edition," \$125,000.
- [8] *Illustrations to Dante's Inferno* (1838), \$350,000.
- [9] "Adam and the Beasts," frontispiece to Hayley, *Designs to a Series of Ballads* (1802), \$49,500.
- [10] "The Dog," "The Lion," "The Hermits Dog," and "The Horse" from Hayley, *Ballads* (1805), \$975 each.
- [11] Hogarth, "Beggar's Opera," "third and best state" (c. 1795), \$3500.
- [12] Trianon Press Blake facsimiles, including "over 2,500 facsimile plates," no price>.

Reviews, notices, etc.

*Anon., "World's Largest William Blake Gallery to Open in San Francisco October 14, 2016," *Art of the Times: The Magazine of the Arts in South Florida* 12 Aug. 2016.

*Rich Rennicks, "New William Blake Gallery," *New Antiquarian* 28 Nov. 2016.

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

*Christie's. *The Giancarlo Beltrame Library of Scientific Books, Part II*. London, 2016.

- 281 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. *Wat Tyler* [counterproof], \$42,500.⁶³

Section B: Collections and Selections

G. E. Bentley, Jr. "Sale Catalogues of Blake's Works." <http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection>.

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

Part VI: Criticism, Biography, and Scholarly Studies

A

Allentuck, Marcia. "Fuseli's Translations of Winckelmann: A Phase in the Rise of British Hellenism, with an Aside on William Blake." *Studies in the Eighteenth Century II: Papers Presented at the Second David Nichol Smith Memorial Seminar, Canberra 1970*. Ed. R. F. Brissenden. [Toronto]: University of Toronto Press, 1973. 163-85. <BB #A802> B. §Ottawa: Canadian Electronic Library, 2015 (e-book).

Anon. "Blake, William." *Britannica Kids*. 2016.

Anon. "Glastonbury Shrine Hosts William Blake Society." *Clifton Diocese* May 2015.

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

*Anon [Stephanie]. "Morbid Anatomy Museum [Brooklyn] Presents The Book of Urizen." *Zero=Two* 6 Oct. 2016.

"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."

Anon. Obituary of Roger Easson (1945–2016). *Commercial Appeal* [Memphis] 27 Oct. 2016.

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.

63. Bauman offered it in Sept. 2015 for \$65,000 (Essick, "Blake in the Marketplace, 2016," *Blake* 50.4 [spring 2016]).

§Anon. *Poetry for Students: A Study Guide for William Blake's "The Fly."* Farmington Hills, MI: Gale, Cengage Learning, 2016. 27 pp.; ISBN: 9781410346148 (e-book).

"This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more."

One of a number of study guides excerpted from Gale's multivolume *Poetry for Students*—others are for "The Lamb" (17 pp.; ISBN: 9781410350688), "London" (18 pp.; ISBN: 9781410351340), "A Poison Tree" (21 pp.; ISBN: 9781410355607), and "The Tyger" (15 pp.; ISBN: 9781410321213).

Anon. "William Blake." *Encyclopedia of World Biography*.

§Anon. "William Blake, 1757–1827: Entry Devoted to the Poem *Visions of the Daughters of Albion* (1793)." *Poetry Criticism* vol. 171. Ed. Lawrence J. Trudeau. Farmington Hills, MI: Gale, Cengage Learning, 2016 (e-book).

§Arcement, Ephrem. "Learning How to See: Thomas Merton and the Prophetic Vision of William Blake." *In the School of Prophets: The Formation of Thomas Merton's Prophetic Spirituality*. Collegeville, MN: Liturgical Press, 2015. Cistercian Studies Series, no. 265.

Argemí, Josep M. *El somni de William Blake*. Barcelona: Males Herbes, 2016. 150 pp., 18 x 11.5 cm.; ISBN: 9788494469985. In Catalan.

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

§Attridge, Derek, and Henry Staten. "William Blake, 'The Sick Rose.'" *The Craft of Poetry: Dialogues on Minimal Interpretation*. Abingdon: Routledge, 2015. Chapter 1.

§Aung, Myat Thinzar. "The Social Hell of William Blake: The Impact of the Industrial Revolution on Blake's Illustrations of Dante's *Inferno*." *Proceedings of the National Conference on Undergraduate Research (NCUR) 2016* [30th annual conference, 7-9 April 2016, at the University of North Carolina, Asheville].

B

§Barush, Kathryn. "Every age is a Canterbury Pilgrimage: William Blake as Pilgrim and Painter." *Art and the Sacred Journey in Britain, 1790–1850*. Abingdon: Routledge, 2016. Routledge Studies in Pilgrimage, Religious Travel and Tourism.

§Bates, Robin. "The Utterly Amazing William Blake." *Better Living through Beowulf*. 17 Dec. 2015.

§Beaumont, Matthew. "London's Darkness: William Blake." *Night Walking: A Nocturnal History of London Chaucer to Dickens*. London: Verso, 2015. Chapter 9 (261-96).

§Beharriell, Ross. "Seminar on William Blake (1948–49)." *Northrop Frye's Lectures: Student Notes from His Courses, 1947–1955*. Transcribed and ed. Robert D. Denham. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016.

Bellei, Sérgio Luiz Prado. "A literatura na rede: uma literatura enredada? Literature on the Internet: An Entangled Literature?" *CASA: Cadernos de Semiótica Aplicada* 13.2 (2015): 319-41. In Portuguese (abstract in Portuguese and English).

"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*."

*Bentley, G. E., Jr. "Blake's Unnecessary Letter." *Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada* 53.2 (fall 2015 [2016]): 293-302.

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

Bentley, G. E., Jr. "Thomas Macklin and William Blake (1782–83)." *Thomas Macklin (1752–1800), Picture-Publisher and Patron, Creator of the Macklin Bible (1791–1800)*. Foreword by Mark Crosby. Lewiston, NY: Edwin Mellen Press, 2016. 29-34.

Blake was well paid but largely ignored by Macklin.

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

Reviews

§Morton D. Paley, *Wordsworth Circle* 46.4 (2015): 209-10.

§Jason Whittaker, *Modern Language Review* 111.3 (July 2016): 854-55.

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.

Blake/An Illustrated Quarterly
Volume 49, number 4 (spring 2016)

Articles

*Robert N. Essick. "Blake in the Marketplace, 2015." (Magisterial and wonderful.)

*Ashanka Kumari. "Adding to *Blake Set to Music*." (Addenda [1976–2013] to Donald Fitch, *Blake Set to Music* [1990] and his "Supplement, 2001" in *Blake* 35.2 [fall 2001]: 40-61; forty entries, including Posman settings of thirty-two poems.)

Minute Particular

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

*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 2015."

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.")

*Susan Matthews. Michael Phillips, *William Blake: Apprentice and Master*, and the exhibition *William Blake, Apprentice and Master*, Ashmolean Museum, Oxford, 4 December 2014–1 March 2015. 12 pars. (The catalogue is "a major contribution to Blake scholarship.")

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

Article

Sheila A. Spector. "Frye's *Mistreatment 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.")

Minute Particulars

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

G. E. Bentley, Jr. "William Blake of the Woolpack & Peacock." 10 pars. (A shop receipt of 1772 reproduces the emblem of "*Ja.^s Blake, | HOSIER & HABERDASHER | At the Woolpack & Peacock the upper End of | Broad Street Carnaby Market*".)

Discussion

Abraham Samuel Shiff. "Blake's Priestly Blessing: God Blesses Job—Postscript." 3 pars. (The discovery of Blake's copy of Modena's *History of the Present Jews* does not affect his argument in "Blake's Priestly Blessing: A God Blesses Job," *Blake* 47.3 (winter 2013–14), for Modena does not describe the gesture.)

Article

*Morton D. Paley. "George Romney and Ozias Humphry as Collectors of William Blake's Illuminated Printing." 49 pars. (A carefully presented summary, especially valuable for the analysis of the coloring of the copies they owned. "The importance of Romney and Humphry as collectors of Blake's illuminated printing can hardly be exaggerated" [par. 49].)

Reviews

*Dennis M. Read. Tobias Churton, *Jerusalem! The Real Life of William Blake*. 11 pars. ("Disappointingly, he delivers more heat than light"; "His argument that Blake was substantially influenced by the Gnostic tradition is unsustainable ..."; "His writing leaves much to be desired ...") (pars. 2, 4, 10.)

Cristina Flores. Fernando Castenado, ed. and trans., *William Blake, Una isla en la luna*. 4 pars. (The book is "extraordinary and definitive" [par. 1].)

*G. A. Rosso. Helen P. Bruder and Tristanne Connolly, eds., *Sexy Blake*. 10 pars. (He praises especially "standout essays, one by Angus Whitehead and Joel Gwynne on Catherine Blake's sexual life and the other by Philippa Simpson on Blake and pornography.")

*Mark A. Sherman. Eric Pyle, *William Blake's Illustrations for Dante's Divine Comedy: A Study of the Engravings, Pencil Sketches and Watercolors*. 13 pars. ("Pyle's method throughout this book is to identify in Blake's drawings the expression of theological differences between the two poets.")

§Boast, Hannah. "A Clockwork Jerusalem: 'New Jerusalems' in Britain, from Blake to Brutalism." *Imagining Jerusalem* 12 May 2015.

§Borkowska, Eliza. "Unweaving the National Strand of the 'Golden String' of *Jerusalem*: Blake's British Myth and Its (Polish) Translation." *Translating Myth*. Ed. Ben Pestell, Pietra Palazzolo, and Leon Burnett. Cambridge: Modern Humanities Research Association; Abingdon: Routledge, 2016. Chapter 5 (101-15).

*Bruder, Helen P., and Tristanne J. Connolly, eds. *Blake, Gender and Culture*. 2012. <Blake (2013)> B. §2015 (e-book). C. §Abingdon: Routledge, 2016. ISBN: 9781138661943 (paperback).

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

Review

Tilar J. Mazzeo (see *Blake* 50.1, above).

*Bruder, Helen P., and Tristanne Connolly, eds. *Sexy Blake*. 2013. <Blake (2014)>

Review

G. A. Rosso (see *Blake* 50.3, above).

Burdett, Osbert. *William Blake*. 1926, 1974, 2009. <BB #1316, BBS p. 429, Blake(2010)> E. §Parkstone International, 2015 (e-book).

*Burkett, Andrew. "Blake's Moving Images." *Romantic Mediations: Media Theory and British Romanticism*. Albany: State University of New York Press, 2016. Studies in the Long Nineteenth Century. Chapter 3.

C

*Calado, Claudia Regina Rodrigues. "William Blake: o estudo do processo de criação de um Doppelbegabung." *Letras* [Revista do Programa de Pós-Graduação em Letras, Universidade Federal de Santa Maria] no. 51 (Dec. 2015): 35-51. In Portuguese (abstract in Portuguese and English).

Cao, Xiao-Tian. "Bu Lai Ke Shi Zuo 'Lao Hu' Yu 'Gao Yang' de Xiu Ci Dui Bi [A Comparison of Rhetorical Effects in Blake's 'The Tyger' and 'The Lamb']" *Shan Hai Jing* (Zhe She Ban) [*Classics of Mountains and Rivers* (Philosophy and Social Sciences Edition)] no. 12 (2016): 35. In Chinese.

§Chattopadhyay, Manas. "Poetry and Painting in Blake." University of Burdwan [India] PhD, 2007. 189 pp.

Chevalier, Tracy. *Burning Bright*. 2007. <Blake (2008, 2009, 2010)> ... *Blake no Rinjin* (*Burning Bright*).⁶⁴ Trans. Kaori Nozawa. Tokyo: Kashiwa Shobo, 2016. 406 pp.; ISBN: 9784760146444. In Japanese.

§Chubb, Caldecot. "The Marriage of Heaven and Hell by William Blake." *The Books That Changed My Life: Reflections by 100 Authors, Actors, Musicians and Other Remarkable People*. Ed. Bethanne Patrick. New York: Regan Arts, 2016.

*Churton, Tobias. *Jerusalem! The Real Life of William Blake*. 2014. <Blake (2016)>

Reviews

§Magnus Ankarsjö, *BARS Review* no. 47 (2016) ("a thorough and well-researched study").

Dennis M. Read (see *Blake* 50.3, above).

§Clark, Cairn. "Falling Ill. *The [First] Book of Urizen* and Romantic Medical Theory." *Verso: An Undergraduate Journal of Literary Criticism* (2016).

64. "Blake no Rinjin" literally means "the neighbors of Blake."

§*Codsi, Stephanie. "Self-Annihilation and Creative Labour in the Poetry of William Blake." University of Bristol PhD, 2015. xvi, 281 leaves.

§Connor, Alexandra. *Private View: The Secret Lives of the World's Great Artists*. London: Robson, 2002. B. §*Private View*. Leicester: Thorpe, 2016.

It is in part about "William Blake, who talked to the dead."

Cooper, Andrew M. *William Blake and the Productions of Time*. 2013. <Blake (2014)> B. §Abingdon: Routledge, 2016. ISBN: 9781315234069 (e-book).

Reviews

§Mark Crosby, *Review of English Studies* 66.273 (2015): 182-83.

R. Paul Yoder (see *Blake* 50.1, above).

Crafton, Lisa Plummer. "The 'Ancient Voices' of Blake's *The French Revolution*." *The French Revolution Debate in English Literature and Culture*. Ed. Lisa Plummer Crafton. 1997. <Blake (1998)> B. §"Las 'Antiguas Voces' de *La Revolución Francesa* de Blake" (see *Revolución y literatura en el siglo diecinueve: Fuentes, documentos, textos críticos* in Part I, Section B).

D

*Damrosch, Leo. *Eternity's Sunrise: The Imaginative World of William Blake*. 2015. <Blake (2016)>

An extract entitled "The Artful Religion of William Blake" appeared in *Yale Books Unbound* 2 Nov. 2016.

Reviews

*Michael Wood, *New York Times* 30 Oct. 2015 (mostly a summary and excerpts; "the heart of the book is in its evocation of the complexities of the early poems, and the 'kaleidoscopic dreams' of the vast later works").

§Anon., *Choice* 53.10 (June 2016).

§Patrick Madigan, *Heythrop Journal* 57.5 (Sept. 2016): 855-56.

§Dawson, Terence. "A Firm Perswasion': God, Art, and Responsibility in Blake's *The Marriage of Heaven and Hell*." *Jung Journal* 7.2 (2013): 62-77.

De La Barra, Erika. "Los ecos dorados del tigre de Blake en cuatro piezas poéticas de Jorge Luis Borges." *Revista de Teoría del Arte* nos. 19-20 (2011): 89-111. In Spanish.

§Denizer Bozkurt, Serap. "Irony in William Blake's Poetry." *Journal of Foreign Language Teaching and Applied Linguistics* 3.2 (2016): 1-7.

*Dimitri, Marco. "La poetica di William Blake: paralleli e paradossi con il Satanismo." *Bambini di Satana* 8 Jan. 2015. In Italian.

*Diniz, Thaís Flores Nogueira. "A Rosa Doente' dos tempos modernos." *Letras* [Revista do Programa de Pós-Graduação em Letras, Universidade Federal de Santa Maria] no. 51 (Dec. 2015): 71-81. In Portuguese (abstract in Portuguese and English).

*DiSalvo, Jackie, G. A. Rosso, and Christopher Z. Hobson, eds. *Blake, Politics, and History*. 1998. <Blake (1999)> B. §Abingdon: Routledge, 2016. Routledge Library Editions: William Blake, vol. 1.

§Doğan, Ali Fahri. "İngiliz Edebiyatı'nda Bir Mistik: William Blake." *Mütefekkir* 2.4 (2015): 363-75. In Turkish.

§*Dominiczak, Marek. "The 'Madness' of William Blake." *Clinical Chemistry* 62.8 (2016): 1167-68.

§Downing, Jonathan Philip. "Prophets Reading Prophecy: The Interpretation of the Book of Revelation in the Writings of Richard Brothers, Joanna Southcott and William Blake." Oxford DPhil, 2015. 306 pp.

E

Essays in Romanticism

Volume 23, number 1 ([April] 2016)

Of thirteen essays, eleven are about Blake.

§Ashley Reed, Jon Saklofske, and Roger Whitson. "Blake and Digital Making: A Critical Cluster." 19-21.

§Ashley Reed. "Craft and Care: The Maker Movement, Catherine Blake, and the Digital Humanities." 23-38.

§Jon Saklofske. "Catherine Blake Was an Insect? A Response to Ashley Reed." 39-40.

§Roger Whitson. "Conjuring Catherine Blake's Material Ghost: A Response to Ashley Reed." 41-43.

§Jon Saklofske. "Digital Doors of Perception: Illuminating Blake through New Knowledge Environments." 45-63.

§Ashley Reed. "Challenging the Digital Humanities: A Response to Jon Saklofske." 64-65.

§Roger Whitson. "Aggregating Blakean Visuality in the Digital Humanities: A Response to Jon Saklofske." 66-68.

§Roger Whitson. "There Is No William Blake: @autoblake's Algorithmic Condition." 69-87.

§Ashley Reed. "Channeling William Blake: A Response to Roger Whitson." 88-90.

§Jon Saklofske. "Coming to Terms with Algorithmic Demystification: A Response to Roger Whitson." 91-93.

§Joseph Fletcher. "Unruly Children: Blake's *Book of Urizen* and Embryology's Break from Newtonian Law." 113-32.

*Esterhammer, Angela. *Creating States: Studies in the Performative Language of John Milton and William Blake*. 1994. <Blake (1995)> B. 2016. ISBN: 9781442673571 (e-book).

F

§Fallon, David. *Blake, Myth, and Enlightenment: The Politics of Apotheosis*. Basingstoke: Palgrave Macmillan, 2017. ISBN: 9781137390349.

§Fallon, David. "Homelands: Blake, Albion, and the French Revolution." *Home and Nation in British Literature from the English to the French Revolutions*. Ed. A. D. Cousins and Geoffrey Payne. Cambridge: Cambridge University Press, 2015.

*Farrell, Michael. *Blake and the Methodists*. 2014. <Blake (2015)>

Reviews

Andrew Lincoln (see *Blake* 50.2, above).

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

*Fenlon, D. C. "William Blake's *The Great Red Dragon*." *Nouvelle Art: Magazine for Art Lovers* 19 Sept. 2016.

Ferber, Michael. *The Social Vision of William Blake*. 1985. <BBS p. 471> B. §2014. <Blake (2015)> C. Princeton: Princeton University Press, 2016. ISBN: 9780691639468.

§*Firouz Abadi, Mahdi Dehghani. "Separation and Union in Selected Poems of Jalaluddin Rumi and William Blake in the Light of Hermeneutics." *Universiti Sains Malaysia PhD*, 2015. 200 leaves.

§*Fisher, Adrian Ayres. "Getting beyond the Green Wall: Mary Oliver, Kay Ryan and William Blake." *Ecological Gardening* 29 April 2015. B. §*Resilience* 4 May 2015.

§Fletcher, Joseph. "Quid's Pantheism: William Blake as Natural Philosopher." North Carolina (Chapel Hill) PhD, 2016. 478 pp.

§*Ford, Talissa J. "Jerusalem is Scattered Abroad." *Radical Romantics: Prophets, Pirates, and the Space beyond Nation*. Edinburgh: Edinburgh University Press, 2016. Edinburgh Critical Studies in Romanticism. Chapter 4 (91-122).

§*Franke, William. "The Logic of Infinity in European Romanticism: Blake or Leopardi?" *Secular Scriptures: Modern Theological Poetics in the Wake of Dante*. Columbus: Ohio State University Press, 2016.

§*Freeman, Kathryn S. *A Guide to the Cosmology of William Blake*. Abingdon: Routledge, 2017. 263 pp.; ISBN: 9781472467126 (hardcover); 9781315564753 (e-book). Alphabetical by subject, e.g., "Abraham and Isaac."

Frye, Northrop

See Beharriell, above.

§Fujimura, Makoto. *Silence and Beauty: Hidden Faith Born of Suffering*. Downers Grove, IL: IVP Books [InterVarsity Press], 2016. 98-102.

*Fuller, David. *Blake's Heroic Argument*. 1988. <BBS p. 480> B. §Abingdon: Routledge, 2016. Routledge Library Editions: William Blake, vol. 2.

G

Garland, Jennifer. "On This Day: William Blake (d. August 12, 1827)." *McGill Library | Bibliothèque* 12 Aug. 2016.

The McGill holdings include Stedman, *Surinam* (n.d.), Blair's *Grave* (n.d.), Young, *Night Thoughts*, *Job*, and Dante. The text originally appeared in McGill's book *Meetings with Books: Special Collections in the 21st Century ...* (2014).

§Gavilán, Laura, and Jerónimo Ledesma. "Mito y función de la imaginación en *The Marriage of Heaven and Hell* y *The French Revolution* de William Blake." *La imaginación romántica. Antecedentes filosóficos—Resonancias artísticas*. Ed. Juan Lázaro Rearte and María Jimena Solé. Buenos Aires: Ediciones UNGS, 2015. In Spanish.

*[Gerlier, Valentin]. "The Spirit of Poetic Vision: A Seminar Course on the *Songs of Innocence and of Experience*." [London: Blake Society, Aug. 2016]. 2 pp.

Gu, Jia-Ye. "Wei Lian Bu Lai Ke 'Meng' de Yi Xiang Ji Qi Nei Yun Tan Jiu [Study of Images and Implications in William Blake's 'A Dream']." *Xian Dai Yu Wen* (Xue Shu Zong He Ban) [*Modern Chinese* (Comprehensive Academic Edition)] no. 1 (2016): 65-67. In Chinese.

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.

Guo, Jia-Qi. "Wei Lian Mu Bu Lai Ke Shi Ge 'The Lamb' Zhong de Ren Cheng Zhi Dai He Ren Cheng Zhuan Huan [On Personal Reference and Person Shifts in William Blake's 'The Lamb']." *Jian Nan Wen Xue* [*Jiannan Literature*] no. 12 (2016): 54-55. In Chinese.

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”].

§Gurton-Wachter, Lily. *Watchwords: Romanticism and the Poetics of Attention*. Stanford: Stanford University Press, 2016. 45-58.

H

§Haas, Ryan. “Sound and Vision: Sonic Experience in Wordsworth, Blake, and Clare.” Stanford PhD, 2016.

Hamlyn, Susan. “Robin Hamlyn Obituary.” *Guardian* 5 Sept. 2016.

In part about his career as a Blake scholar.

Hattori, Kunikazu. “Iijima Koichi ‘William Blake wo Omoidasu Shi’ no Fukei to Jiyu: Liberal na Nichibei Domei, aruiwa Ohoka Makoto to Sam Francis [The Landscape and Liberty in ‘A Poem Which Reminds Me of William Blake’ by Koichi Iijima: Liberal Alliance between Japan and America, or Makoto Ohoka and Sam Francis].” *Kohon Kindai Bungaku [Modern Literature Manuscripts]* no. 40 (2016): 157-74. In Japanese.

An essay on the Japanese poet Koichi Iijima (1930–2013) and Blake in the context of modern Japan.

*Holmes, Richard. “Building Jerusalem: William Blake and the Counterculture.” *thehumandivinedotorg* 18 Sept. [2016] [by “churchofblake”].

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].

§Holmes, Richard. “William Blake Rediscovered.” *This Long Pursuit: Reflections of a Romantic Biographer*. New York: Pantheon Books, 2016.

Hoshino, Eriko. “Kieta Blake no ‘Sobi’ (Where Has ‘The Sick Rose’ Gone?).” *Yeats Kenkyu (Yeats Studies)* no. 46 (2015): 67-69. In Japanese.

The subject is further developed in the following entry.

Hoshino, Eriko. “Yeats ga William Blake no ‘Yameru Sobi’ wo Mushi suru Riyu [The Reasons Why Yeats Disregards ‘The Sick Rose’ of William Blake].” *Kodomo Hoikugaku Ky-oikugaku Kenkyu (Journal of Childcare and Education Study)* no. 3 (2016): 35-39. In Japanese.

Hu, Xiao, and Xiao-Xiao Yan. “Qian Xi Wei Lian Bu Lai Ke de Shi Ge—Kan Si Jian Jie er Tong Su de Yu Yan Zhong

Ying She ‘Yan Su’ de Wen Ti [Analysis of William Blake’s Poetry—‘Serious’ Issues Are Reflected in the Deceptively Concise and Simple Language].” *Ying Yu Guang Chang [English Square]* no. 7 (2016): 25-26. In Chinese.

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

§Hughes, Michael. *The Countenance Divine*. London: John Murray, 2016. 24 cm., 291 pp.; ISBN: 9781473636491.

Fantasy fiction with elements from Blake.

I

§Ione, Amy. “Art and Anatomy: Critics and Hired Hands; Hogarth, Science and Society; William Blake’s Commentary; Scientific Illustrators; Jan van Rymsdyk.” *Art and the Brain: Plasticity, Embodiment, and the Unclosed Circle*. Leiden: Brill, 2016. Consciousness, Literature and the Arts. Chapter 9.

§Ishizuka, Hisao. “Untying the Web of Urizen: William Blake, Nervous Medicine, and the Culture of Feeling.” *Liberating Medicine, 1720–1835*. Ed. Tristanne Connolly and Steve Clark. 2009. Chapter 7. <Blake (2012)> B. §Abingdon: Routledge, 2016.

J

*Jesse, Jennifer G. *William Blake’s Religious Vision: There’s a Methodism in His Madness* 2013. <Blake (2014)>

Review

Jennifer Davis Michael (see *Blake* 50.2, above).

§Jessen, Elisabeth Engell. “William Blake, reader-response og det hellige rum.” (*Gen*)klange: *Essays om kunst og kristendom tilegnet Nils Holger Petersen på 70-årsdagen*. Ed. Kristoffer Garne and Lars Nørregaard. Copenhagen: Theology Dept., Copenhagen University, 2016. 78-86. In Danish.

§Jessen, Elisabeth Engell. “William Blake’s Milton a Poem as a Conversion Narrative in the Behmenist Tradition.” *Literature and Theology* 30.3 (2016): 293-308.

Jin, Cheng. “Yao Xiang Ying He de ‘Feng’—Zhuang Zi ‘Xiao Yao You’ Yu Bu Lai Ke ‘Yong Chun’ de Yi Zhong Bi Jiao” “[Correspondent ‘Breeze’ from the Distance—A Comparative Study of Chuang Tzu’s ‘A Happy Excursion’ and Blake’s ‘Spring’].” *Wen Yi Zheng Ming [Literature and Art Contending]* no. 10 (2016): 175-79. In Chinese.

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.

§Johansen, Ib. “Møder med Blake & Ginsberg: om at for-danske William Blake—og andre fortællinger.” *Plys* 29 (2015): 253-62. In Danish.

§Johansen, Ib. “Tricksters in Philosophy and Fiction: From William Blake to the Postmodern Age.” *Beyond Words: Crossing Borders in English Studies*. Ed. Magdalena Bleinert-Coyle, Michał Choiński, and Zygmunt Mazur. Kraków: Tertium, 2015. 201-16.

§Jones, Jonathan. “To Oblivion and Beyond: Art and Science at the Edge of Consciousness: From William Blake’s vision of a soul leaving the body ...” *Guardian* 3 Feb. 2016.

§*Jones, Josh. “William Blake’s Masterpiece Illustrations of the Book of Job (1793–1827).” *Open Culture* 9 Sept. 2016.

§*Jose, Chiramel Paul. “Skinning ‘The Lamb’ and ‘The Tyger.’” *English Language and Literature Studies* 5.2 (2015): 87-96.

K

*Keach, William. *Arbitrary Power: Romanticism, Language, Politics*. 2004. <Blake (2008)> B. §Princeton: Princeton University Press, 2015. ISBN: 9780691168005.

§Kellett, Lucy. “‘Enough! or Too much’: Forms of Textual Excess in Blake, Wordsworth, Coleridge and De Quincey.” Oxford DPhil, 2016. ix, 330 leaves.

Kennedy, Randy. “Maurice Sendak’s Estate Is Awarded Most of a Book Collection.” *New York Times* 1 Nov. 2016.

“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* pl. 3, *Jerusalem* 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.

§Khan, Jalal Uddin. “The Road Not Taken: A View of William Blake’s Originality.” *Gombak Review: A Biannual Publication of Creative Writing and Critical Comment* [Gombak, Malaysia] 4 (1999): 147-72. <Blake (2002)> B. §*Perspectives: Romantic, Victorian, and Modern Literature*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015. Chapter 1.

§Kilroy, Thomas. *Blake*. Loughcrew, Ireland: Gallery Press, 2015. 22 cm., 66 pp.; ISBN: 9781852356477.

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

§Kondaratos, Yannis. *Η θεωρία του William Blake για την τέχνη και η σημασία του εικαστικού του έργου για την κατανόησή της* [*William Blake’s Theory of Art and the Significance of His Artwork for Its Understanding*]. Athens: Nissos, 2013. 328 pp. In Greek.

Review

Elena Hamalidi, *Historiein* 15.2 (2015): 103-06.

§Krueger, Misty. “The Rhetoric of Rape: William Blake’s *Visions of the Daughters of Albion* as Eighteenth-Century Rape Trial.” *Interpreting Sexual Violence, 1660–1800*. Ed. Anne Greenfield. London: Pickering & Chatto, 2013. The Body, Gender and Culture. Chapter 13. B. §Abingdon: Routledge, 2016.

L

§Lafford, Erin. “‘asking with tears forgiveness’: Weeping as ‘Gentling’ in Blake’s *Milton*.” *Literature Compass* 11.2 (Feb. 2014): 117-25.

§Lang, John. “William Blake Digital Archive.” *Lone Wolf Librarian* 15 April 2016.

Leader, Zachary. *Reading Blake’s Songs*. 1981. <BBS p. 546> B. §Abingdon: Routledge, 2016. Routledge Library Editions: William Blake, vol. 3.

§*Leporati, Matthew. “William Blake’s Perspectives: Teaching British Romanticism in the Community College Classroom.” *CEA Critic* 78.1 (2016): 90-105.

Livingston, Ira. “An Emendation to Erdman’s Edition of Blake’s ‘Auguries of Innocence.’” *Notes and Queries* 63.2 (June 2016): 223-24.

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.

*Livio, Mario. “On William Blake’s ‘Newton.’” *Huffington Post* 23 Oct. 2014 [updated 23 Dec. 2014].

“Scientists are not blind to the beauty of the world.”

*Lloyd, Harold. "Blake within Blake within Blake without End." *Huffington Post* 3 Oct. 2016.

About repetitions of pictorial ideas.

§Lorenz, Matt. "Blakean Wonder and the Unfallen Tharmas: Health, Wholeness, and Holarchy in *The Four Zoas*." *Disabling Romanticism*. Ed. Michael Bradshaw. London: Palgrave Macmillan, 2016. Chapter 7 (127-45).

§*Low, Katherine. "William Blake's Job." *The Bible, Gender, and Reception History: The Case of Job's Wife*. 2013. <Blake (2014)> B. §2015 (paperback).

Luo, Jie. "Chong Gou de Shen Hua Pu Xi—Wei Lian Bu Lai Ke Zuo Pin Zhong de Fan Pan Xing Yan Jiu [On Reconstruction of the Myth Pedigree—Study of Rebelliousness Exhibited in William Blake's Works]." *Mei Shu Guan Cha* (Guo Ji Shi Ye) [*Art Observation* (International View Edition)] no. 3 (2016): 142-46. In Chinese.

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.

Luo, Jie. "La Ao Kong de Bu Lai Ke Shi Yin Yu [William Blake's Metaphor of Laocoön]." *Nan Jing Yi Shu Xue Yuan Xue Bao* (Mei Shu Yu She Ji) [*Journal of Nanjing Arts Institute* (Fine Arts and Design)] no. 1 (2016): 29-32. In Chinese.

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.

M

§Makdisi, Saree. "Blake and Romantic Imperialism." *British Romanticism: Criticism and Debates*. Ed. Mark Canuel. Abingdon: Routledge, 2015. Routledge Criticism and Debates in Literature.

§Makdisi, Saree. "William Blake, Charles Lamb, and Urban Antimodernity." *SEL: Studies in English Literature 1500-1900* 56.4 (2016): 737-56.

*Maltby, Kate. "There's Nothing Patriotic about William Blake's Jerusalem." *Spectator: Coffee House* [blog] 14 Jan. 2016.

*Masseran, Claudia Barbieri. "Inocente experiência: pequeno diálogo com as canções de William Blake." *Letras* [Revista do Programa de Pós-Graduação em Letras, Uni-

versidade Federal de Santa Maria] no. 51 (Dec. 2015): 53-69. In Portuguese (abstract in Portuguese and English).

*McDevitt, Niall. "A William Blake/Thomas De Quincey Walk." *International Times: The Newspaper of Resistance* 13 Aug. 2015.

A notice about a walk on 15 August.

§McFarland, Alison Sanders. "A Deconstruction of William Blake's Vision: Vaughan Williams and Job." *International Journal of Musicology* 3 (1994): 339-71. B. *Vaughan Williams Essays*. Ed. Byron Adams and Robin Wells. Farnham: Ashgate, 2003. C. Abingdon: Routledge, 2016 (paperback).

§McGee, Patrick. "Imagination as Thought in Blake's Milton." *Political Monsters and Democratic Imagination: Spinoza, Blake, Hugo, Joyce*. New York: Bloomsbury Academic, 2016.

§Messenger, Annette. "Annette Messenger on William Blake." *In My View: Personal Reflections on Art by Today's Leading Artists*. Ed. Simon Grant. 2012. <Blake (2016)> B. *"William Blake's Art Inspires Modern Artist Annette Messenger." *Huffington Post* 3 Oct. 2012.

*Michael, Jennifer Davis. "Blake, Trump, and the Road of Excess: An Urban Legend." *MM: The Millions* 16 June 2016.

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

§Miller, Eric. "'Druid Rocks': Restoration, Originality, Nature and Authority in John Dryden, Titia Brongersma and William Blake's Visions of Megalithic Monuments." *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies/Lumen: travaux choisis de la Société canadienne d'étude du dix-huitième siècle* 36 (2017 [seen 17 Dec. 2016]): 143-59.

About Stonehenge.

Milne, W. S. "Geoffrey Hill and Blake [letter to the editor]." *Times Literary Supplement* 29 July 2016: 6.

"Hill's poem 'Holy Thursday' ... is clearly based on William Blake's poem of the same name"

Miner, Paul. "Blake and Aristotle." *Notes and Queries* 63.2 (June 2016): 199-201.

Blake's "references to ... Aristotle ... [are] pejorative"

Miner, Paul. "Blake's Mouth-Space and the Tongue of Touch." *Notes and Queries* 63.2 (June 2016): 202-11.

Especially about erotic and astronomical contexts.

§Mtubani, V. "The Anti-Slavery Poetry of William Blake." *Marang: Journal of Language and Literature* 8.1 (1990): 64-77. B. §University of Botswana, 2015.

*Mukherjee, Dipayan. "Beauty in the Beast: An Analytical Reading of Blake's 'The Lamb' and 'The Tyger' from the Perspective of Animal Studies." *Spring Magazine on English Literature* 2.1 (2016): 67-71.

*Mulligan, John. "Blake's Use of Geometry in *Newton* (1805)." *Notes and Queries* 63.2 (June 2016): 224-28.
"Blake's geometer would appear to be engaged in a fairly complex ... demonstration of conic sections" (225).

N

Nakayama, Fumi. "Blake Sakuhin ni Miru 'Shi' no Persona [The Personae of 'Four' in Blake's Works]." *Shiteki Gengo no Aspects: Romanha wo Koete [Aspects of Poetic Language: Beyond Romanticism]*. Ed. Chugoku Shikoku. Association of English Romanticism. Tokyo: Shohakusha, 2016. 223-33. ISBN: 9784775402320. In Japanese.

§Natoli, Joseph. *Dark Affinities, Dark Imaginaries: A Mind's Odyssey*. Albany: State University of New York Press, 2017.
"Chapter One. William Blake: Prophet against Empire" includes "Introduction, *Twentieth-Century Blake Criticism: Northrop Frye to the Present*" ("The Pragmatics of Reading Blake" and "The Politics of Blakean Criticism"), revised from his book of 1982 <BBS p. 299>; "Excerpt from *Mots d'Ordre: Disorder in Literary Worlds*" ("Blake's Marriage" and "'The Argument': The Play of Disorder"), reprinted from his book of 1992; and "Why Are We Not Roused to Action?"

§Natoli, Joseph. *Mots d'Ordre: Disorder in Literary Worlds*. Albany: State University of New York Press, 1992.
Chapter 1, "'The Argument': The Play of Disorder," includes "Blake's Marriage" (16-18).

Natoli, Joseph P. *Twentieth-Century Blake Criticism: Northrop Frye to the Present*. 1982. <BBS p. 299> B. §Abingdon: Routledge, 2016. Routledge Library Editions: William Blake, vol. 4.

§Nersessian, Anahid. *Utopia, Limited. Romanticism and Adjustment*. Cambridge, MA: Harvard University Press, 2015. 280 pp.; ISBN: 9780674434578.
"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

§O'Sullivan, Michael. "Blake's Visions." *Philosophy and Literature* 39, 1A (Sept. 2015): A317-25.

P

*Peat, Ray. "William Blake as Biological Visionary." *thehumandivinedotorg* 26 June [2016] [by "churchofblake"].
An edited version of his "Can Art Instruct Science? William Blake as Biological Visionary" (2006).

§Peck, John, and Martin Coyle. "The Romantic Period: The Age of Revolution; William Blake, William Wordsworth, Samuel Taylor Coleridge; Lord Byron, Percy Bysshe Shelley, John Keats; Radical Voices." *A Brief History of English Literature*. 2nd ed. Basingstoke: Palgrave Macmillan, 2013. Chapter 9.

Pellanda, Nize Maria Campos, and Sandra Regina Simonis Richter. "William Blake e Fernando Pessoa: *Poiesis e Complexidade*." *Remate de Males* 35.2 (2015): 325-49. The abstract is in Portuguese and English.

*Piccitto, Diane. *Blake's Drama: Theatre, Performance, and Identity in the Illuminated Books*. 2014. <Blake (2015)>
Review

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

*Plowman, Max. *An Introduction to the Study of Blake* 1927, 1952, 1967, 1994, 2012. <BB #2421, Blake (2013)> F. §Abingdon: Routledge, 2016. Routledge Library Editions: William Blake, vol. 5.

*Popova, Maria. "William Blake's Most Beautiful Letter: The 20-Year-Old Artist's Searing Defense of the Imagination and the Creative Spirit." *Brain Pickings* [14 July] 2016.
The illustrations include a reproduction of the letter plainly dated "August 23, 1799," which she dates "August 23, 1777" [when Blake was nineteen].

*Portela, Manuel. "Livros iluminados digitais: autógrafo e reprodução em *The William Blake Archive*." *Letras* [Revista do Programa de Pós-Graduação em Letras, Universidade Federal de Santa Maria] no. 51 (Dec. 2015): 15-34. In Portuguese (abstract in Portuguese and English).

Purešić, Dragan. "Dimenzije vremena u delu Vilijama Blejka [Dimensions of Time in the Works of William Blake]." Belgrade PhD, 2016.

*Pyle, Eric. *William Blake's Illustrations for Dante's Divine Comedy: A Study of the Engravings, Pencil Sketches and Watercolors*. 2015. <Blake (2015)>

Review

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

R

Rawlinson, Nick. *William Blake's Comic Vision*. 2003. <Blake (2004)> B. 2014. ISBN: 9781349410606 (paperback).

§Regier, Alexander. "Anglo-German Connections in William Blake, Johann Georg Hamann, and the Moravians." *SEL: Studies in English Literature 1500–1900* 56.4 (2016): 757-76.

Rix, Robert. *William Blake and the Cultures of Radical Christianity*. 2007. <Blake (2008)> B. §Published by 2009 as an e-book. C. §Abingdon: Routledge, 2016. 25 cm., 182 pp.; ISBN: 9780754656005.

§*Rosso, G. A. *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. Columbus: Ohio State University Press, 2016. 24 cm., xvii, 274 pp.; ISBN: 9780814213162. Literature, Religion, and Postsecular Studies.

Examines *Vala*, *Milton*, and *Jerusalem* through *Rahab*.

§Rougemont, Martine de. "Travail de mémoire." *Re-reading/La relecture: Essays in Honour of Graham Falconer*. Ed. Rachel Falconer and Andrew Oliver. Newcastle upon Tyne: Cambridge Scholars Publishing, 2012. 281-87. In French.

A memory of Yeats's essay on Blake.

§Rowland, Christopher. "Blake, Enoch, and Emerging Biblical Criticism." *Sibyls, Scriptures, and Scrolls: John Collins at Seventy*. Ed. Joel Baden, Hindy Najman, and Eibert Tigchelaar. 2 vols. Leiden: Brill, 2016. 2: 1145-65.

§*Rowland, Christopher. "William Blake and the Apocalypse." *Oxford Research Encyclopedia of Religion*. 2016. <<http://religion.oxfordre.com>>.

Rucavado Rojas, Mario. "Aspectos de la traducción del verso épico." *Actas del VI Congreso Internacional de Letras, 2014. Transformaciones culturales. Debates de la teoría, la crítica y la lingüística*. Buenos Aires: Universidad de Buenos Aires, 2014. 1513-21. In Spanish.

Discusses the problems of translating Blake's fourteeners.

Rudd, Margaret. *Divided Image: A Study of William Blake and W. B. Yeats*. 1953, 1970. <BB #2585> C. §Abingdon:

Routledge, 2015 (e-book). D. §Abingdon: Routledge, 2016. Routledge Library Editions: William Blake, vol. 7.

*Rudd, Margaret. *Organiz'd Innocence: The Story of Blake's Prophetic Books*. 1956, 1973. <BB #2586> C. §Abingdon: Routledge, 2016. Routledge Library Editions: William Blake, vol. 6.

S

§Sabharwal, Aditya. *Critical Interpretation of William Blake*. New Delhi: Wisdom Press, 2015. 23 cm., vi, 325 pp.; ISBN: 9789382006275.

§Sandy, Mark. "Curse My Stars in Bitter Grief": William Blake and the Songs of Loss." *Romanticism, Memory, and Mourning*. Farnham: Ashgate, 2013. Chapter 1. B. §Abingdon: Routledge, 2016.

*Sato, Hikari. *Yanagi Muneyoshi to William Blake: Kanryu suru "Kotei no Shiso" [Yanagi Muneyoshi and William Blake: The Philosophy of Affirmation of Life and Its Global Circulation]*. 2015. <Blake (2016)>

The book received the Watsuji Tetsuro Prize for Culture, the Shimada Kinji Memorial Prize, and the Japan Comparative Literature Association Prize.

Reviews

Takashi Kajiya, *Hikaku Bungaku (Journal of Comparative Literature)* 58 (2015): 98-101 (in Japanese).

Ayako Wada, *Eibungaku Kenkyu (Studies in English Literature)* 93 (2016): 87-91 (in Japanese).

Mihoko Higaya, *Nihon Hikaku Bungakukai Kaiho (Bulletin)*⁶⁵ no. 205 (2016): 20-22 (a commentary on the Japan Comparative Literature Association prizewinning book in 2016 by the head of the selection committee, which is also a review of the book) (in Japanese).

Sato, Katsuya. "William Blake no Shi tonon Deai nado Jibun ni totte no Shi [An Encounter with Poetry of William Blake and Poetry to Me]." *Coal Sack: Sekitan Bukuro* no. 87 (2016): 45-49. In Japanese.

Schaap, Rosie. "Letter of Recommendation: William Blake's Grave." *New York Times* 4 Feb. 2016.

"I have a thing for graveyards, and for poetry" and was inspired by Blake's.

*Schenker, D. B. "A Celebration of William Blake's Influence on Contemporary Culture: Blakefest 2016 in Bognor Regis—A Review." *Louder Than War* 26 Sept. 2016.

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.

Sha, Richard C. "Blake, Liberation and Medicine." *Liberating Medicine, 1720–1835*. Ed. Tristanne Connolly and Steve Clark. 2009. Chapter 6. <Blake (2012)> B. \$Abingdon: Routledge, 2016.

§*Smirnov-Sadovsky, Dmitri Nikolaevich. Блейк: Биография [*Blake: Biography*]. St. Albans: Meladina, 2016. In Russian.

§Sohn, Hyun. ["The Difference of City and Country in British Romantic Poetry: Blake, Wordsworth, Masochism [*sic*]."] *Yōngō Yōngmunhak/Journal of English Language and Literature* 61.4 (Dec. 2015): 629-50. In Korean.

§Son, Hyesook. "Canon Formation and the Reception of William Blake's and Dickinson's Poetry in Korea." *CLCWeb: Comparative Literature and Culture* 16.6 (2014), 10 pp.

§Spector, Sheila A. "The Evolution of Blake's Myth: Urizen's Multiple Identities." *Translating Myth*. Ed. Ben Pestell, Pietra Palazzolo, and Leon Burnett. Cambridge: Modern Humanities Research Association; Abingdon: Routledge, 2016. Chapter 4 (60-100).

§Steven, Mark. "High Road to Hell: Milton, Blake, McCarthy." *Cormac McCarthy Journal* 14.2 (Oct. 2016): 149-67.

Stock, R. D. "Religious Love and Fear in Late Eighteenth Century Poetry: Smart, Wesley, Cowper, Blake." *The Holy and the Daemonic from Sir Thomas Browne to William Blake*. 1982, §2014. <BBS p. 647, Blake (2015)> C. Princeton: Princeton University Press, 2016.

§Swensen, Cole. "From 'Henry David Thoreau: "Walking"'; William Blake; Thomas De Quincey; Gérard de Nerval [poems]." *Kenyon Review* 37.6 (2015): 22-25.

T

Tavares, Enéias Farias, and Andrio J. R. dos Santos. "Tradução intersemiótica iluminada a obra de William Blake e sua releitura no Século XX." *Letras* [Revista do Programa de Pós-Graduação em Letras, Universidade Federal de Santa Maria] no. 51 (Dec. 2015): 109-34. In Portuguese (abstract in Portuguese and English).

§Tembong, Denis Fonge. "Blake, Hardy and the Poetics of Mixed Beliefs." *Anglisticum* 3.5 (2014): 105-20.

*Toki, Koji. "Blake no Hikyo Shinwa [The Mystic Mythology of Blake]." *Yuriika (Eureka)* 6.9 (1974): 192-99. <Blake (1995)> B. *Metropolitan*⁶⁶ no. 58 (2016): 212-25. In Japanese.

Toki, Koji. "Blake to 'Fukugo Geijutsu' [Blake and Composite Art]." *Eigo Seinen (The Rising Generation)* 119.4 (1973): 12-13. B. *Metropolitan* no. 58 (2016): 174-80. In Japanese.

*Toki, Koji. "Gui to Genshi: Gray no Neko kara Blake no Neko e [Allegory and Vision: From Gray's Cat to Blake's Cat]." *Yuriika (Eureka)* 5.13 (1973): 170-77. B. *Metropolitan* no. 58 (2016): 192-211. In Japanese.

Toki, Koji. "Joyce to Blake [Joyce and Blake]." *Yuriika (Eureka)* 9.11 (1977): 57-59. B. *Metropolitan* no. 58 (2016): 231-36. In Japanese.

Toki, Koji. "'Seishin no Tabibito' no Jikan Kozo [The Structure of Time in 'The Mental Traveller']." *Yuriika (Eureka)* 5.9 (1973): 160-65. <Blake (1995)> B. *Metropolitan* no. 58 (2016): 181-91. In Japanese.

Toki, Koji. "William Blake no Sozoryoku [The Imagination of William Blake]." *Jimbun Gakuho [Bulletin of Humanities]* no. 86 (1972): 59-75. B. *Metropolitan* no. 58 (2016): 109-28. In Japanese.

§*Tomkowski, Jan. *William Blake: poeta, mistyk, artysta*. Toronto: FJ Press, 2016. In Polish.

§Trodd, Colin. "William Blake, the Arts and Crafts Movement and the Mythography of Manufacture." *Art versus Industry? New Perspectives on Visual and Industrial Cultures in Nineteenth-Century Britain*. Ed. Kate Nichols, Rebecca Wade, and Gabriel Williams. Manchester: Manchester University Press, 2016.

V

Viscomi, Joseph

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

Volpone, Annalisa. "Paratextual Transactions: Text and Off Text in William Blake's *Milton* and *Jerusalem*." *Medea* 2.1 (June 2016): 1-24.

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 Toki (d. 2014) of Tokyo Metropolitan University.

§Volpone, Annalisa. "William Blake's Last Prophetic Books and Contemporary Brain Science." *Symptoms of Disorder: Reading Madness in British Literature, 1744–1845*. Ed. Ilaria Natali and Annalisa Volpone. Amherst, NY: Cambria Press, 2016. 67-93.

§Vuga, Gregor. "Filozofija v pesništvu Williama Blakea: diplomsko delo." University of Ljubljana, Slovenia, 2015. 81 leaves. In Slovenian.

W

Wahl, Jean. "Magie et Romantisme: Notes sur Novalis et Blake." *Hermes* no. 2 (1936): 7-13. <BB #2909> B. §*Existence humaine et transcendance*. Neuchâtel: Éditions de la Baconnière, 1944. 98. C. §"Magic and Romanticism: Notes on Novalis and Blake." *Human Existence and Transcendence*. Trans. William C. Hackett. Notre Dame: University of Notre Dame Press, 2016. Thresholds in Philosophy and Theology.

Wang, Li. "Bu Ke Kao Xu Shi De Shuang Wei Jie Du—Yi Wei Lian Bu Lai Ke de Shi Ge 'Sheng Tian Jie' Wei Li [A Two-Dimensional Interpretation of Unreliability: A Case Study of 'Holy Thursday' by William Blake]." *Huai Hai Gong Xue Yuan Xue Bao* (Ren She Ban) [*Journal of Huaihai Institute of Technology* (Humanities and Social Sciences Edition)] 14.9 (2016): 39-41. In Chinese.

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.

Wang, Long-Li. "Lun Wei Lian Bu Lai Ke 'Gao Yang' de Yong Ci Te Dian [On Lexicon Features of William Blake's 'The Lamb']." *Jian Nan Wen Xue* [*Jiannan Literature*] no. 12 (2016): 58. In Chinese.

The essay focuses on verbs and adjectives in Blake's "The Lamb."

Wang, Yu-Xuan. "Ying Guo Lang Man Zhu Yi Shi Ren Wei Lian Bu Lai Ke Ying Xiang Xia de Chen Meng Jia Shi Ge Yan Jiu [Study of the British Romantic Poet William Blake's Influence on Chen Meng-Jia's Poetry Creation]." *Xi An Shi You Da Xue Xue Bao* (She Hui Ke Xue Ban) [*Journal of Xi'an Shiyong University* (Social Science Edition)] no. 2 (2016): 87-90. In Chinese.

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.

§Watt, Jim. *Work toward Knowing: Beginning with Blake*. [Ed. Norman Minnick]. Athens, GA: Kinchafoonee Creek Press, 2015. 15.2 x 23 cm., xii, 164 pp.; ISBN: 9781312990401.

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

Whitson, Roger, and Jason Whittaker. *William Blake and the Digital Humanities: Collaboration, Participation, and Social Media*. 2013, 2015. <Blake (2014, 2015)>

Review

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

Willer, Claudio. "William Blake, religião, misticismo e poesia." *Letras* [Revista do Programa de Pós-Graduação em Letras, Universidade Federal de Santa Maria] no. 51 (Dec. 2015): 83-108. In Portuguese (abstract in Portuguese and English).

§Wood, Walton E. "Fractal Poetics in William Blake's Urizen Trilogy." Florida PhD, 2014.

About *The First Book of Urizen*, *The Book of Ahania*, and *The Book of Los*.

Woodman, Ross. "Blake's Fourfold Body." *Sanity, Madness, Transformation: The Psyche in Romanticism*. 2005, 2009. <Blake (2007, 2010)> Chapter 3 (86-109, 253-55). C. §2016 (e-book).

§Wroe, Ann. *Six Facets of Light*. London: Jonathan Cape, 2016. 288 pp.; ISBN: 9781910702321.

Meditations on the nature of light, with frequent references to Samuel Palmer and William Blake.

X

Xiao, Zhi-Bing. "Ying Yu Shi Ge Ke Tang Jiao Xue Mo Shi Tan Jiu—Yi 'The Tyger' Wei Yang Ben [On Teaching Mode of English Poetry Class—Take 'The Tyger' as an Example]." *Feng Kuang Ying Yu* (Li Lun Ban) [*Crazy English* (Pro)] no. 1 (2016): 39-42. In Chinese.

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.

§Xu, Jian-Gang, Rong Huang, and Dong-Qing Wang. "Imagination and Emotion in William Blake's Poems." *Journal of Literature and Art Studies* 6.1 (Jan. 2016): 17-22.

Y

*Yamaguchi, Mayumi. "William Blake Saku 'Leviathan wo Michibiku Nelson no Reiteki Sugata' to 'Behemoth wo

Michibiku Pitt no Sugata' (*The Spiritual Form of Nelson Guiding Leviathan and The Spiritual Form of Pitt Guiding Behemoth Painted by William Blake*)." *Philokalia* no. 33 (2016): 109-40. In Japanese.

Yang, Hong-Dan. "Qian Xi Wei Lian Bu Lai Ke de 'Lao Hu' [An Analysis of William Blake's 'The Tyger']." *Bei Fang Wen Xue* [Northern Literature] no. 13 (2016): 51. In Chinese.

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

Ying, Yi-Wen. "Bu Lai Ke de 'Tian Zhen Yu Jing Yan Zhi Ge' de Shu Fa Zhi Mei [On Aesthetics of Calligraphy of Blake's *Songs of Innocence and of Experience*]." *Mei Shu Guan Cha* (Guo Ji Shi Ye) [Art Observation (International View Edition)] no. 3 (2016): 147-48. In Chinese.

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

Yu, Kai-Jia. "Cong Shi Ge 'The Tyger' Yi Ben Bi Jiao Zhong Fen Xi Bian Zhi Lin de Yi Shi Si Xiang [On Zhi-Lin Bian's Thoughts of Poetry Translation—A Comparative Study of Different Translations of 'The Tyger']." *Xian Dai Jiao Ji* [Modern Communication] no. 15 (2016): 94-95. In Chinese.

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

Zhang, Lan-Po. "Tu Shi Yu Shou Fa de Chong Fu Zai Wei Lian Bu Lai Ke Zuo Pin Zhong de Yi Yi [On Purport of Repetitive Schema and Technique in William Blake's Works]." *Mei Shu Da Guan* [Art Panorama] no. 4 (2016): 72-73. In Chinese.

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.

Zhao, Bo. "Wei Lian Bu Lai Ke 'Qiu Song' he Ji Ci 'Qiu Song' Bi Jiao Yan Jiu [A Comparative Study of William Blake's 'To Autumn' and John Keats's 'To Autumn']." *Wen Xue Jiao Yu* [Literature Education] no. 7 (2016): 18-19. In Chinese.

Zhou, Fang-Yu. "Cong Wei Lian Bu Lai Ke de 'Gao Yang' He 'Lao Hu' de Dui Bi Kan Ren Xing de Ping Heng [On the Balance of Humanity—A Comparative Study of William Blake's 'The Tyger' and 'The Lamb']." *Ya Lu Jiang* (Wen Xue Yan Jiu) [Yalujiang Literature Monthly (Literature Studies)] no. 10 (2016): 81. In Chinese.

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

Zhou, Fang-Yu. "Ye Se Xia de Hei An Yu Chen Guang Zhong de Xi Wang—Bu Lai Ke de 'Lun Dun' Yu Hua Zi Hua Si de 'Wei Si Min Si Te Qiao Shang' Dui Bi Shang Xi [Darkness of the Night and Hope of the Dawn—A Comparative Study of Blake's 'London' and Wordsworth's 'Composed upon Westminster Bridge']." *Ming Ri Feng Shang* [Tomorrow's Fashion] no. 17 (2016): 326. In Chinese.

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.

§Zinter, Erik Andrew. "The Tyger' and 'The Lamb': Exploring the Relationship between Text and Music in Selected Contemporary Choral Settings of Two Poems by William Blake (1757–1827)." North Dakota State DMA, 2015. 71 pp.

Division II: Blake's Circle⁶⁷

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

*Read, Dennis M. *R. H. Cromek, Engraver, Editor, and Entrepreneur*. 2011. <Blake (2012)>

Review

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

§Henry Fuseli’s *Drawings*. Ed. Daniel Coenn. 2013. ISBN: 9781300936787 (e-book).

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

The Joseph Johnson Letterbook. Ed. John Bugg. Oxford: Oxford University Press, 2016. 14.5 x 22.1 cm., lxxxvi, 186 pp.; ISBN: 9780199644247.

Contains all known Joseph Johnson letters (1766–1809), 190 from the newly recorded letterbook in the Pforzheimer Collection at the New York Public Library (sold by Pickering & Chatto in 1994), and 27 from other repositories (#1–12, 48–51, 54, 57–58, 153, 160, 162–63, 191, 197, 204, 217). An appendix gives 13 letters (1797–1810) relating to Johnson’s business affairs.

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).⁶⁸

Review

§Daisy Hay, “From a Trade to an Art: Joseph Johnson, Publisher of the Romantics, in His Letterbook,” *Times Literary Supplement* 8 April 2016: 14–15.

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-

win Mellen Press, 2016. 15 x 23 cm., [12 unnumbered pages], i–[x], 1–260 pp. plus 20 reproductions.

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

Edition

Narrative of a Five Years Expedition against the Revolted Negroes of Surinam Transcribed for the First Time From the Original 1790 Manuscript. Ed. Richard Price and Sally Price. 1988. <BBS p. 257> B. §Open Road Distribution, 2016. ISBN: 9781504028943 (e-book).

§Hanson, Lenora. “‘Forms of Living Death’: Mockery, Marronage, and Sovereignty in Percy Shelley and John Gareth [sic] Stedman.” *Essays in Romanticism* 23.2 (2016): 225–44.

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.